VARIETY

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B'WAY BIG-BISTRO BOOM SEEN

Now Anti-Commie and More Friendly To U.S., Sartre Squares 'Prostie'

By GENE MOSKOWITZ

Paris, Aug. 6.

On hearing that the pic version of his play, "The Respectful Prostitute," was due to open in New York soon, Jean-Paul Sartre, the literary critic, philosopher (pater of Existentialism), screenwriter, author and playwright, had a few words to say about the pic to VARIETY.

Sartre said that he wrote "Prostitute" after a six week sojourn in the U.S., and it was in no way anti-American but based on various things he saw. He said it was a condemnation of all racism. He maintained that France had not behaved well in its own colonies on this subject, and he had even forbidden the showing of "Prostie" in North Africa so it could not be used to say that things were more violent on this score in America.

Sartre, who was anti-Communist when he wrote this play dealing with racism in the American South, was thereafter briefly a fellow traveler but broke with Reds again after the Hungarian brutalities.

Sartre said he first got the idea for his play in talking with a doc-

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Alabama Rep. Summerlin Sees Belafonte's 'Sun' Pic As Commie 'Propaganda'

Birmingham, Aug. 6.

Alabama not only demands segregated audiences but also segregated performers.

The Alabama House of Representatives unanimously approved a resolution asking Alabama theatre operators not to exhibit "Island in the Sun," which stars Harry Belafonte.

The bill was introduced by Rep. Vernon Summerlin, of Crenshaw County, who said "the making of such films will be most pleasing to the Communist and other un-American organizations and to all intents and purposes will amount to another tactic in their campaign to brainwash the American public into acceptance of race mongrelization.

"The Nat King Cole Show" won't be seen any more in Birmingham. WABT cancelled the tv show because of prejudiced pressure.

Cole is getting used to such treatment from his home state. Last year the singer was attacked by members of a White Citizens Council as he sang at the Birmingham Municipal Auditorium before an all-white audience.

Other rock 'n' roll shows in Birmingham which star Negro performers have been picketed by members of the Ku Klux Klan, carrying signs stating that rock 'n' roll is the tool of Communists.

DOT UPS EX-TYPIST TO VEEPEE SALES POST

Hollywood, Aug 6.

Mrs. Christine Hamilton, who started with Dot Records eight years ago as a $30-a-week part-time typist, has been elected a veepee of the firm, now a wholly owned subsidiary of Paramount. She'll be in charge of sales coordination and production.

Mrs. Hamilton originally was employed by Randy Wood, Dot founder and prexy, to work in Randy's Record Shop in Gallatin, Tenn., which is now one of the world's largest mail order disk firms. When Wood first went into recordings, Mrs. Hamilton handled billings — which took her about 45 minutes per week.

Summer Festival Fails to Hypo N. Y. Niteries

The Summer Festival hasn't worked out as far as New York niteries are concerned. The number of visitors to the cafes hasn't risen appreciably and New York's Summer Festival hasn't drawn the response of former years. Bonifaces say that the pressure hasn't been as heavy this season, and insufficient imagination hasn't

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MAMMOTH CAFES RIVALING VEGAS

Broadway is in its best position in years to reassume former stature as a night club centre of the world. Should present plans be completed, lineup of Stem cafes would reach its greatest number in the amount of seats, if not the number of spots. Broadway would be in a position to accommodate more cafegoers than Las Vegas.

The most important plan on the books, at the moment, is the likelihood that a new café will be built for Lou Walters by Webb & Knapp, the realty firm which is erecting an office building on the site of the old Roseland Bldg., a situation which also housed Basin Street as well as cafes of the calibre of the old La Conga. In the blueprints now being mulled, a realty firm will erect the 1,600-seater in the lower level of the new structure. Walters would lease the cafe for a term of 21 years at a rental said to be $40,000 annually plus a percentage of the gross. New cafe would have an escalator entrance and exit, and the most modern staging facilities including an ice tank as well as a regulation stage. It would be modeled after Paris' famed Le Lido.

The second deal, also in the works, is the possibility that Ken Later, now a personal manager, would open a 1,500-seater on the site of the present Arcadia Ballroom. Negotiation is now underway. Later's nitery would use names with an admission of $1.50 charged in lieu of a couvert.

Currently being readied is the Old Roumanian, which will have a capacity up to 1,200 seats. Jack Silverman is moving his present cafe to the new site on the old Iceland site on Broadway and 53 St.,

(Continued on page 56)

Bevhills Productions' Coast Stock Offering Via TV—& Public Bites

Hollywood, Aug. 6.

For the second time in seven years, Angelenos—who will buy anything from a capsule to a cult—are needing the syrupy blandishments of electronic pitchmen and rushing to participate in a public offering of stock that will give them some connection with the "gold-and-glamor" world of showbusiness. The first time it happened, back in 1950-51, some 700 investors, cheered on by the Junior Chamber of Commerce, glumly watched more than $165,000 go down the drain when the musical revue "My L.A." opened to paeans of civic pride and closed four performances later to pains of civic pocketbooks.

Now, it is the wondrous world of television that is being offered the investor.

New stock promotion is for Beverly Hills Productions, a California corporation founded to produce "an animated film series . . . suitable for presentation in both motion picture theatres and television stations throughout the world . . . in full color." The stock is being peddled via spot announcements on two local television stations, KTTV and KCOP ("My L.A." concentrated on indie radio stations) and its backers jubilantly reported that the entire

(Continued on page 18)

EUROPE TO N.Y. CAFE TOURS BEING READIED

Show tours from Europe to New York are slated to start Aug. 30, first group to come in from Paris for a weekend which includes a stay at the Waldorf, a Latin Quarter visit, plus a ticket for a hit show. The Tausig Agency is conducting the tours on the basis of $43 for the stand in New York plus whatever type of transportation is used.

It'll be the first active promotion to get European visitors to New York. All previous promotion has been the other way around.

Irving Berlin's Living Legacy Plenty Lucrative

Irving Berlin reveals some high finance on his "God Bless America" fund (copyright and all earnings) ceded to the Girl and Boy Scouts of America Foundation, and "This Is The Army" (Inc.) which, to Dec. 31, 1956, had realized $9,761,000 from the World War II global tour and the subsequent Warner Bros. filmization with the original GI cast. This revue goes to Army Emergency Relief in perpetuity. (As reward for his patriotic efforts in this connection and other patriotic

(Continued on page 50)

Chez Paree in Montreal Stages Strippers' 'Spec' With 17 'Taking-it-Off'

Montreal, Aug. 6.

Montreal may be facing a scarcity of strippers, but not when the price is right.

Midtown Chez Paree here opened a new Casablanca Room last week (29) which makes it the city's largest strippery by far. It's also probably as wide open as anything this side of Calumet City. It's reportedly paying performers $100-$300 a week (plus 20% of customers' drinks while mixing—though no soliciting was observed), compared to $60-$75 at some strip spots.

Advertising 20 exotic dancers and naming 21 in ads, it delivered 17. Performance is continuous from 10 p. m.-4 a. m., with two 10-minute intermissions. Four-piece combo backs the good-sized stage. Male emcee is spelled off by pianist for a couple of half-hour breaks. No cover, no minimum, but drinks are $1.15.

All but one were "exotics" of some sort. Exception when caught was an attractive musicomedy dancer named Judy Grant, followed by a stupefying succession of pelvis pushers, to exceptional applause. One exotic, Lili Dawn, sang in an acceptable cool jazz style before going into her grind. Another, Dallas, told doggedly dirty jokes for a bad 10 minutes, to almost total silence, before beginning to gyrate.

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Barnumesque Los Angeles Tabernacles

[RELIGIOUS BALLYHOO STILL STARTLES VISITORS]

By ABEL GREEN

Los Angeles, Aug. 6.

The natives are used to it but visitors from outland never fail to get startled by the religious showmanship of this burg. It's been going on for decades, of course, per the lily-carrying white-robed highpriestess that was, Aimee Semple McPherson. Today Los Angeles religion, like nothing in America except perhaps Denver religion, shows the influence not only of radio and television promotion techniques but the moving picture ballyhoo.

Weekend editions of the L.A. Examiner, Times and other periodicals are replete with examples of the local "sell" for churchly Barnums. Examples follow, but first a reminder of the old folks in their new homes angle.

Obviously a climate like Southern California which consistently attracts the oldsters automatically creates bull markets for the church and burial institutions. Seeking surcease, as they become resigned to meet their Maker, gives the sundry religioso cults a special market among the family folk — and Forest Lawn & Co. takes care of the rest.

A review of the amusement-display-type of religioso ads (to which the more orthodox houses of worship don't subscribe, as it will be singularly noted) reveals some curioso, as per these direct quotes from ads:

"Thos. Wyatt preaching 'Magnificent Obsession'" at the Embassy Auditorium in downtown Los Angeles ("2,000 free seats") heralds, "Souls will be set aflame with divine passion when they hear this message." The Global-Aires ("Heaven bends low when these 86 song stars sing the songs of Zion") are conducted by Billie Opie. (Another ad spotlights that Mr. Opie does a little gospel doubling because Elmer C. Gottschalk — in superior type — is billed as presenting him at Convention Hall).

Radio and tv pickups are prominent in most of the ads so these won't be reprised although The Church of the Open Door, Dr. J. Vernon McGee, gives bold-face billing to "Billy Graham, God's Prophet to a Modern Babylon", and in smaller type follows, "Dr. McGee just returned from the Graham Crusade." Film cowgirl star Dale Evans — in person — is spotlighted

(Continued on page 20)

Hope Foundation Grant May Keep Ellenville Music Alive; Meanwhile Borscht Hotel Guests Washout

Ellenville, N.Y., Aug. 6.

After three seasons the Empire State Music Festival here, conducted in a large tent in a Catskill Mountain setting, rates an artistic success and a financial deficit. It is now hoped that some foundation will make a grant for 1958 so that the ambitious program of opera, ballet and concert can be continued.

General manager Frank Forest, himself a singer by profession, discloses the losses for each of the first three years (one month run each time) as follows:

Festival lost $200,000 in 1955; $100,000 in 1956; $75,000 this summer. It should have $100,000 "in the bank"—preferably by Feb. 1—to prepare for 1958, Forest said.

Problem of capital or grants is pressing. Though Ellenville might climb out of the red in five seasons (festivals are a slow build invariably) new money is a necessity. Some of the funds heretofor are believed to have come from Forest's immediate family, although that is not mentioned. A disappointment has been failure to obtain better cooperation from guests at the Catskill resort hotels. With each hotel loaded with its own entertainment, long-hair attractions at Ellenville get neglected.

Gross this July was about $100,000, which left a minus of $75,000. Tighter operation resulted in some reduction of production costs, but Forest doubted whether the total figure could be shaved lower than

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Ad Man Biow Pursues Govt. Career Man Role, Gets Ike Designation

Milton H. Biow, longtime head of the ad agency bearing his name until recently retiring, has been mulling Government service to keep him active. The first appointment, by President Eisenhower, in this direction was Biow's designation on Monday (5) as a member of the President's Committee on Government Employment Policy.

Biow was one of two new public members named to this committee. The other is Branch Rickey, chairman of the board of the Pittsburgh Pirates.

At the same time, the President named the Rev. Archibald J. Carey Jr., Chicago minister, as chairman of this body. He is the first Negro to head the group which is concerned with preventing discrimination in Federal employment practices. Rev. Carey is pastor of the Quinn Chapel African Methodist Episcopal Church and was a Republican candidate for the House of Representatives in 1950.

R&H and Joshua Logan Reuniting for Legiter

Hollywood, Aug. 6.

Oscar Hammerstein 2d and Joshua Logan, who have been huddling here on pre-production details of the "South Pacific" film, are understood to have a new legit project in mind for Rodgers & Hammerstein. Logan, who collaborated with Hammerstein on the book of "South Pacific" as well as staging the show, will probably coauthor and direct the new show.

With Hammerstein due to return to New York this weekend, he'll probably discuss the matter with his producer-partner, Richard Rodgers, who would of course compose the music for the proposed show. Rodgers has been hospitalized in New York for a checkup and rest (not a recurrence of throat cancer, for which he underwent surgery about two years ago). It's not known whether the new musical would be an original or an adaptation.

Shooting of "South Pacific" is due to start next Wednesday (14) in Hawaii, and Hammerstein is expected to fly out to be present for that, possibly accompanied by Rodgers.

Buzzard's Bay Strawhat Offers Gratis 'La Ronde' When License Is Yanked

Buzzard's Bay, Mass., Aug. 6.

This tiny resort (population 1,450) at the lower end of the Cape Cod Canal may not be exactly a theatrical metropolis, but it can now boast a warranted-genuine stage censorship squabble that has erupted into a court suit. The uproar centers around Arthur Schnitzler's turn-of-the-century shocker, "La Ronde."

The drama, presented by the non-pro Buzzard's Bay Summer Theatre, went on last Friday night (1) on a gratis basis after produ-

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LOVE THOSE HOODLUMS

New Film Cycle of America's Notorious Trigger Boys

Hollywood, Aug. 6.

Indie producers appear to be developing a new gangster-pic cycle.

Fryman-ZS Productions currently has "Baby Face Nelson," starring Mickey Rooney and Carolyn Jones, before the cameras. And Hallmark Productions has begun prepping another biopic of a notorious gangster of the Terrible Thirties—Pretty Boy Floyd.

Indian actor Bobby Boyd is being paged for the title role.

COSMO OPERA HIRES FRISCO'S OWN AMARA

San Francisco, Aug. 6.

Lucine Amara, a native soprano has stopped waiting for the San Francisco Opera to invite to sing in her hometown. Instead, she's accepted the invitation of the Cosmopolitan Opera's general manager, Dario Shindell, to open that company's fifth season in "La Boheme" next March 4.

This was the highlight of Shindell's report that the Cosmopolitan's March season will include seven operas and the Frisco debuts of contralto, Jean Madeira, basso Jerome Hines and tenor Kirk Oreste.

Singers returning for the spring season will include soprano Zinka Milanov, tenor Cesare Valletti, basso Salvatore Baccaloni, soprano Eva Likova, tenor Eugene Conley and soprano Graciela Rivera.

In addition to "La Boheme," the repertoire will consist of "Carmen," "Faust," "Rigoletto," "The Barber of Seville," "Il Trovatore" and "La Traviata."

Studio, Theatre Bullfight Hands In One Union

Mexico City, Aug. 6.

All amusement craft labor will be united in one big union, the Federation of the Diversion Industries Workers, by September, states Congressman Salvador Carrillo, secretary-general of the National Cinematographic Industry Workers Union (STIC). Besides studio production workers, Federation will comprise theatre employes plus unionists who serve bull fighting, boxing, wrestling and cockfighting.

Stage and screen players, directors, writers and all in any branch of the amusements trades who hold union cards will be in.

Chi Educ'l Station To Offer College Courses For Prison Inmates

Chicago, Aug. 6.

It'll become possible this fall to get a college education in the Illinois State Penitentiary.

Warden Joseph Ragen of Statesville in Joliet, Ill., believes so staunchly in education for his inmates that he's equipping the pen's classrooms with tv sets, all tuned to Channel 11 (WTTW), Chi's educational station. In tv he hopes to find the qualified teachers his institution is lackng.

WTTW is offering five college courses next fall that will be accredited by the city's junior colleges, all three of which are free to Chicago residents. Board of Education here is willing to recognize all Chicago convicts at Statesville as "citizens" of the Windy City, allowing them to qualify. An enrollment of about 100 is expected from the Big House.

DAVIS SR.'S CORONARY MAY CUE SAMMY SINGLE

Chicago, Aug. 6.

Sammy Davis Sr., of the Will Mastin Trio currently at Chez Paree here, suffered a heart attack last week and may be permanently sidelined from the act. Though described as a "mild coronary" it was his third, and doctors have not yet advised whether he must retire.

Davis Jr. and Mastin have been appearing without him at the Chez Paree but if elder Davis drops from the act so will Mastin and Davis Jr. will work as a single.

All Seems Natural

San Francisco, Aug. 6.

Jean-Claude Verne de Lassee, Jules Verne's 15-year-old great-grandnephew, hit Frisco last weekend—he's going around the world in 80 publicity stunts.

He was asked who his favorite American actress was and, quick as a flash, replied, "Elizabeth Taylor."

His views on popcorn in theatres are not known.

That Red Skelton 'Publicity'

In a world so conditioned by fast communications, common knowledge about publicity methods, and fast penetration of any type of ballyhoo, it may perhaps be pardonable that the Red Skeltons have been the target of some dubious publicity. It reached the point where the comedian had to go on the British television to rebut charges in the London press that their European tour was "a publicity stunt."

Even in an era of macabre humor per the Charles Addams school, elementary respect for the parents' grimly sentimental tourism with their nine-year-old boy, Richard, a victim of leukemia, should withhold such suspicions and snap judgment. What's more, it ought to be evident that Skelton's showmanship is too wise. This is not the kind of "publicity" anybody seeks.

It's unfortunate that this sort of sentimental journey is copy for the press. It's unfortunate, too, that sometimes the values are heightened out of proportion, such as that bit of throwing coins into Rome's famed Trevi Fountain ("I will return some day"), but the Skeltons are needlessly burdened with a bum rap which undoubtedly the comedian, expert showman that he is, may have to handle public relations-wise on this side of the Atlantic, as he did in Britain.

Facts are that (1), VARIETY has had affectionate queries about the Skeltons and the boy's welfare; (2), VARIETY, only last week received a cable, including prepayment for reply, from a Singapore source (presumably medical) offering aid; (3); Skelton's organization in Hollywood has had to add seven secretaries to handle some 100,000 pieces of mail. Most of the mail is affectionate; some of it includes quack "cure" offers; and a Skelton spokesman states that at least eight medical ideas, case history reports, etc., have been sent to medical sources in Los Angeles for critical study.

It is known that if the Skelton lad were to say "let's go to Formosa," that is where the parents would take him in his eager quest to "see everything." The youngster has also been quoted as stating he "is sure to get well," that he has awareness of his dread blood disease, but is by no means morose about it. Mrs. Skelton (Georgia) also had their 11-year old daughter Valentina along.

W. C. HANDY BIOPIC SET BY PARAMOUNT

Paramount has closed a deal to make a biopic of W. C. Handy, composer of "St. Louis Blues." Agreement was finalized over the weekend in Manhattan by Par prexy Barney Balaban and Handy.

Picture will be titled "St. Louis Blues." Nat King Cole has already been signed for one of the starring roles. Robert Smith has been set to produce. No director has been chosen as yet.

(Handy, now in his 80's and blind, lives in Westchester, N.Y., on ASCAP royalties, avoiding the fate of Stephen Foster.—Ed)

TvB Reports Viewing Up 4,300,000 a Week, Radio Dips 1,000,000

Television Bureau of Advertising reported this week, in comparing March of 1956 to March of 1957, that tv viewing increased 4,300,000 a week while radio dipped 1,000,000. It was the first time in the history of the tv promotion bureau that it took a public swipe at the sister medium without apparent provocation.

The TvB research study, based

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'Mrs. Murphy's Chowder' Adds Irish Angle To D.C. View of Song Lyrics

Washington, Aug. 6.

A wild Irish brogue was added last week to the anvil chorus over the networks' eliminating such terms as "massa," "darkies," "old black Joe," etc., from Stephen Foster's songs.

Reps. Frank Chelf (D., Ky.) and D. R. Matthews (D., Fla.), appeared before the House Rules Committee to get a green light for a Congressional investigation of the webs for tampering with Foster's lyrics. At one point, Chelf pictured a scene at the Kentucky Derby.

"Can you imagine," he told the Rules Committee, "we stand there at the Derby with heads bowed, awaiting the strains of 'My Old Kentucky Home' to be played by our band. Suddenly, the network managers call for a revision, a rewrite job if you please. Instead of 'My Old Kentucky Home,' we hear a hurried substitution of 'Who Threw the Overalls in Mrs. Murphy's Chowder?' "

That was enough to set off Rep. Thomas P. O'Neill (D., Mass.), a member of the Rules Committee. That song, he announced is an "insult" to the Irish and should be banned from the airwaves. "Who

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PLOTS SNEAK IN ADVERTISING

'Giant' Gross Probably $20,000,000

Hollywood, Aug. 6.

"Giant" has long since recouped all costs and is heading for a worldwide gross of around $20,000,000 in its first time out, producer-director George Stevens reported. Film needed approximately $10,000,000 to break even. To date, he said, it has already topped $13,000,000.

"Giant" which Stevens made in association with Henry Ginsberg for Warner release was a single picture deal with Ginsberg. Stevens is now prepping "Diary of Anne Frank" as the first of a two-picture deal, covering a 10-year period, with 20th-Fox.

Year on Draughting Board, 9-Feature 20th-Fox Project Starts in England

London, Aug. 6.

After exactly a year of planning and preparation, 20th-Fox has launched its $5,000,000 British production program, which calls for nine features to roll by next spring. The lineup got under way last week, when a unit headed for Uganda to start production on "The Naked Earth" which is being directed by Vincent Sherman, with Richard Todd and Juliette Greco in the leads.

Robert Goldstein, who returned to London a year ago as head of European production for 20th, told VARIETY last week that he's set plans for new projects to tee off at regular intervals. The second picture on its roster, "Count Five and Die," is to start filming today (Tues.) and will be followed by a third subject, "Family Doctor," around the end of August.

"Count Five and Die" to be directed by Victor Vicas, with Ernest Gartside as producer, is based on the war-time activities of the Office of Secret Service, who set up an undercover film company in Wardour Street (London's Film Row). "Family Doctor," to be directed by Derek Twist, will star Rick Jason, Patricia Owens and Marius Goring.

Two more pix will get under way in October. On the first of that month Richard Burton is due to start work on "Destruction Test," while on location in Australia, Anthony Kimmins will start a second Smiley film, entitled "Smiley Gets a Gun." "Harry Black," a starring

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Reade Buys Out Frank Kassler

Walter Reade Jr.-Frank Kassler partnership in Continental Distributing has broken up, with Reade buying out Kassler. Latter was president of Continental while Reade was chairman of the board.

Continental, in which Reade and Kassler partnered five years ago, has specialized in imports. It's been operating under the socalled "Continental" plan under which the company acquired product in which a group of exhbitors then invested with the payoff on a prorata basis.

Kassler is taking over a number of unreleased Continental releases and will handle them under his own banner. He and Reade were 50-50 partners in the business.

Continental will continue though there were no immediate indications from Reade as to who will replace Kassler. Parting was said to be amicable and due largely to a difference on policy. Among the important releases coming up via Continental are "Gervaise," "Brothers-in-Law" and "A Condemned Man Escapes." Outfit has been handing out high advances on several of its pix.

'Grass' Okay in Texas

Dallas, Aug. 6.

Banned from N. Y. State by its Regents, the Greek-made "Bed of Grass" (English titles) opens at the Coronet here Thurs. (8) for its American premiere.

Stars Anna Brazzou, Greece's Miss Aphrodite of 1954.

McGRATH OWES DAMAGES

Naval Hero Miller Belongs To Hawks, Judge Decides

Santa Monica, July 30.

William Hawks acquired clear title to an option on "Hide and Seek," based on the career of naval hero Cmdr. Hugh Barr Miller, in a default hearing in Superior Court here. Judge Edward Brand also ordered a judgment of $23,150 for damages and an injunction restraining Eugene C. McGrath from further interference with the sale of the property.

Hawks had claimed title to the option but McGrath insisted he had an interest. Hawks brought suit, to clear title and to halt what he called interference in his plans to dispose of the property. McGrath did not appear in court to contest the action.

Disney Declares 3% Stock Dividend

Hollywood, Aug. 6.

A stock dividend of 3% on common stock of Walt Disney Productions was declared yesterday by board of directors. Additionally, the quarterly cash divvy of 10c per share was declared.

Cash melon is payable Oct. 1, 1957, to stockholders of record Sept. 13, and stock divvy Nov. 25 to shareholders of record Nov. 1. When company initiated cash divvy at annual rate of 40c per share earlier this year, it was then stated that firms planned to supplement these payments with an annual stock divvy.

Nov. 1 record date for stock divvy, according to company, will permit holders of company's existing Purchase Warrants to acquire stock in time to participate in stock divvy. Currently there are outstanding approximately 186,000 such warrants which entitle holders to buy a like number of common shares at $22 per share on or before Oct. 31, 1957.

Stock divvy payment is subject to approval by California Commissioner of Corporations.

Clearance for 'Cowboy'

Four major studios and five independent producers had to be prevailed upon to relinquish prior claims to the title "Cowboy," before it could be finalized as the tag for Julian Blaustein's Columbia production starring Glenn Ford and Jack Lemmon. Blaustein worked on the project for approximately six months before he achieved clearance, discovering in the process that "Cowboy" was one of the first titles registered when the Title Registration Bureau of MPAA was established on Jan. 1, 1936.

The word itself has been used as part of the title of more than 50 films, ranging from "Cowboy Blues" to "Cowboy Quarterback," but the closest to the Columbia film was the Lippert documentary "The Cowboy," an art house entry three years ago.

COMMERCIAL TIES IN NEW FILMS

After a period of supervised discretion film studios are again beginning to "plug" specific goods and services on the screen. Sales pitches are integrated as much as possible in story and action, but of late have begun to be more obvious.

Glaring example is in "Will Success Spoil Rock Hunter?" which goes all-out in plugging TWA. In one lengthy scene, a bright red TWA travel bag is kept in conspicuous view throughout, with the TWA letters virtually dominating the screen. Same airline is sold in a Universal short.

In "Love in the Afternoon," both Pepsi-Cola and Coca-Cola get plugs, complete with slogans. In "Sweet Smell of Success" a cigaret company is cut in for a hefty free ad. Other recent pix have included gratis ads for other cigaret makers, beer companies, auto manufacturers, etc.

Pepsi-Cola, again, gets a fat gratis plug in "Pajama Game."

Exhibitors from time to time have beefed against use of the screen to "sell" a product and, in years past, there have been instances of theatres actually snipping such footage out of films. One theatreman last week said he had been aware of the new tendency to "dress" sets with recognizable labels and that, if the practice continued, he would ask his organization to bring it to the companies' attention.

"If they want us to advertise products, then let 'em pay for it," was his attitude.

At the film companies, explanation is offered that realistic props

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Subtle Title Switches

Hollywood, Aug. 6.

Sometimes the titles speak louder than the words they contain. AB-PT Pictures switched some titles around last week that caused at least mild eyebrow lifting in the trade.

"Eighteen and Anxious," due for production soon, will be called "Restless Woman." The already completed "Young Mothers" was changed to "Eighteen and Anxious."

Heller & Co. Mysterioso Shift Poisons Whole Film Biz on 'Consultants'

The sudden and hazily-explained switch in the recommendations made by the management consultant firm of Robert Heller & Associates in sizing up the Loew's situation may sour the film industry on use of outside consultant firms. The Heller action and the less-than-enthusiastic reception of the Booz, Allen & Hamilton report of the company's studio operation (not related to Loew's alone) have provided fuel for the anti-consultant industryites.

Efforts to obtain a fuller explanations of the almost-melodramatic about-face of Heller & Co. were unsuccessful. A call to the company's headquarters in Cleveland resulted in the news that C. R. MacBride, the executive who signed the conflicting reports, "is away on a month's vacation."

'TO CATCH A THIEF' SUIT

1901 Raffles Tale Her Property, Says Widow

Hollywood, Aug. 6.

Damages of $250,000 and an accounting of profits is sought in a copyright infringement and unfair competition suit brought against Paramount over the film "To Catch a Thief." Plaintiff in the Superior Court action is Rosalie B. Menchen, widow of Joseph Menchen, who claims all rights to the story written by E. W. Hornung in 1901.

Complaint contends the story was originally copyrighted in 1901 in a book by Hornung entitled "Raffles, Further Adventures of the Amateur Cracksman." Rights to this and other Raffles stories were eventually assigned to Joseph Menchen, according to the suit, and became the property of Mrs. Menchen when her husband died in 1944.

Action also seeks an injunction to halt further distribution of the film.

Metro Bunching Four Releases

In an apparent effort to bolster its fourth quarter earnings, Metro has scheduled four pictures for release during August, final month of its annual fiscal period. This is the first time in almost two years that the company has set four pictures for one month. It usually issues two new pictures a month and goes to three occasionally.

By having more pictures in release in August, the company apparently hopes to make up for the poor third quarter earnings statement which saw net earnings slump to 1c per share for the 12 weeks ended June 6 as compared with 15c for the same period of 1956.

Pix set for August include "Tip on a Dead Jockey," "Decision Against Time," "Gun Glory," and "Action of the Tiger." "Tip" and "Gun" are Metro-made films and the others are from indies operating with M-G financing.

Mit Germany Is Trouble Now

There was genuine concern among the the film companies in N.Y. this week over the disclosure by the German Minister of Economics that the West German Federal Republic plans to terminate the German-American film accord as of the end of this year.

Apart from Britain, West Germany today is the Americans' most important export market in Europe, and any loss in revenue in that area would be strongly felt by all the companies. Germany today is said to be worth $18,000,000 a year to the U.S. distribs. More than 200 American films are shown there.

The Minister of Economics said that there was no intention at this time of restricting the American film imports so as to introduce screen quotas similar to those existing in Britain. He did not say, however, that other restrictions might not be imposed. Thus the Germans may eventually elect to limit the number of American features to be imported into West Germany.

There is realization in Gotham of the looming importance of the Common European Market which would reduce or elliminate existing trade barriers between such film-producing countries as Germany, France and Italy. Under such a setup, the importation of French and Italian pix into Germany might be encouraged where the influx of American films could be restricted.

The German-American film

(Continued on page 20)

'Gigi' Rolls in Paris

Paris, Aug. 6.

Shooting finally got underway Monday morning (Aug. 5)—after three months of preparations—on MGM's picture version of Colette's "Gigi" for which Alan Jay Lerner has written scenario and lyrics and for which Frederick Loewe has composed the score. Arthur Freed is producing, Vincent Minelli is directing, Cecil Beaton is art director and cast includes Leslie Caron as Gigi, Maurice Chevalier as boulevardier and Louis Jourdan as Gifi's beau.

Role of Gigi's aunt, retired cocette who advises her adolescent niece to follow in her lucrative footsteps is still unassigned. Ina Claire was paged for part, but was unavailable. Now Ruth Gordon is being sought. In any case, sequences in which aunt figures will only be done when company goes to Culver City for majority of interors after six weeks of location filming here.

Opening scene has Chevalier strolling in Bois de Boulogne on sunny morning—circa 1900—remembering amorous triumphs of his youth. Other scenes to be taken here include soiree at Maxim's and all exteriors.

National Boxoffice Survey

Cool Breezes Aid Biz; '80 Days' Again First, With 'Pride' Close 2d, 'Affair' 3d, 'Stockings' 4th

Improved weather conditions, plus some much cooler weather in the east, is keeping film biz at a high level in current session, according to reports from VARIETY correspondents in representative key cities. A few new pictures also are contributing to strong tone.

Although closely pressed by "Pride and Passion" (UA), first place again is being held "Around World in 80 Days" (UA) for about the 'steenth time. Mike Todd opus continues with great to capacity showings in nearly all 18 keys currently. "Pride" is winding up second as it was launched with tremendous results in additional spots this week.

"Affair To Remember" (20th) is finishing in third place, being third production this session to top the $200,000 mark. "Silk Stockings" (M-G) also bettered this figure to wind up fourth, same as last week.

"Seven Wonders of World" (Cinerama) again is winding up fifth. "Night Passage" (U), third last round, is taking sixth money. "Loving You" (Par), eighth a week ago, is copping seven position. "10 Commandments" (Par) will be eighth, currently playing it only eight big key cities covered by VARIETY.

"Bambi" (BV) (reissue) is capturing ninth place, an improvement over last stanza. "Curse of Frankenstein" (WB) rounds out the Big 10 list.

"Love in Afternoon" (AA) and "Gun Glory" (M-G) are the runner-up films in that order.

"Jeanne Eagles" (Col), one of biggest newcomers, shapes socko in Washington, terrific in Frisco, smash in Cleveland but mild in Philly. "Band of Angels" (WB) looms spotty, being fine in Chi, lofty in Portland, mild in N.Y. and slow in Seattle.

"Interlude" (U), modest in Philly, is rated big in Chi. "Will Success Spoil Rock Hunter (20th), mild in Denver and slow in Detroit, is rated swell in Cincy and okay in Toronto. "Hatful of Rain" (Par) continues to perk, being potent in Minneapolis, pleasing in Washington, fancy in N.Y., big in Boston and good in Philly.

"Beau James" (Par), mild in K.C., looms okay in N.Y. anl fine in L.A. "Tammy and Bachelor" (U), great in Indianapolis, shapes big in Louisville and nice in Frisco.

"Island in Sun" (20th), good in Toronto, looks torrid in L.A. "Reach For Sky" (Rank) is okay in Balto. "Delicate Delinquent" (Par), wow in Boston, is nice in Providence.

"Pickup Alley" (Col) is hotsy in Chi. "Rising of Moon" (WB) looks hep in Chi and N.Y. "Dino" (AA) shapes pleasing in K.C.

(Complete Boxoffice Reports on Pages 10-12)

LOEW CHARGE: THREE 'CONSPIRATORS' PLOT TO ABORT STOCKOWNERS' VETO

By HY HOLLINGER

The Loew's management plans to bring out into the open the entire alleged "conspiracy" of the Joseph Tomlinson-Stanley Meyer-Louis B. Mayer faction when it files its answers to the court action brought in Delaware last week by Tomlinson. The Loew's legal strategy, under the direction of Louis Nizer, will consist of filing what amounts to a "white paper" in answer to Tomlinson's petition in the Delaware Court of Chancery which seeks to "determine the validity" of the "election" of Louis B. Mayer and Samuel J. Briskin to the board of Loew's. Pair were "elected" to the board at the rump meeting last Tuesday (29).

The Loew's legal barrage which will be unleashed late this week or early next week will be a twofold one. It will include an answer to Tomlinson's Delaware petition plus a separate "conspiracy" action in New York Federal Court against the participants in the Tomlinson-called meeting.

In this connection, Loew's prexy Joseph R. Vogel, acting on the advice of Nizer, has formally notified Louis B. Mayer, Tomlinson, Stanley Meyer and the other participants in the rump meeting, including the two attorneys, that "they would be held individually and collectively liable for any damage suffered by the corporation as a result of their illegal acts." Vogel also made it clear that the two attorneys in the group—Milton Pollack, Tomlinson's lawyer, and Arthur G. Logan, a Delaware attorney—"have no authority to represent the corporation in any matter." In addition to those mentioned, others who participated in the meeting and were placed on notice included: Briskin, K. T. Keller, Louis Johnson, and Ray Lawson.

Arthur Wiesenberger, head of the investment house bearing his name, is one of those on the fence. His clients are independent of any group and "in the recent morass of fact and fiction," as he puts it, "I have never met Sam Briskin nor do I have any opinion to express one way or the other."

One of his big clients seems inclined to the present Vogel management, and so expressed himself, but Wiesenberger individually has no feeling either way. It is known that his shareholders will be solicited by Vogel in the proxy fight but there, too, he has made no decision.

Vogel, apparently has no intention of fighting out the case in the Delaware courts on the narrow detail of Tomlinson's strategy. Included in the documentation will be the detailed story of Stanley Meyer's maneuverings.

Supporters of Vogel feel that

(Continued on page 22)

AMALGAMATED TO REP: YOU HANDLE 'OVER SUEZ'

Republic has set a deal with Amalgamated Productions, headed by Richard Gordon and Charles Vetter Jr., to distribute "Fire Over Suez." Picture, filmed in England, stars Keefe Brasselle and Kay Callard and was directed by Brasselle.

Deal is second releasing deal made by Amalgamated in last three months. It's the "Counterfeit Plan," also filmed in England and starring Zachary Scott and Peggy Castle, is now being distributed by Warner Bros.

$100,000 LEGAL FEE

Tomlinson Picks up 2/3ds of Tab—Meyer Balance

Milton Pollack is getting a $100,000 fee for representing the Tomlinson group in the Loew fight. Tomlinson is putting up two-thirds and Stanley Meyer is furnishing the the rest. Edwin Weisl, once Meyer's personal attorney, is reported to have recommended Pollack.

Louis Nizer, Loew's attorney, and Milton Pollack, Joseph Tomlinson's lawyer, last faced each other in the libel case involving Quentin Reynolds and Westbrook Pegler. Nizer, who represented Reynolds, won the case, gaining one of the largest damage sums ever handed out in a libel action.

WHO'S LOYAL TO WHOM?

Lehman Bros. Position In Loew's Causes Much Palaver

The position of the Lehman Bros., the Wall Street banking firm heavily involved in the Loew's situation, is puzzling industryites. The banking firm and particularly Robert Lehman are reported to be staunch supporters of producer Sam Briskin for some executive post in the Loew's setup. On the other hand, the Lehman company is said to be "dead against" Stanley Meyer and Joseph Tomlinson.

Yet Briskin allied himself with the Tomlinson camp when he agreed to accept a seat on the board when "elected" by the rump group.

Edwin Weisl, a senior partner of Simpson, Thacher & Bartlett, attorneys for Lehman Bros., is reportedly advancing the candidacy of Briskin. Their association stems from their connection with Paramount, where Briskin was once a producer and where Weisl serves on the board of directors.

TO GATHER PROXIES, YA GOTTA DECIDE

As far as Milton Pollack, attorney for Joseph Tomlinson is concerned, the "matter" (fight for control of Loew's) is before the court "and that's where the isssues will be decided."

Pollack stressed that the Tomlinson group had every intention of proceeding in the Delaware court despite Loew's prexy Joseph R. Vogel's warning that each and every participant in the July 29 rump meeting will be held legally responsible. Pollack noted that the case, tried before a Chancellor of the Delaware Court, would go to trial "as soon as Vogel puts in an answer."

Asked if the Tomlinson group planned to wage a proxy fight, Pollack declared: "We haven't discussed it."

Vogel Designates 12 Personages for Okay Of Stockholders Sept. 12

Joseph R. Vogel, president of Loew's, has officially listed with the Securities & Exchange Commission his full slate of directors to be voted on by the stockholders at the special meeting called for Sept. 12. Purpose of the meeting is to oust Joseph Tomlinson and Stanley Meyer from the board and to increase the number of directors from 13 to 19.

Vogel's nominations include:

Gen. Omar Bradley, chairman of the board of the Bulova Research & Development Laboratories.

Ellsworth C. Alvord, lawyer-partner in Alvord & Alvord, Washington, law firm.

Charles Braunstein, president of Charles Braunstein Inc., importers of precious stones.

Bennett Cerf, president of Random House and "What's My Line" tv panelist.

Helen Hayes, actress and honorary president of the American National Theatre & Academy.

J. Howard McGrath, former U. S. attorney general and partner in the law firm of McGrath & Brown.

Charles H. Silver, president of the New York City Board of Education.

Francis W. Hatch, v.p. and director of Batten, Barton, Durstine & Osborn.

Benjamin Melniker, v.p. and general counsel of Loew's Inc.

Robert H. O'Brien, Loew's v.p. and treasurer.

George Muchnic, v.p. of Loew's International.

Benjamin Thau, Loew's v.p. and studio chief.

Tomlinson faction, at its rump meeting last Tuesday (29), "elected" Louis B. Mayer and Sam Briskin to the board, but the Loew's management has termed the action "illegal" and has refused to recognize the "election."

In addition to the 12 nominees, the management-proposed board would include Vogel, George L. Killion, William A. Parker, John L. Sullivan, Louis A. Johnson, K. T. Keller and Ray Lawson. Vogel apparently has no intention of trying to remove the Tomlinson supporters from the board. However, the new slate would give him a 16 to 3 majority, Johnson, Keller and Lawson being in the Tomlinson camp.

If the Vogel slate is accepted by the stockholders, it will mark the first time that a woman—in the person of Miss Hayes—has served on the board of a motion picture company.

Served at Breakfast—With Summons; L. B. Mayer Defendant in Action Vs. His $3,000,000 Studio Severance

A new wrinkle in the already twisted, tangled and knotted Loew's Inc. situation was added Friday (2) when a pair of minority stockholders slapped a suit on Louis B. Mayer in an effort "to force him to repay the company approximately $3,000,000 he obtained under a contract clause" which the plaintiffs allege was "illegal and unenforceable."

Action, instituted in New York Supreme Court, was filed by Louis and Helen Brandt, relatives of N.Y. exhibitor Harry Brandt. Summons was served on the former Metro production chief shortly after 11 a.m. as he was having breakfast in Rumpelmayer's in St. Moritz Hotel, a few doors from the Hampshire House where Mayer was staying. The server caught Mayer a few hours before he returned to the Coast.

According to Saul E. Rogers, attorney for the plaintiffs, the clause in Mayer's contract was illegal in that it provided that Mayer and his heirs would receive percentages from the profits of Loew's indefinitely and as long as the corporation existed.

Mayer, Rogers further noted, was under no obligation to perform any services for Loew's after his retirement "nor were his heirs, despite the indefinite and continuing obligation upon the company." The attorney pointed out, too, that the approximate $3,000,000 which Mayer received included profits not only from production and distribution but also from theatres "with which Mayer was not associated and for which he never performed services."

Settlement with Mayer, involving residual rights to pictures he produced, has been a thorny issue with the company's stockholders and has been frequently denounced at stockholders' meetings. The actual sum of the settlement was $2,700,000.

"Mayer received rich rewards from the company during his employment," Rogers said. He noted that Mayer's compensation rose as high as $1,138,000 in one year, that he drew in excess of $900,000 in at least two other years, and that his annual remuneration ran well over $500,000 per year. Rogers emphasized that Mayer is currently drawing $36,000 annually under the company's retirement plan and "this will continue for the rest of his life." "It is natural," Rogers said, "that stockholders should resent this additional fabulous payment under such an invalid contract clause." Summons calls for

(Continued on page 22)

L. A. to N. Y.

Sid Blumenstock
Oscar Hammerstein 2d
Hurd Hatfield
Sam Honigberg
Nick Keesely
Pinky Lee
Sam Lurie
Paul MacNamara
Hugh O'Brien
David P. O'Malley
Paul Newman
Hugh Owen
Rosalind Russell
George Weltner

Can't Keep a War a Secret

Public disclosure of some of the actions and ethics in the Loew fight disturbs some conservative Wall Streeters. They find hateful the parading of lurid melodramatics and would, if they could, put the stopper in the bottle. But the evil genii is long liberated and the havoc has passed beyond fear of publicity into the inevitable analysis of meaning. Talk of suppressing the story (pressure was attempted against Fortune, 'tis believed) is now singularly unrealistic. Both armies are fully mobilized. War is news.

Indubitably there are some invidious candidacies now before the public running for either "hero" or "heel." The vote depends upon the point of view and upon the amount of information made available. The latter fact clearly hints why the story will continue to be beyond containment. It is Nervous Nellie stuff to suppose the battle can be climaxed in secrecy. Imagine how long any pledge not to tip would endure against personal vendettas strong enough to last a lifetime. Just for one small private detail: L. B. Mayer has publicly called Joe Vogel a fool.

Sure the Loew case is embarrassing. It may well get a lot more embarrassing. Secrecy under these conditions is a fantasy of the genteel mind. Nothing that is published is one-half as unflattering to some of the protagonists as the rumors which swarm in like bees.

Loew's management and Vogel have been left by their enemies no area of compromise. Fight they must. In its own terms the Tomlinson-Meyer command is itself trapped in the consequences of its own belligerency.

As usual there are minds which confuse unpleasant actions with their publication, attacking the latter rather than the former. If this is a mess, it wasn't created by journalists.

With Loew Earnings at 52c a Share, Vogel Points Up His 'Economies'; Schary Product Still Circulates

LOEW WAR BULLETINS

Notice of the special meeting of Loew's stockholders on Sept. 12 was mailed out on Tuesday (29), the same day the Joseph Tomlinson rump meeting was held.

Former Judge Simon H. Rifkind, who has been associated as attorney for Loew's in the company's proxy battle, is representing the company in legal details involving the filing of briefs with the Securities & Exchange Commission.

Former President Herbert Hoover, a close friend of Louis B. Mayer's, is reported to have advised the former Metro production chief to bow out of the Loew's battle. It's reported, incidentally, that Mayer would be willing to compromise if he were made adviser on Metro's upcoming production of "Ben Hur."

The Joseph Tomlinson faction scattered over the weekend. Tomlinson returned to his home in Ft. Lauderdale, Fla. Stanley Meyer and Louis B. Mayer headed back to the Coast.

Stanley Meyer, who is 44 years old, is the youngest man involved in the fight for control of Loew's. Those associated in the Loew's fight report that he affectionately refers to his father-in-law, Universal board chairman Nate Blumberg, as Dad Blumberg. Similarly he calls his elder associates "uncle." However, when there's a falling out on some issue he reverts immediately to the "Mr." salutation.

Harry Brandt, N. Y. chain operator and president of the Independent Theatre Owners Assn., is spearheading the organization of a stockholders' committee to support the Loew's management.

N. Y. to Europe

Julian T. Abeles
Burt Balaban
Al Crown
Rube Dorin
Carl Fields
Norman Gimbel
Arthur Hull Hayes
Warren Hull
Leo Jaffe
George Margolin
Arthur L. Mayer
Dorothy Moreau
Igor Stravinsky
Helen Walpole

N. Y. to L. A.

Merle Chamberlin
Alfred E. Daff
George Englund
Jay Jostyn
Nat Lapkin
Alan Jay Lerner
George Muchnic
Lou Novins
Harrison C. Reader
Fred Robbins
Si Seadler

Net profit of Loew's Inc., including its theatre subsidiaries, showed a slight gain for the 40-week period ended June 6. Profit for the 1957 stanza was $2,763,265, equal to 52c per share on 5,336,777 shares outstanding, as compared with $2,698,261, equivalent to 51c per share on 5,303,447 shares outstanding, for the similar 40-week period of 1956.

Gross sales and operating revenue for the 40 weeks of the current fiscal period amounted to $121,200,000 as compared with $127,992,000 for the previous financial period.

According to Loew's prexy Joseph R. Vogel, the slight increase in profit, although a "trifle," than that of the previous year when the gross was higher "reflects the economies put into effect since I accepted the presidency last October."

Schary Influence

Vogel, however, pointed out that the company is continuing to feel the "impact" of the pictures produced before he took over and that these pictures "have been moving inevitably into release. . ." The reception at the boxoffice of these pictures, he explained, has particularly affected the company's third quarter gross sales which were approximately $7,000,000 below last year's take.

The third quarter, which ended June 6, showed gross sales of $33,952,000 as against $40,553,000 for the same period last year. Consolidated net profit for the latest quarter was only $34,017, equal to 1c per share, as compared with $808,418, or 15c per share, for the corresponding period in the previous fiscal year.

In a letter to stockholders accompanying the financial report, Vogel pointed out:

"Due to the length of time required between the inception and completion of a picture, the effect of new productions plans made under my administration will not begin to be felt until the latter part of this year. I am tremendously enthusiastic about the line-up of product that will be placed in release beginning this fall."

He told stockholders that such films as "Raintree County," "Don't Go Near The Water," "The Brothers Karamazov" and "Merry Andrew" would be released in succession.

Vogel added that the company's revenue will increase from the licensing of pix to tv and from the special telepix series being produced by Metro. He also envisioned equally favorable earnings from the company's record and music companies.

Europe to N. Y.

Norman Ayrton
Joseph Bellfort
Guy Bolton
Max Chopnick
Gordon McLendon
Kim Novak
Lucille A. Phillips
Jack Schatz
William L. Snyder

AGONIZING APPRAISAL OF 'SELL'

Rally Now or Regret Later—Auten

Bushkill, Pa.

Editor, VARIETY:

I was very interested in a report in the trade press on exhibitor reaction to the unfortunate Metro situation—and especially one exhibitor's suggestion that an exhibitors' committee be formed to help Joe Vogel instead of talking about the matter.

Personally, I think that the average exhibitor does not realize how deeply this situation effects him—actually it's his daily bread and butter—film supplies—and I think the time has arrived when he should do something to insure that he gets an adequate supply of film—surely he does not want Metro to become another RKO.

Joe Vogel is a very able theatre executive and his exhibitor friends from Coast to Coast should support him to the bitter end and incidentally, in so doing insure the continuation of MGM as a great producing and distributing organization.

Now, in order to insure that Vogel wins his fight on Sept. 12, 1957, I would suggest the following exhibitor action:

(1) Every exhibitor association—exhibitors themselves and any one really interested in this business of ours write to Loew's today and request the names and addresses of all Loew's stockholders in their area and at the same time ask for sufficient proxy forms to cover same.

(2) This proxy campaign should be on a local—or grass root level—with the exhibitor or his theatre manager's personally interviewing each and every Loew stockholder in their area and soliciting their support—such support to take the form of getting them to sign a proxy in favor of Joe Vogel.

(3) If this plan is adopted—and if the exhibitors from Coast to Coast want to help Vogel it will give him the assistance he so badly needs and richly deserves.

(4) There is another advantage to doing the foregoing—RKO is no longer with us—Metro—the leading producers and distributors for many years is fighting for its very life. Any of the other companies might be the next to be attacked by a small minority group seeking to cash in on the companies' assets.

Such a demonstration of strength from the exhibitors throughout the country would have a great deterring effect on such tactics in the future. *Harold Auten.*

(A veteran distribution exec, Capt. Auten is U. S. rep for Australia's Greater Union Theatres.—Ed.)

Tomlinson-Meyer Curt With Newsmen

Pollack Alone Unafraid to Talk—Loew's PR Geared For Speedy Feeds to Press

If the Joseph Tomlinson-Stanley Meyer pair succeed in snatching control of Loew's it will be despite, not because, of their own personal manners and public relations. That is the considered judgment of reporters assigned to the complicated struggle.

One of them put it this way. *"It is almost impossible to give their side of the case. They won't even stand still when approached by newsmen, much less answer queries."*

Pointed up in a VARIETY story last issue is the telltale importance of public opinion. Loew's itself was tardy in accepting this but has apparently now done so. The "raiding party" meantime does not, in a figure of speech, welcome newsreel cameras.

Both Tomlinson and Meyer have been particularly gun shy of the press. Each man has refused to be accosted for questions. Each will not answer or return phone calls to their headquarters at the Hotel Sherry-Netherland. Only one available to newspapermen has been Milton Pollack, Tomlinson's attorney, who at least is not scared to talk over the phone.

In contrast, Loew's is now highly geared for the intricate press relations jog required in the kind of fight for control of a company now fully launched.

Key figures in Loew's p.r. setup are David Karr and Henry Hillman, prez and v.p. respectively of Market Relations Network, a company specializing in corporate public relations. Working with Howard Dietz, Loew's 30-year vet pub-ad v.p., Karr and his associates have been constantly available.

Washington Legman

David Karr, under 40, originated some years back as Washington leg man for Drew Pearson during the Harry Truman regime. It was as Pearson's spokesman that Karr showed up in N.Y. as PR and new accounts man at the Weintraub advertising agency (now Norman, Craig & Kummel) where he was close to the Kaiser Motors and Schenley whiskey empires.

Karr-Hillman organization operated semi-undercover until last week when it came out into the open at the Tomlinson-called rump meeting. Immediately after the meeting Tuesday (29), Hillman and Lem Jones, former assistant to 20th-Fox prexy Spyros Skouras, summoned the press to the "lawyers' headquarters" in Loew's homeoffice. They arranged for Irving Greenfield, secretary of the corporation and the only management representative to attend the rump meeting, to give a report of what transpired. At the same time, Louis Nizer, the management's special attorney, was present to give management's reaction and interpretation of the actions of the rump group.

After Nizer conferred with Vogel—who was on the Coast with Karr—Dietz and the Market Relations Network execs were able to issue to the press a statement from Vogel relating to the Tomlinson meeting. In a little more than an hour, the newspapermen had the full story of Loew's comments and reactions to the dissident meeting.

Stalled Newsmen

The Tomlinson group, on the other hand, kept the press waiting for hours and had newspapermen scurrying all over town in an effort to get the Tomlinson-Meyer side of the story. All the participants rushed out of the rump meeting and referred all inquiries to Pollack. Latter said he would have a statement ready in several hours at his office. The newspapermen, he said, could call his office for the statement.

Rather than relying on the phone, several reporters went down to Pollack's lower Broadway office. There was no statement there. Nor did anybody in Pollack's office know when and where it would be issued. When one newspaperman called his office, he was notified that Pollack had called and left a message that a statement would be issued at the Sherry-Netherland at 2:15 p.m.

Early this week, there were reports that Stanley Meyer was shopping around for a public relations consultant. He is said to have approached two well-known public relations firms, both of which are believed to have turned him down. When Tomlinson and Meyer launched their fight against Loew's, they were originally represented by Tex McCrary's p.r. firm until there was a falling out.

Pollack, however, has declared that the Tomlinson-Meyer group has no intention of retaining a public relations firm. "We'll be guided by the court and not by ballyhoo," he asserted.

STUDYING 1957'S SUMMER SLUMP

By FRED HIFT

Apart from the situation at Loew's, the favorite topic among N. Y. film industry executives these days is the failure of the summer business to realize the much expected seasonal upswing. While some pictures are doing satisfactory business, a great many others—including several for which their distributors had had great hopes—have fizzled at the boxoffice.

Explanations, excuses and rationalizations range far and wide, but they cannot obscure these basic realities: (a) There are more potential customers than ever. (b) They have more money to spend than they ever did. (c) They're being romanced aggressively by the film companies offering product generally conceded to be better than average. And (d) television fare, despite the old movies, hardly constitutes serious competition during the hot months.

Last year at this same time, the business was thriving. Why then, this year, should there be such a lack of enthusiasm on the part of so many customers?

Distribution and threatre execs admit they're puzzled and disturbed. Some take the philosophical view that this has just been an "off" year. They offer the explanation that, this summer, the big pictures were late in getting into the subruns; that the demand on people's leisure time is greater than ever; that more home airconditioners are keeping the public in its livingrooms; that the growth of suburbia and the traffic problem have prevented the customary downtown influx.

There's some guessing, too, re the "saturation" effects of pix on tv. "People have so much celluloid thrown at them, no wonder they've become super-selective," was one comment.

There is talk of something of a breakdown in the communications lines between industry and public. From this comes the uncomfortable conclusion that today's advertising-promotion-publicity methods—still geared to traditionalism—need a thorough revamp.

All concede that the ad-pub departments are on the ball. Question posed is whether yesteryear's methods, aimed often at pleasing the boss, are capable of bringing the customers to the wickets. In this connection there are those in the ad-pub fraternity around Manhattan who will admit—in a whisper—that they don't think much of the program developed to date for the industry's business—building campaign.

Public Is Changing!

There appears to be mounting evidence that, if the film biz's ad-pub methods haven't changed, the public's response to them has. This might clue curious failure of some apparently excellent films to perform strongly.

The companies still go to great length in arranging stunts along various lines. Columns are planted with gusto. Personalities are toured and garner frontpage breaks. And yet, there are those who have fallen to wondering whether this type of ballyhoo really connects. For instance, Jayne Mansfield was in Minneapolis and hit every frontpage in town. When her picture, "Will Success Spoil Rock Hunter," opened in town, it did most disappointing business.

When "Prince and the Showgirl" opened at Radio City Music Hall, it did fine business. The combination of Marilyn Monroe and Sir Laurence Olivier was deemed strong. Yet, out of New York, "Showgirl" lacked spirit in many spots. Ditto for "Face in the Crowd." Ditto for "Designing Woman." Ditto for "Funny Face." Ditto for "12 Angry Men." Ditto in some engagements for "Silk Stockings." Another surprisingly "soft" film has been "Love in the Afternoon."

Fight Yesteryear's War?

"Could it be that our methods haven't kept pace?" mused one

(Continued on page 20)

B'way's Got Those 'Downtown Blues' Same as Most Big U.S. Towns

Over-Scaled?

Minneapolis, Aug. 6.

How far motion picture entertainment has gotten away from its onetime status as low cost amusement for the masses is revealed by current boxoffice scales here, local industry leaders are pointing out.

One hard-ticket attraction, "Seven Wonders of the World," is scaled at $2.65 top, and another, "Around the World in 80 Days," has no night seats less than $2.40 while the choicest locations command $2.65.

Three other downtown movies, "Night Passage," "An Affair to Remember" and "Hatful of Rain," are admission priced at $1.25 after 5 p.m. At the remaining loop firstruns the tap is 75c or 85c in the afternoon and 90c after 5 p.m. And neighborhood houses in the earliest 28-day clearance slot have an 85c admission.

In big city after big city cross America since World War II, the decline of "downtown" has worried department stores, hotels and film theatres. This is part of the exodus to suburbia and exurbia, part of the supermarket revolution of the day, with television an added complication. Now the "downtown rundown" blues are afflicting the fabled Great White Way of Broadway itself. The Times Square area of Manhattan is getting the go-by from film distributors who are opening new films in the residential neighborhoods.

Most film executives as of the present moment stop short of saying that Broadway as an indispensable film showcase is headed for the scrapheap but they're emphatic in their view that the Times Square setup, with its rigidly high costs, which bring them to the point-of-no-return, has got to give—or else!

Broadway theatre operators are hollering murder against distribs for the tendency to "desert" the big firstruns in favor of the new policy which is gradually emerging. Yet, going by present indications, the trend away from Broadway will continue and intensify in the months to came, particularly on the productions appealing to customers who couldn't normally be expected to shoulder the high expense of a downtown "evening out."

Broadway showmen admit that their admissions are high, but claim that they can't afford to drop them.

On Broadway, the theatres now are being asked for high guarantees. In some cases, they're paying them. Paramount Theatre is shelling out $100,000 to get "Love in the Afternoon" day-and-date with the small Plaza Theatre. The Palace, newly launched on a non-vaudeville, firstrun policy has been splurging to get "Man of a Thousand Faces." One big Broadway showcase recently made a pitch for an important picture and lost out (to a circuit preem) when it refused to give a $125,000 guarantee.

Situation is also coming to a head in various other key centers throughout the country, including Chicago's Loop, where the distribs are beginning to bypass the downtown firstruns in favor of the suburbs "where the people are."

The companies are somewhat torn between the practical outlook and their inbred traditionalism. "Open on the circuits, bring the film to the public, and the patrons will show their appreciation by attending in large numbers." That's one view. And it's being realized—and very successfully so—by several companies whose execs have long felt that the move is overdue.

But then there are those who warn that the Broadway run, even though it may not be profitable, shouldn't be sold short. "It still sets the tenor for the reception of a picture throughout the country," runs that argument.

Those who hold with that view add that, in the last analysis, the type of pictures that have opened on the circuit and have done well have been the kind of attractions that would have had trouble downtown anyway, and that would have run into negative reviewer reaction.

But distribution generally is becoming more and more convinced that Broadway and "downtown" have seen their day and, sooner or later, will have to bow to the forces shaping economic and social patterns. Cited among the contributing factors are high admissions, lack of parking space, the exodus to suburbia, high operating and advertising costs, etc.

Atty. Ben Javits Could End With Vogel's Forces

Don't be surprised if Ben Javits, Joseph Tomlinson's original lawyer in the fight against Loew's, turns out to be in Loew's prexy Joseph R. Vogel's corner before long. The shift, if it takes place, will come as a shock to the industry, for it was Javits who pulled the now-famous bluff which forced Vogel to accede to Tomlinson's ultimatum for six men on the board of directors.

Javits had a falling out with Tomlinson just before the annual Loew's stockholders meeting. The reason, it's thought, was due to Javits' displeasure with Tomlinson's tactics. Javits, reportedly, agreed with the Loew's management that Tomlinson be permitted to have three members on the board and that the three additional members were to be chosen from other stockholder groups. Such names as attorney William T. Pfeiffer, Judge Louis Goldstein of the Leon Lowenstein Foundation, Walter Florschelmer of Sutro & Co., and Howard Stein of Dreyfus & Co. were mentioned as possibilities. Tomlinson, however, is reported to have nixed all these candidates and insisted that only the men suggested by Louis B. Mayer be appointed to the board. Javits and Tomlinson then agreed to disagree.

Fortune magazine (August) details Javits' bluff. Javits had told Vogel that if the dissidents could not obtain six members on the board, Andre Meyer, head of Lazard Freres, would throw his support to the Tomlinson faction. As it happened (or did Javits know it would?) Andre Meyer called during the meeting in a N. Y. hotel, but he was merely returning an earlier Javits' phone call and not calling to throw his support to Tomlinson. Vogel, Fortune reported, fell for the bluff of an emergency and agreed to accept six men on the board—three from Tomlinson and three from other stockholder representatives. As it turned out, however, he got all Tomlinson and Louis B. Mayer men.

Robert C. Conahan postponed until Friday (2) the opening of the Mayfair Drive-in at Slingerlands (Albany suburb). Sidney Dwore, owner of the Cameo in Schenectady, is buying and booking the 475-car.

You've Read This Before

Philadelphia, Aug. 6.

A rangy Texan driving a station wagon with N. Y. plates popped in on Mgr. Howard Kuemmerle of the Sedgwick Tteatre in Mt. Airy, Pa. Ostensible purpose: looking for a job. Real objective: money.

Haul: about $200 in bagged silver coins.

The Pajama Game
(MUSICAL—COLOR)

Socko filmusical transmutation of the click Broadway legiter with many of the original cast in the pic version. Big grosses.

Warner Bros. release of George Abbott-Stanley Donen production (Frederick Brisson, Robert E. Griffith & Harold S. Prince associate producers), directed by Abbott and Donen. Stars Doris Day and John Raitt; features Carol Haney, Eddie Foy Jr. Screenplay, Abbott and Richard Bissell from their stage libretto, adapted from Bissell's novel, "7½ Cents"; songs, Richard Adler and Jerry Ross; original stage production directed by Abbott & Jerome Robbins; camera (WarnerColor), Harry Stradling; dances, Bob Fosse; arrangements, Nelson Riddle & Buddy Bregman. Charles Henderson (vocal); asst. director, Russ Llewellyn; editor, William Ziegler; costumes, William & Jean Eckart, assisted by Frank Thompson; art director, Malcolm Bert; sets, William Kuehl; makeup, Gordon Bau; technical advisor, Weldon Pajama Co. Tradeshown N.Y. July 30, '57. Running time, 101 MINS.

Babe	Doris Day
Sid	John Raitt
Gladys	Carol Haney
Hines	Eddie Foy Jr.
Mabel	Mary Reta Shaw
Poopsie	Barbara Nichols
Mae	Thelma Pelish
Prez	Jack Straw
Hasler	Ralph Dunn
Max	Owen Martin
1st Helper	Jackie Kelk
Charlie	Ralph Chambers
Brenda	Jean Eckart
Dancers	Buzz Miller, Kenneth LeRoy

The inherent mobility and fluidity of "Pajama Game" as a stage property apparently was such that this almost faithful transmutation into celluloid requires little physical enhancement to impress the WarnerColorful filmusical, as a sock b.o. entry.

True, coproducers-codirectors George Abbott and Stanley Donen have not slighted the opportunities for size and scope when occasion warranted, such as in the picnic scenes, the labor union rallies and the pajama factory which is background for some skillful Bob Fosse-conceived choreography. Having the advantage, as did many of the back-of- and front-of-the-camera artisans and players, of longtime association with the original, the celluloid version is an extension and an enhancement of the original.

But so locked-in are the basic values that it's almost a foolproof property, and both Warners and the Brisson-Griffith & Prince original production team, which shares with the Burbank plant in the profits, are in for a hefty chunk. More important, the customers are assured of an eyeful and earful of compelling entertainment.

If the film version contains a shade more of social significance in the labor-engagement hassle, which was the springboard of the original Bissell novel, "7½ Cents," from which stems the romantic conflict between pajama factory superintendent John Raitt (who created the original stage role) and "grievance committee chairman" Doris Day (in the role created by Janis Paige) in May, 1954, it is a plus value because of the sturdy book.

Raitt, properly serious as the earnest factory executive and earnestly smitten with the blonde and beauteous Doris Day, has good antithesis in his romantic vis-a-vis. Miss Day, always authoritative with a song and now a poised picture personality as she was/is on disks, is an appealing looker. She makes her chore even a shade more believable than Raitt. Carol Haney, recreating her soubret role opposite Eddie Foy (also of the original stage cast), whams with "Steam Heat," aided by Buzz Miller (stage original) and Kenneth LeRoy (substituting for Peter Gennaro of the Broadway cast).

Reta Shaw, Thelma Pelish, Ralph Dunn and Ralph Chambers are also Broadway expatriates in the film version. Stanley Prager's factory labor president is capably done by Jack Straw and Mary Stanton has the original Marion Colby assignment.

The Dick Adler and (now the late) Jerry Ross songs are as durable as when first spawned over three years ago and it's a tribute to the Brisson-Griffith-Prince-Abbott team that they showcased and envisioned the great talent that this tunesmithing team portended. The melodies are as durable today as then and the lyrics a sizeable cut above the conventional wordage. "Small Talk," "There Once Was a Man," "I'm Not at All in Love," "Trust Her" are solid chunks of material. Some highly effective double-numbers are integrated into the libretto and, like the frothy "Once-a-Year Day" (piano number) and of course the standout ballad hit, "Hey There," prove strong contributory factors to the sum total.

There's a technical credit to the Weldon Pajama Co. which undoubtedly accounts for the authoritative factory scenes. The cinematurgical credits are consistently good on all values. Where Abbott left off and Donen began, and vice versa, on the curious co-billing as producers-directors (not to mention Abbott's multiple assists on the book) is beside the point in light of the okay sum total. Abbott and Bissell had little problem with screenplaying their stage original. Harry Stradling's WarnerColor lensing is tiptop as are all the other credits. The 101 minutes running time is just right. *Abel.*

Omar Khayyam
(VISTAVISION—COLOR)

Sometimes cumbersome and draggy but lavish and colorful romance; probably commercial.

Hollywood, July 30.

Paramount production and release. Stars Cornel Wilde, Michael Rennie, Debra Paget, John Derek, Raymond Massey; features Yma Sumac, Margaret Hayes, Joan Taylor. Producer, Frank Freeman Jr. Director, William Dieterle. Screenplay, Barre Lyndon; camera, Ernest Laszlo; technicolor consultant, Richard Mueller; editor, Everett Douglas; art directors, Hal Pereira, Joseph MacMillan Johnson; music score, Victor Young; songs, "The Loves of Omar Khayyam," by Jay Livingston and Ray Evans, "Take My Heart" by Mack David and Young, "Lament," by Moises Vivanco. Previewed at Studio, July 29, '57. Running time, 101 MINS.

Omar	Cornel Wilde
Hasani	Michael Rennie
Sharain	Debra Paget
The Shah	Raymond Massey
Malik (Young Prince)	John Derek
Karina	Yma Sumac
Zarada	Margaret Hayes
Yaffa	Joan Taylor
Nizam	Sebastian Cabot
Prince Ahmud	Perry Lopez
Imam Mowaffak	Morris Ankrum
Tutush	Abraham Sofaer
Jayhan	Edward Platt
Buzorg	James Griffith
Master Herald	Peter Adams
1st Commander	Henry Brandon
Tutush Bodyguard	Kem Dibbs
2nd Commander	Paul Picerni

Static cumbersomeness of some of the romantic love duets, pretty heavyhanded between Cornel Wilde and Debra Paget flaw this spectacular, but well-staged battle and court intrigue sequence speed up the pace and hold interest. Net of the production's lavish and colorful values is probably commercial.

Director William Dieterle impressively handles the masses of extras employed, and his staging of the big sequences score. More spotty are the personal relationships, which sometime get lost in the grandeur, and drag.

Barre Lyndon script sets forth Omar as an oriental equivalent of the later Renaissance man—poet, lover, scholar, scientist and court counsellor—all in one. Lyndon weaves romance between Omar and his wife of the ruling Shah, against intrigue in court and the machinations of the murderous and mysterious Eastern cult of Assassins (which actually existed), not to mention 11th Century warfare between Persian and Byzantine empires. Sprinkled throughout are recitations from the Rubaiyat.

Cornel Wilde, as Omar, is in love with high-born lady Debra Paget, who is bethothed to the Shah, Raymond Massey, for political reasons. Disillusioned, Omar turns to drink, verse and science to drown his sorrows, but his brilliant scholarship gains him advancement at court.

Comes now the intrigues. Noted warrior Michael Rennie, childhood friend of Omar, turns out to be the secret leader of the Assassins Cult. Margaret Hayes, as first wife of Shah, plots with Rennie to overthrow the Shah and his favorite son, John Derek, to install her son, Perry Lopez, on the throne. Meanwhile, the Assassins are knocking off other members of the Shah's personal and official family.

Wilde appeals strongly. Rennie, characteristically able, is very good as the ambition-ridden "Old Man of the Mountain," (a real historic personality). Miss Paget, however, lends little but pictorial beauty, and can't seem to catch fire.

In subordinate parts, Joan Taylor, as a devoted slave to Omar, especially impresses with fiery beauty. Margaret Hayes is good as the Queen. Yma Sumac does little along thesping lines, as slave-companion to Miss Paget, but her remarkable vocal gymnastics are a production asset. Sebastian Cabot and Abraham Sofaer are especially good in lesser parts, and Lopez, Morris Ankrum, Edward Platt, James Griffith and Peter Adams also rate mention.

Technically, production is of strikingly high order. Color photography of Ernest Laszlo, with assist from Technicolor's Richard Mueller, settings of Hal Pereira and Joseph MacMillan Johnson, special effects of John P. Fulton, and costuming of Ralph Jester all rate individual notice. Late Victor Young's musical score reflects his skill. Individual songs by Jay Livingston and Ray Evans, Mack David and Young, and Moises Vivanco are good, but none seems especially notable outside of picture setting. *Kove.*

'Are You Positive?'

With the public newly indifferent to the danger of tuberculosis due to a declining death rate, the National Tuberculosis Assn. has resorted to a 13½ minute animated short in Eastman color to impress upon people that the disease still represents a critical health problem. Prints in both black-and-white or color are expected to be available for tv and theatrical distribution by Aug. 15.

Produced by Edward Cullen and narrated by William Quinn, the short is entitled "Are You Positive?" TB's target is anyone, the film emphasizes. Importance of the disease to individuals and their communities is stressed through the theme of "What do you believe? What you see? What you hear? Seeing's believing—or is it? Are you positive?"

Opening minutes of the film unreel a number of amusing animated characters and mathematical tricks. There's no hint that the short has a "message." Moreover, Dr. James E. Perkins, managing director of the NTA, points out that the legend, "Presented by the National Tuberculosis Assn.," was deliberately omitted at the start of the short for obvious reasons.

Meantime, the NTA is hopeful that tv stations as well as exhibitors throughout the U.S. will cooperate in screening the short on a voluntary basis. NTA officials feel that theatremen in particular will favorably respond inasmuch as the amusement industry's drive for the Will Rogers Hospital in Saranac Lake, N. Y., fits in the same category. Prints are available through any local Tuberculosis Assn. *Gilb.*

My Gun Is Quick

Senseless blood and gore in the Spillane tradition. Only fair b.o. results indicated.

Hollywood, July 26.

United Artists release of a Victor Saville production. Stars Robert Bray; features Whitney Blake, Donald Randolph, Richard Garland, Fred Essler, Booth Colman, Pamela Duncan, Gina Gore, Patricia Donahue, Jan Chaney. Produced and directed by George A. White and Phil Victor. Screenplay, Richard Powell and Richard Collins, from Mickey Spillane novel. Camera, Harry Neuman; editor, Frank Sullivan; art director, Boris Leven; music, Marlin Skiles. Previewed, July 25, '57. Running time, 91 MINS.

Mike Hammer	Robert Bray
Nancy	Whitney Blake
Dione	Pat Donahue
Holloway	Donald Randolph
Velda	Pamela Duncan
Captain Pat	Booth Colman
Red	Jan Chaney
Maria	Gina Gore
Lou	Richard Garland
Gangster	Charles Boaz
La Roche	Peter Mamakos
Proprietress	Claire Carleton
Shorty	Phil Arnold
Al	John Dennis
Jean	Terrence De Marney
Stripper	Jackie Paul
Teller	Leon Askin
Hotel Clerk	Jack Holland

At the end of 91 minutes, the box score for this Mickey Spillane epic stands at seven assorted killings, two vicious beatings of the current Mike Hammer (Robert Bray) and four decorative femmes making abrupt passes at him, not to mention one strictly platonic affair. This represents a milder Spillane, fanciers of his works may insist.

Spillane has long represented a saleable commodity. However, last picturization of his novels, while still profitable, didn't do as well at the wickets as previous excursions. On this basis, senseless brutality, murky plotting and unsubtle sex seems to have diminishing appeal and prospects for this outing seem milder.

Bray, as Hammer, wends his psychopathic way through the piledon skullduggery surrounding a batch of jewels "liberated" during World War II by Donald Randolph, an ex-army colonel. Various femmes Bray befriends en route turn up dead in picturesque ways, enraging him further.

Two separate gangs are competing for the jewels, while cops only bluster and get lost. Final shooting and stabbing match on a fishing boat wipes out one gang and it turns out that Whitney Blake, lovely femme having a torrid fling with Bray, is the ringleader of the other gang. So in the immemorial Spillane tradition, Bray turns her over to the cops with a combination of profound regret and tight-lipped scorn.

Bray has enough masculine appeal and acting ability to do better in a more sensible role. Misses Blake, Pat Donahue, Pamela Duncan and Gina Core all display attractive figures and are up to undemanding requirements. As gallant demimonde who gets killed early, Jan Chaney displays a pixieish charm. Randolph, Richard Garland, Peter Mamakos and Terrence De Marney are okay and Booth Colman is properly exasperated as a police friend of Bray's.

Scripting by Richard Powell and Richard Collins follows the original Spillane novel fairly closely, which perhaps isn't much of a recommendation. Scenario is liberally sprinkled with "hells" and "damns," lending a certain shock value.

Team of George White and Phil Victor produced and directed. They try more than the production is worth.

Technical credits are slick and able. *Kove.*

Lady of Vengeance

Far-fetched melodramatic plotting for less discriminating bookings only.

Hollywood, Aug. 2.

United Artists release of a Burt Balaban-Bernard Donnenfeld production. Stars Dennis O'Keefe; features Ann Sears, Patrick Barr, Anton Diffring. Directed by Balaban. Story-screenplay, Irve Tunick; camera, Ian Struthers; editor, Eric Boyd-Perkins; music, Phil Green. Previewed Aug. 2, '57. Running time, 75 MINS.

William T. Marshall	Dennis O'Keefe
Katie Whiteside	Ann Sears
Karnak	Anton Diffring
Inspector Madden	Patrick Barr
Larry Shaw	Vernon Greeves
Melissa	Eileen Elton
Schteigel	Frederick Schiller
Penny	Jacqueline Curtiss
Bennett	George Mulcaster
Hawley	Gerald Case
Coroner	Jack McNaughton
Bartender	Colin Croft
Houseman	Andy Ho
Corbey	Humphrey Morton

Burdened with a contrived and confusing plot, import carries small appeal for American audiences. Even for the less discriminating program situations it's a dull entry, ponderously and often amateurishly produced and of a genre that went out many years ago on screen.

The revenge motive springboards the unfoldment of the Burt Balaban-Bernard Donnenfeld production, with Dennis O'Keefe the only name known to U.S. theatregoers. When his ward commits suicide, O'Keefe, a driving American publisher of a London newspaper, receives a last letter from her, asking that he wreak vengeance on the man who drove her to her death. To comply with this request, O'Keefe calls in a master criminal to plot an ingenious murder which will be mental torture before the final commitment.

O'Keefe doesn't have much chance with his character, which belongs in the silents rather than 1957, and other characters are artificial right down the line. Anton Diffring is the master mind, Ann Sears the publisher's secretary, both good enough artists but lost here, and Vernon Greeves is a London orch leader Romeo responsible for Eileen Elton, the ward, leaving home and whom audience thinks is the object of her vengeance. Patrick Barr is a police inspector.

Balaban's direction of the story-screenplay by Irve Tunick lacks finish. Technical credits are below average. *Whit.*

Tormento D'Amore
(Torment of Love)
(SPANISH-ITALIAN)

Rome, July 30.

SIDEN Release of a Romana Films-Union Films production. Stars Marta Toren, Massimo Serato; features Otello Toso, Jose Nieto. Directed by Claudio Gora. Screenplay, Gora, Leonardo Bercovici, from story by J. A. Bardem; camera (Cinepanscope), Alfredo Fraile; editor, Jolanda Benvenuti; music, Bucchi. At Supercinema, Rome. Running time, 90 MINS.

Luigi Sanz	Otello Toso
Sara	Marta Toren
Pietro	Massimo Serato

This last pic made by the late Marta Toren includes some of her best thesping in well-made, slightly overlong film. The intricate, interesting plot by J. A. Bardem is worth of remake consideration. Okay for lingual situations, this is iffy elsewhere.

Complicated plotting tells of woman's suicide for love because the crucial letter from her fiance gets stuck in letter box for three years, thus initiating a series of tragic misunderstandings. Opens slowly, and could be trimmed here, but gains power and punch towards the end where plot melds together.

Thesping is fine in all sectors, with Miss Toren moving in her portrayal of the unfortunate victim of the postal mishap. Pic was scripted by her husband, Leonardo Bercovici, who also rates co-direction credit with Claudio Gora, both handling chores creditably.

Lensing and other production credits on this Spanish-shot item are unusually expert. *Hawk.*

Woman of the River
(COLOR)

Sophia Loren in a dubbed-into-English potboiler. Doubtful b.o. potential.

Columbia presentation of Dino De Laurentiis-Carlo Ponti production. Stars Sophia Loren; features Rick Battaglia, Gerard Oury, Lise Bourdin. Directed by Mario Soldati. Screenplay, Basilio Franchina, Giorgio Bassani, Pier Paolo Pasolini, Florestano Vancini, Antonio Altoviti, Mario Soldati; from story by Alberto Morasia and Ennio Flaiano; dialog, Ben Zavin; camera (Technicolor), Otello Martelli; music, Angelo F. Lavagnino and Armando Trovaioli. Previewed in N.Y. July 31, '57. Running time, 92 MINS.

Nives	Sophia Loren
Gino Lodi	Rick Battaglia
Enzo Cinti	Gerard Oury
Tosca	Lise Bourdin
Oscar	Enrico Olivieri

This picture has two virtues: Sophia Loren, whose physical attributes a la Jane Russell-Jayne Mansfield, et al., are sufficient to "fill" any close-up and the outdoor lensing by Otello Martelli which is reminiscent in its effectiveness of some of the early postwar Italian neo-realist films. Apart from that, "Woman of the River" shapes as routine melodrama that is unlikely to make much of a dent on the boxoffice.

Since they didn't have much of a story, the scripters—there are six of 'em—concentrated on the part of Miss Loren, which was probably wise under the circumstances. She runs the gamut from temptress to lover to tragedienne and there's no question that, whatever she does or how she does it, the actress is a joy to behold.

Yarn involves a countrygirl who has an affair with a smuggler. He leaves her and she denounces him to the police. She moves away from her village and bears his child. Escaping from prison, he comes seeking revenge, only to arrive the day that the child has drowned. Ending brings the two together at the funeral.

With such trite material to work with, director Mario Soldati has managed to come up with some interesting touches, building little scenes into impressive ones.

"Woman of the River" has been dubbed from the Italian into English, and technically it's a good job except for English dialog, which is often poor and hard to take. Rick Battaglia as Miss Loren's seducer does okay. Same is true of Gerard Oury as the policy officer in love with Miss Loren, Lise Bourdin is pretty as a friend. They all pale before Miss Loren's extrovert performance which, in its lustier moments, emerges almost as a caricature of some of her earlier roles. No question, though, that the "earthy" touch has positive exploitation values. *Hift.*

Unknown Terror
(REGALSCOPE)

Mad doctor gambit involves mold cultures and is also moldy in script and conception. For uncritical clientele. Packaged with "Back From the Dead."

Hollywood, July 31.

20th-Fox release of a Regal Films production. Stars John Howard, Mala Powers, Paul Richards, May Wynn; features Gerald Milton. Producer, Robert Stabler. Director, Charles Marquis Warren. Screenplay, Kenneth Higgins; camera, Joseph Biroc; editor, Fred W. Berger; art director, James W. Sullivan; music, Raoul Kraushaar. Previewed, July 30, '57. Runningtime, 76 MINS.

Dan Mathews	John Howard
Gina Mathews	Mala Powers
Pete Morgan	Paul Richards
Concha	May Wynn
Dr. Ramsey	Gerald Milton
Lino	Duane Gray
Jim Wheatly	Charles Gray
Butler	Charles Postal
Dr. Willoughby	Patrick O'Moore
Trainer	William Hamel
Raul Koro	Richard Gilden
Old Indian	Martin Garralaga
Himself	Sir Lancelot

In this variation of the mad doctor gambit, captives held in a cave are dosed with foaming, bubbling mold cultures. They wind up a mess and so does the plot.

John Howard, Mala Powers and Paul Richards portray Yanks who come down to an isolated Central American village to search for Miss Powers' brother, lost in a cave-exploring accident. They fall in with sinister doc Gerald Milton and by the end, it transpires that Milton's been using human guinea pigs in his experiments with mold cultures. Also, Howard expires heroically, leaving Miss Powers to take up again with Richards, disillusioned in a previous romantic setto.

Director Charles Marquis Warren keeps things at the necessarily elementary level. The Kenneth Higgins script is distinguished only by its moldy quality.

The Howard-Powers-Richards trio perform as capably as they could reasonably be expected to. May Wynn, in a sort of Tondelayo role as Milton's Indian wife, flares her nostrils attractively. Milton makes a completely despicable and untrustworthy knave, in a broad manner. *Kove.*

RACE TALES MILD TO EUROPE

New York Sound Track

Gag: **Sidney Falso** to prospective client: "I can get you a great break in the column—you just have to die first."

Leonard Levinson after reading Warners ad in VARIETY says he's now composing 'Curse of Frankenstein Rock 'n' Roll."

Frank Scully in a feature story this issue mentions **Josephine Baker's** forthcoming film wherein her several adopted children, including one white, will be on view. This feature is to be made partly in Copenhagen and partly at the chantoosie's French estate, Dordogne, where she has a hotel and nitery. **Kary Mosley** is producer of unfitled autobiography of Baker and the scenario is by an Englishman **Patrick Brown.** Will probably be soundtracked for both French and English . . . Meanwhile La Baker has started a divorce action against bandleader **Jo Bouillon.**

Apart from 20th-Fox preky **Spyros P. Skouras,** it looks as if very few of the 20th execs will elect to pick up the stock options granted them by the 20th board. Most say they don't have the cash to buy the stock and also to purchase the debentures that are part of the deal . . . **Joseph Bellfort,** RKO European sales manager, in Gotham . . . "Love in the Afternoon" will play the Paramount and Plaza theatres day-and-date . . . Observation of a 14-year old after seeing "Sweet Smell of Success," "I thought the police were the bad fellows in this one." **Robert Goldstein,** 20th-Fox's British production exec, phoned **Mike Todd** from London to get "80 Day" tickets for the London run. Charged to overhead?

Title of an upcoming French film: "Without Waiting for Godot" . . . **Robert Taplinger,** Warner Bros. ad-pub topper, on a combination biz-vacation trip to Europe next week. He'll be gone three to four weeks . . . Italy's **Marcello Girosi** planning to team **Gino Lollobrigida** and **Vittorio de Sica** in "Ann of Brooklyn," with **Renzo Cesana** (The Continental). De Sica will also direct. Comedy, in English, rolls in September . . . **Darryl F. Zanuck** will appear on the **Ed Sullivan** Toast-of-the-Town show Aug. 25 to help plug "Sun Also Rises."

George Stevens plans to launch "Diary of Anne Frank" about Nov. 1, limning some of his backgrounds in Amsterdam but filming picture mostly on the 20th-Fox lot. He currently is trying to find a young girl between 13 and 15 for title role through the facilities of the 20th-Fox organization, which will conduct a search both in this country and abroad. While no players yet have been cast, there is a possibility that **Joseph Schildkraut,** who created father role in original Broadway version and currently is in national company in L.A. may be called for same character in the picture.

U.S. Senate, during recent debate over the civil rights issue, has proven both a magnet and a backdrop for name entertainers, who have headed for the visitors' galleries. **Jerry Lewis** visited last week. He was introduced and called upon to take a bow by **Sen. Jacob Javits** (R., N.Y.) who told the Senate the comic was "one of America's great entertainers." The week before, **Jimmy Durante,** then playing Washington, also made the Senate gallery trip. He was introduced by the Senate G.O.P. leader, **William Knowland,** of California. Still another who looked in on the civil rights debate was **Arthur Godfrey.** Earlier than that **Red Skelton** was introduced.

Jake Trussell, amusement editor of the Kingsville (Tex) Record, describes his life satisfaction: "I'd rather be writing about the movies than anything on earth." This is the critic who (a) almost always downgrades a film for being in black-and-white; (b) boxscores films as "disappointed" as well as "recommended" and (c) operates a lively "fan speaks" clinic which proves that professional critics are by comparison mild characters.

Mike Todd has added something new—a telephone in his Rolls-Royce . . . **Gloria Hellman,** exec secretary in the WB ad-pub department, came up with the title "Chase a Crooked Shadow" for the **Douglas Fairbanks** production and promptly collected a $100 bonus . . . MPAA's exec v.p., **Ralph Hetsel,** off on vacation and will devote himself to his hobby—painting . . . Producer **William Goetz** in and out of Gotham on "Sayonara" confabs with the WB brass . . . Actor **Charles Coburn** working with his ghoster on final chapters of his autobiog, "The Green Door," spanning his 64 years in showbiz. He's currently in "Story of Mankind" . . . Paramount's "War and Peace" will do over $4,000,000 domestically. It'll gross double that abroad . . . **Lothar Wolff,** vet of the Louis de Rochemont outfit (he produced "Martin Luther"), may go into production of his own . . . 20th taking **Jayne Mansfield** on marathon press interviews via the railroad to Washington and Boston. Press boys get their chance for interviews and pictures in relays.

For the first time United Paramount in Minneapolis is advertising as a sex film one of its attractions at its circuit flagship house, 4,100-seat Radio City here. Newspaper ads' copy for the current "Love in the Afternoon" stresses that it's "adult entertainment" and "not recommended for children." Ads start off "the whole town will be talking about Ariana." They go on to say she's "a teen-ager, French style, under 20, but she lists 21 men in her life."

Sudden, But Abrupt, End Of Hecht-Lancaster's Coast Publicity Staff

Hollywood, Aug. 6.

Hecht-Hill-Lancaster, top indie releasing through United Artists, abruptly wiped out its own publicity-exploitation department over the weekend. Move leaves the film colony's most active indie producers without press staff on Coast, only few weeks before shooting of next feature, "Run Silent, Run Deep."

Principals made themselves unavailable for explanation of their motivation but David Golding was tracked down and confirmed that his department had been washed out, adding, "it came as a big surprise to me."

Affected by sudden cut, in addition to Golding, were Jack Cooper and Eric Sokolsky, both of whom had been with firm 18 months. Golding, who started with H-H-L last October on one-year contract, had his pact extended to October, 1958 in deal made last March.

Move is particularly surprising to Hollywood since H-H-L always maintained active publicity department which has functioned, to large degree, like praiseries of major studios.

However, it's believed that H-H-L is about to contract an independent pressagent firm to take over all functions of publicity and work in cooperation with United Artists.

'Search For Paradise' Into Warner, N.Y., Sept. 24

The fourth picture in the Cinerama process—"Search for Paradise," produced by Lowell Thomas—will have its world premiere at the Warner Theatre, N. Y., on Sept. 24. It will replace the current "Seven Wonders of the World," also a Thomas production, which entered its last eight weeks on Sunday (28). "Seven Wonders" will have completed a run of nearly a year and a half when it winds up.

"Search for Paradise" is also a travelog, but is said to have more of a "story line." It resolves around the search for Shangri-La by airplane by a group of former pilots. They eventually discover, it's understood, that the payoff is in the flying of their own planes.

COMING UP: WHITE CHILD OF BAKER

By FRANK SCULLY

Rome, Aug. 6.

"Race Drama Tide Rising," says VARIETY in a recent headline in reference to a bunch of films, circulating or readying to circulate. This new boxoffice flirtation of the Americans with the subject of miscegenation may prove less than controversial or boxoffice over here in Europe. It certainly would not prove the bridling news in France or Italy that it has been in Memphis or Mississippi. Neither "Island in the Sun" nor "Band of Angels" carry much steam-up this side except possibly among some of the surviving Hitler Aryans.

In Paris Josephine Baker, who is now going to project her life in Technicolor under the direction of Karl E. Moseby, has adopted half a dozen children of as many nationalities. One of them is white. She intends to include all of them in the picture and that may prove even a tougher rap to beat in Dixie than the sidelong glances between Harry Belafonte and Joan Fontaine in "Island in the Sun." But at least it should please Columnist Jake Trussell of Kingsville, Texas, who detests any picture in black and white.

In "Kings Go Forth," called in reprint "Combat Mission," a familiar battle plot is viewed from a slightly darker angle. The right guy, a shavetail from the North, introduces his Southern-bred sarge, an impeccable character named Britt Harris, to his girl who lives in a villa above Nice and who has the glossy name of Monique. Of course it isn't long before the non-com beats the lieut's time. That's to be expected. But Joe David Brown introduces a new twist for the Alpines Maritimes. The gal isn't all white. There's some Negro in her. The Southern sarge, on learning this, gives Monique the old heave-ho. This sets up a frenzy in his rival which ends in homicide in the valley on as grand a scale as was ever plotted on a planning board.

Here in Rome Joe Mankiewicz is making "The Quiet American," Graham Greene's contribution to the racial problem in love and war as lived around Saigon. This time the feud over a Chinese doll it between a British war correspondent and a member of an American economic commission who seems to be dealing in espionage and more lethal matters on the side.

Messed up with the French, the Vietnamese, Chinese war lords, British interests and America's determination to hold a line against the advance of Communists, this oriental flower, called, Phuong, had a hard time making up her mind between her old lover and the quiet American.

Her old lover belonged to the British school which persists in calling a long-time acquaintance by his last name.

Oscar Wilde hated to be called Wilde, preferring Mr. Wilde or Oscar. But I guess that was the Irish in him.

The American comes out pretty badly in Graham Greene's telling. But I thought the novel was a fair representation of a U.S. do-gooder abroad and Joe Mankiewicz is no slouch at appraising his own or any one else's citizens at home or abroad, so it should be a good picture.

European nonchalance about mixed racial unions was evident in Norway, where this correspondent has recently been visiting. Mrs. Thorlief Schjelderup has been married for years to the son of a Supreme Court Judge and himself a great skiier. It was her second marriage and her first child by a previous marriage was definit'y black. Her second child was just as definitely blond. When they all go out together, which they do, no race riot ensues. For their mother was Ann Brown, former star of "Porgy and Bess," and her marriage has withstood the stresses and strains which all marriages have to undergo. But in Oslo she didn't have the community to fight.

Todderized Academy Award Telecast Might Be Healthy for Picture Biz; But Some Sniff Personal Publicity

Mike Todd's offer to singlehandedly sponsor the Academy Awards television show next year isn't being taken very seriously by most of the ad-pub heads of the film companies. General opinion is that Todd is up to one of his space-grabbing "stunts."

However, one or two execs take a different view, holding that the Todd "touch" might be a boon both for the show and for the industry. Big video event in past years has been sponsored by Oldsmobile, which has an option also on the 1958 show. Olds may step aside provided the industry comes up with its own $35,000 to back the show.

With comparatively few exceptions, primarily United Artists' Max Youngstein and Allied Artists' Martin Davis, the ad-pub toppers aren't sympathetic to industry sponsorship of the Oscar show. Argument is that Hollywood and the business get a big plug for free anyway, and that the additional benefits accruing from actual sponsorship aren't worth the coin outlay.

"The Republicans certainly have enough money and yet you don't see them sponsoring their own conventions," was one comment. Opposed to this type of thinking is the view that the industry, by sponsoring the tv show, would have a chance to put across the message in behalf of the current product in front of an almost guaranteed audience.

George Seaton, president of the Academy of Motion Picture Arts & Sciences, is eager for the industry to sponsor the show but it's actually a secondary consideration. What he wants is a "package" concession under which the industry will not only back the show, but also put up coin for other Academy projects.

As for Todd, ad-pub toppers are playing Mister Dubious. He's offered to bankroll the show without plugging his own product. Opinion was expressed that the Academy wouldn't allow a single individual to put up the coin for sponsorship for the industry. At the same time, some felt that Todd might persuade the Academy to let him do just that, and that the outcome probably would be a better and more stimulating show.

Actually, there was comparatively little criticism of the Oldsmobile commercials on the Oscar show last March. There was criticism of the format and the inclusion of so many of the purely technical credits on a show designed to please the public.

Cantinflas' Viennese Story Goes Col (Geo. Sidney)

Hollywood, Aug. 6.

Mexican comic Cantinflas (Mario Moreno) will star in a George Sidney produced-directed feature called "Broadway Magic," but based on a stage success of the moment in Vienna.

Sidney and Cantinflas' manager Jack Gelman are partnered in venture for Columbia release.

Arthur L. Mayer Turns Producer

Arthur L. Mayer, film exhibition and distribution vet, will finally try his hand at production. Mayer has formed Princess Production Corp. with Burt Balaban and the two leave N.Y. today (Wed.) for London to start work rolling on "High Hell."

Picture, for Paramount release and largely financed by Par, is based on a novel, "High Cage," by Steve Frazee. It's action melodrama. Interiors will be done in London and exteriors in Canada and the Swiss Alps. Cameras roll mid-September.

Mayer and Balaban plan to continue their production venture and may make some pictures for United Artists release later on.

"High Hell" will be directed by Balaban. Casting is in process. Picture will be shot in black-and-white.

Mayer's last industry's position was as v.p. of the Council of Motion Picture Organizations. Though he's been active in almost every phase of the industry, he never got to actually making pictures.

UA Warns Theatre Men: Action Vs. 'Sweet Smell' Can Incur Liabilities

Exhibitors in the Milwaukee area who passed a resolution condemning the releasing policy of "Sweet Smell of Success" have been put on notice by United Artists that the film company "will hold the exhibitors who partake in any such joint action accountable for any damages that we may suffer thereby."

UA's warning was contained in a letter to Ben Marcus, head of Wisconsin Allied. Letter, signed by UA sales chief William J. Heineman, pointed out that UA, as an experiment, set up for "Success" a new "super availability" of 21 days after the close of the first-run engagement. Instead of selecting the theatres which usually play on the 21-day availability, the company decided, according to Heineman, that "it would be more equitable to give all theatres an opportunity to license this picture on this run." UA advised exhibitors that it would accept the five top offers received.

Aim of UA, Heineman stated, was to advance the sub-run break in Milwaukee, which, it felt, would be beneficial to theatres in the area. The sales chief stressed that "our business only can prosper" if distribs and exhibs experiment and cooperate instead of adhering to the old conventional methods. He charged that the action of the Milwaukee exhibitors was "illegal" and that UA considers it to be "detrimental to the future of our industry."

Joseph Bellfort, RKO's continental manager, in from Europe yesterday (Tues.) on the Ile de France for homeoffice confabs.

Theatre Owners of America Head on Cheering Squad For Vogel Presidency

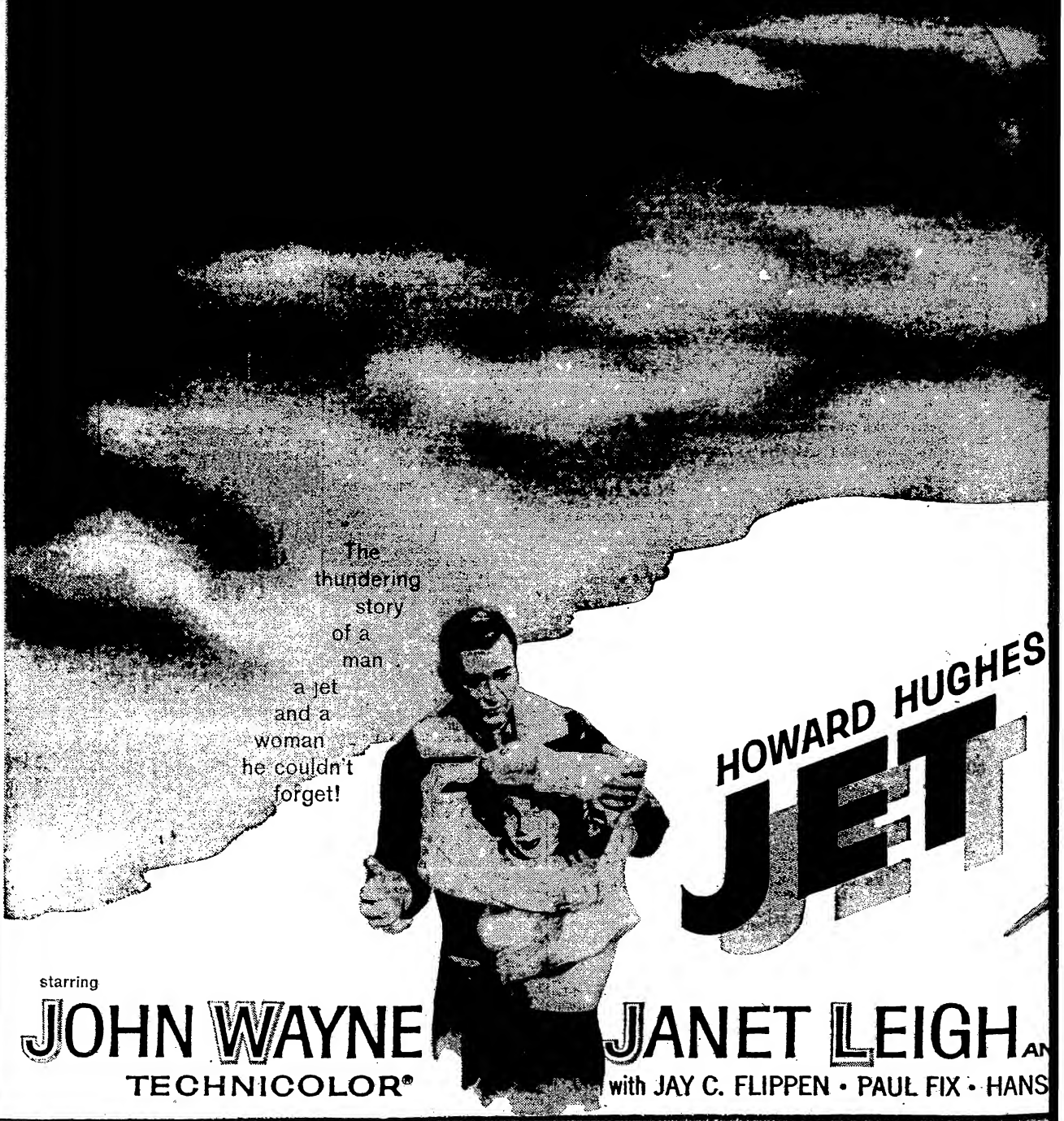
Support for the Loew's management and prexy Joseph R. Vogel in the fight against the Joseph Tomlinson-Stanley Meyer faction continues to mount.

Despite recent disagreements with Loew's over sales policy, exhibitor groups are nevertheless rallying to Vogel's support. Theatre Owners of America, via prexy Ernest G. Stellings, officially took a stand this week in favor of Vogel. Stellings congratulated the Loew's topper on his decision to take his case to the stockholders on Sept. 12. "It is our sincere hope and wish," said Stellings, "that you will be completely successful in your effort to place the control of Loew's in the hands of experienced motion picture people."

Indications are that an exhibitors' group made up of Loew's shareholders may be organized to support Vogel. It's anticipated that a statement similar to TOA's will be issued by Allied States Assn. shortly.

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Cool Weather Ups B'way; 'Doctor' Fancy $14,400, 'Arrow' Fast 17G; 'Silk' Tall 147G, 'Affair' 75G, 3d

Rain early Sunday followed by heavy downpours throughout the day and night proved just what the Broadway boxoffice needed because this brought in the first cool weather in some time. An earlier break in the heat wave was short-lived, torrid temperatures returning last Thursday, being especially brutal Saturday (3). The deluxer setup got no break from newcomers aside from new arty offerings and the usual Palace weekly change.

"Doctor At Large" was top arty theatre newcomer, winding first session with socko $14,400 at the Sutton. Other new entrant in this category is "Light Across Street," good with $8,800 opening week at Fine Arts. "Run of Arrow" with vaudeville looks to hit fine $17,000 in first seven days at the Palace, where an all-film policy will be launched the night of Aug. 13.

"Silk Stockings," with stageshow, continues standout through in third stanza at the Music Hall. It looks big $147,000 for third week. "Affair To Remember" with stageshow is heading for solid $75,000 in third round at the Roxy.

"Night Passage" was stout $21,500 in second stanza at the Mayfair, and is now in third week. "Pride and Passion" looks to reach okay $31,000 for sixth round at the Capitol. "Hatful of Rain" held with nice $21,000 in third Victoria week.

Two new pix are due to arrive this week. "Fire Down Below" preems at the Astor tomorrow (Thurs.) while "Curse of Frankenstein" started its regular engagement at the Paramount today (Wed.) following a midnight preem last night (Tues.).

Strongest hard-ticket pic still is "Around World in 80 Days," which continues capacity $37,100 in 42d session at the Rivoli, where it starts its 43d week today. "Sweet Smell of Success" is holding with sturdy $18,000 in current (6th) week at the State.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Beau James" (Par) (6th-final wk). Current week ending today (Wed.) looks like okay $11,500. Last week, $13,800. "Fire Down Below" (Col) opens tomorrow (Thurs.).

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Lovers' Net" (Times) (3d wk). First holdover round ended Sunday (4) was fine $7,800. Initial week, $9,600.

Baronet (Reade) (430; $1.25-$1.80)—"Maid in Paris" (Cont) (4th wk). Current week winding tomorrow (Thurs.) looks like trim $6,500. Third was $6,800. Stays.

Capitol (Loew) (4,820; $1-$2.50)—"Pride and Passion" (UA) (7th wk). Sixth session winding up tomorrow (Thurs.) is heading for okay $31,000 or near. Fifth was $35,500. "Jeanne Eagels" (Col) announced as next pic in here, but opening date not set so far.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (39th wk). The 38th round finishing tomorrow (Thurs.) looks to reach smash $43,000 in 15 performances. The 37th week was $42,500 for same number of shows. Continues.

Fine Arts (Davis) (468; 90-$1.80)—"Light Across Street" (UMPO) (2d wk). Initial stanza ended Sunday (4) was good $8,300, but more was expected. In ahead, "Torero" (Col) (10th wk-6 days), $3,600.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Rising of Moon" (WB) (5th wk). Fourth round frame ended yesterday (Tues.) was smash $7,000 or near. Third was $8,500. Looks to stay at this pace.

Guild (Guild) (450; $1-$1.75) — "Green Man" (DCA) (12th wk). Held with fine $6,500 in 11th stanza ended yesterday (Tues.). The 10th was $7,000. "Brothers-in-Law" (Cont) opens Aug. 19.

Mayfair (Brandt) (1,736; 79-$1.80) — "Night Passage" (U) (3d wk). Initial holdover session ended yesterday (Tues.) was fast $21,500. First week was $24,500. "Battle Hell" (DCA) set to open Aug. 21.

Normandie (Trans-Lux) (592; 95-$1.80)—"Bambi" (BV) (reissue) (3d wk). This round winding tomorrow (Thurs.) is heading for big $9,500. Second was $13,000. Stays.

Palace (RKO) (1,700; 50-$1.60)—"Run of Arrow" (U) with vaudeville. This week finishing tomorrow (Thurs.) probably will hit fine $17,000. Last week, "Young Don't Cry" (Col) plus vaude, $15,800. Launch straight first-run film policy night of Aug. 13 with "Man of Thousand Faces" (U).

Paramount (AB-PT) (3,665; $1-$2) — "Curse of Frankenstein" (WB). Opened with a midnight preem last night (Tues.), with regular run starting today (Wed.). In ahead, "Band of Angels" (WB) (4th wk), hit fair $20,000 in final 6 days. Third full week was $23,000.

Paris (Pathe Cinema) (568; 90-$1.80) — "Passionate Summer" (Kings) (3d wk). Second session ended last Friday (2) was mild $6,000. First was $9,000.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"Silk Stockings" (M-G) with stageshow (3d wk). Present round finishing today (Wed.) is heading for big $147,000. Second was $157,000, a bit below hpoes. Stays five weeks, and possibly longer.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World" (UA) (43d wk). The 42d stanza completed yesterday (Tues.) was capacity $37,100 for 11 shows. Previous week was $37,100 for same number of performances.

Plaza (Brecher) (525; $1.50-$2)—"Constant Husband" (Indie) (2d wk). This frame winding up today (Wed.) looks like smooth $7,800. First was $9,600. Stays on.

Roxy (Nat'l. Th.) (5,717; $1.25-$2.50)—"Affair to Remember" (20th) with stageshow (3d wk). Current round ending tomorrow (Thurs.) is heading for solid $75,000. Second was $90,000. Stays a fourth, with "Sun Also Rises" (20th) due in Aug. 21 or Aug. 28.

State (Loew) (3,450; 78-$1.75)—"Sweet Smell of Success" (UA) (8th wk). This week ending today (Wed.) is heading for solid $18,000 or close. Fifth was $20,000.

Sutton (R&B) (561; 95-$1.75)—"Doctor at Large" (U) (2d wk). First session ended Saturday (3) was socko $14,400. Looks in for run.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50) — "Escapade" (DCA). Opened Monday (5). In ahead, "La Strada" (T-L) (55th wk), was fair $3,900 after $4,600 in 54th week, for $410,000 total gross on 55-week run, near alltime high money mark here. Only "Lili" (M-G) topped it in length of run.

Victoria (City Inv.) (1,060; 50-$2)—"Hatful of Rain" (20th) (4th wk). Third stanza completed yesterday (Tues.) was fancy $21,000 or near. Second was $24,000. Stays on, since maintaining steady gait.

Warner (SW-Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (70th wk). The 69th session completed Saturday (3) was big $31,800 a pickup from the 68th week which was $30,300. "Search for Paradise" (Cinerama) due in on Sept. 24.

World (Times) (501; 95-$1.50)—"Stella" (Burstyn) (9th wk). Eighth week finished Sunday (4) was oke $3,600. The seventh was $4,100. "It Happened in Park" (Ellis) is due in Aug. 12.

'Pride' Mighty $13,000, K.C.; 'Affair' Fast 18G, 'Silk' Smooth $10,000

Kansas City, Aug. 6.

Stronger boxoffice entries are boosting biz to a much more favorable level, "Pride and Passion" looks wow at the Roxy while "Affair To Remember" shapes fancy in four Fox Midwest houses. "Silk Stockings," not to be outdone, is giving the Midland its best week in many months. "Beau James" is only moderate at Paramount. "Around World in 80 Days" at Tower and "Cinerama Holiday" at the Missouri continue sock. Weather continues miserably hot.

Estimates for This Week

Dickinson, Glen, Shawnee Drive-in, Leawood Drive-in (Dickinson) (750; 700; 1,100 cars; 900 cars; 85c person)—"Dino" (AA) and "Destination 60,000" (AA). Pleasant $13,000. Last week, "Run of Arrow" (RKO-U) and "First Traveling Saleslady" (RKO) and "Killer Is Loose" (RKO) (2d run), same.

Kimo (Dickinson) (504; 75-90)—"Secrets of Reef" (Indie). Mild $1,200. Last week, "Gold of Naples" (Indie) (3d wk), $700.

Midland (Loew) (3,500; 75-90)—"Silk Stockings" (M-G) and "Living Idol" (M-G). Nifty $10,000, biggest here in weeks. Last week, "Tarzan and Lost Safari" (M-G)

(Continued on page 18)

'Pride' Giant $28,000, Buff.; 'Loving' Hot 17G

Buffalo, Aug. 6.

Plenty of boxoffice winners in town currently, with "Pride and Passion" standout. It is terrific at the Buffalo. Another Canadian holiday weekend is tilting big. "Loving You" looms big at Paramount. "Affair to Remember" shapes great in second stanza at the Center. "Around World in 80 Days" still is smash in 18th session at Century, total representing an improvement over last week. "Seven Wonders of World" continues neat in 49th round at the Teck.

Estimates for This Week

Buffalo (Loew) (3,000; 60-$1.50)—"Pride and Passion" (UA). Wow $28,000 or over. Last week, "Sweet Smell Success" (UA) and "Big Boodle" (UA), $13,000.

Paramount (ABPT) (3,000; 60-85)—"Loving You" (Par) and "Rock, Rock, Rock" (Indie). Big $17,000. Last week, "Bernardine" (20th) and "Two Grooms for Bride" (Indie) (6 days), $8,500.

Center (ABPT) (2,000; 60-85)—"Affair to Remember" (20th) (2d wk). Great $12,000. Last week, $14,500.

Lafayette (Basil) (3,000; 50-85)—"Midnight Story" (U) and "Girl in Kremlin" (U). Mild $8,000. Last week, "Love in Afternoon" (AA) and "Dragnet of Badlands" (AA), $9,000.

Century (Buhawk) (1,400; $1.50-$3)—"Around World" (UA) (18th wk). Smash $12,000. Last week, $11,000.

Teck (SW-Cinerama) (1,200; $1.20-$2.40) — "Seven Wonders" (Cinerama) (49th wk). Neat $7,200. Last week, same.

Cinema (Martina) (450; 60-90)—"Bachelor Party" (UA) (2d wk). Good $2,000. Last week, $2,500.

'Pride' Wow 33G, D.C.; 'Eagels' 12G

Washington, Aug. 6.

Some sturdy new product, plus an unusually large number of summer tourists, is giving mainstem biz a boost currently. Pacing town is "Pride and Passion" which is wow at RKO Keith's. "Jeanne Eagels," clobbered by crix, looks sock at the Trans-Lux. "Bambi" is very brisk at Loew's Columbia. "Hatful of Rain," despite critical kudos, is not up to hopes at Loew's Palace but still pleasing. "Seven Wonders" remains steady at windup of eighth month. "Around World in 80 Days" is great in 18th Uptown week.

Estimates for This Week

Ambassador (SW) (1,490; 80-$1.10) — "Curse of Frankenstein" (WB) and "The Unknown" (WB). Nice $6,000. Last week, "Prince and Showgirl" (WB) (2d wk), $5,100.

Capitol (Loew) (3,434; 85-$1.25)—"Affair to Remember" (20th) (2d wk). Busy $17,000 after $25,000 opener. Stays.

Columbia (Loew) (1,174; 70-90)—"Bambi" (BV) (reissue). Packing them with sock $12,000, despite large number of moppet admissions. Stays on. Last week, "Sweet Smell Success" (UA) (4th wk), $6,500.

Keith's (RKO) (1,859; 90-$1.50)—"Pride and Passion" (UA). Wham $33,000, despite mixed crix reaction. Last week, "Night Passage" (U) (2d wk), $8,000.

Metropolitan (SW) (1,100; 80-$1.10) — "Curse of Frankenstein" (WB) and "The Unknown" (WB). Fast $14,000 or close. Last week, "Prince and Showgirl" (WB) (2d wk), $12,500.

Palace (Loew) (2,360; 85-$1.25)—"Hatful of Rain" (20th). Pleasing $17,000. Stays. Last week, "Tammy and Bachelor" (U), $15,000.

Plaza (T-L) (277; 90-$1.50)—"Mademoiselle Striptease" (Indie) (2d wk). Trim $5,000 after $7,500 in first. Stays.

Trans-Lux (T-L) (600; 90-$1.25)—"Jeanne Eagels" (Col). Smash $12,000, but rated not up to hopes. Stays. Last week, "Fire Down Below" (Col) (4th), $3,500 in 8 days.

Uptown (SW) (1,100; $1.25-$3)—"Around World in 80 Days" (UA) (18th wk). Great $21,000. Last week, $20,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (32 wk). Stays at nice $14,000 for 4th consecutive week. Holds.

Chi Perking; 'Band' Lofty, $30,000, 'Love' Snappy 20G, 'Moon' Hotsy 7G, 'Alley' Bangup 23G, '80 Days' 25G

Chicago, Aug. 6.

New pix this frame indicate a moderate uplift for Loop's already good grosses. Another first-run break for the nabes promises a nice frame for outlying houses also.

"Band of Angels" at the Chicago shapes lofty at $30,000. "Love in "Afternoon should do a warm $20,000 at United Artists for first time around. "Rising of Moon" looms sock at the Surf with $7,000. Roosevelt's "Pickup Alley"-"Burglar" combo is nifty $23,000 on first week.

Universal's current release, "Interlude," plays in only 18 nabes and ozoners including the Gary (Ind.) Palace Theatre and 14 of these are playing the U second feature, "Man Afraid." Early estimates for the 18 spots look like nice $90,000.

"Affair to Remember" looms fairish in third frame at Oriental. "Bambi" shapes sock in fourth frame at Garrick.

"Pride and Passion" holds on to a sturdy sixth set at State-Lake. "Silk Stockings" is boff in same frame at the Loop.

Todd's Cinestage, now sans extra morning shows, stays full-house in 18th frame while "Seven Wonders" has a hotsy 33d session on tap. "10 Commandments" is still plush in its 37th set at McVickers.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.50)—"Band of Angels" (WB). Fine $30,000. Last week, "Delicate Delinquent" (Par) (2d wk), $23,000, way over hopes.

Cinema (Indie) (495; 85) — "French Are Funny Race" (Indie) (3d wk). Slick $2,300. Last week, $2,800.

Esquire (H&E Balaban) (1,400; $1.25)—"Monte Carlo Story" (UA) (2d wk). Nice $7,000. Last week, $11,000.

Garrick (B&K) (850; 90-$1.25)—"Bambi" (BV) (reissue) (4th wk). Big $14,000. Last week, $16,500.

Grand (Indie) (1,200; 90-$1.25)—"Gun Glory" (M-G) and "Living Idol" (M-G). Fine $8,000. Last

(Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Pride' Boffo 30G, Philly; 'Rain' 18G

Philadelphia, Aug. 6.

New product is not proving as big a help as expected what with the tropical heat's continuance and vacation doldrums. The 24-hour preview gave "Pride and Passion" a new high opening day mark at the Viking where a terrific session looms for the 1,000-seater. "Silk Stockings" is not up to hopes at Trans-Lux though okay. "Jeanne Eagels" is mild at Mastbaum though it was big over weekend.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Something of Value" (M-G) (5th wk). So-so $5,200. Last week, $6,500.

Boyd (SW-Cinerama) (1,430; $1.24-$2.60)—"Seven Wonders of World" (Cinerama) (67th wk). Good $10,000. Last week, $13,006.

Fox (20th) (2,250; 55-$1.80)—"Affair to Remember" (20th) (2d wk). Okay $15,000. Last week, $19,000.

Goldman (Goldman) (1,250; 65-$1.25)—"Curse of Frankenstein" (WB) and "X the Unknown" (WB). Socko $19,000. Last week, "Bernardine" (20th) (3d wk), $7,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"French Are Funny Race" (Indie) (2d wk). Oke $3,400. Last week, $3,000.

Randolph (Goldman) (2,250; 65-$1.35)—"Interlude" (U). Mild $8,000 or near. Last week, "Monte Carlo Story" (UA), $6,000.

Mastbaum (SW) (4,370; 90-$1.49)—"Jeanne Eagels" (Col). Mild $16,000. Last week, "Beginning of End" (Rep) and "Unearthly" (Rep), $7,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World in 80 Days" (UA) (32d wk). Brisk $13,000. Last week, $13,500.

Stanley (SW) (2,900; 99-$1.49)—"Hatful of Rain" (20th). Good $18,000. Last week, "Fire Down Below" (Col) (2d wk), $12,000.

Stanton (SW) (1,483; 99-$1.49)—"Oklahoman" (AA) and "Ride Back" (UA). Slow $6,300. Last week, "Midnight Story" (U) and "Gunslinger" (Indie), $7,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Silk Stockings" (M-G). OK $13,000. Last week, "Bambi" (BV) (reissue) (4th wk), $6,500.

Viking (Sley) (1,000; 75-$1.80)—"Pride and Passion" (UA). Wow $30,000. Last week, "Man on Fire" (M-G) (4th wk), opening day record $7,500.

World (Pathe) (499; 99-$1.49)—"Secrets of Reef" (Cont). Dull $3,300.

RAIN UPS PROV.; LEWIS TRIM $9,500, 'HELL' 7G

Providence, Aug. 6.

First substantial rainfall in three months spoiled Sunday (4) for beaches and amusement parks but gave a slight lift to recently slow Sunday biz for main stemmers. State is getting the most coin with "Gun Glory," but it's mild for house. Majestic is happy in second of "Affair To Remember." Albee is just fair with "Walk Into Hell." Strand did nicely with "Delicate Delinquent."

Estimates for This Week

Albee (RKO) (2,200; 65-80) — "Walk Into Hell" (Indie) and "Frontier Gambler" (AA). Fair $7,000 or near. Last week, "Johnny Tremain" (BV) and "Destination 60,000" (AA) (2d wk), $6,000.

Avon (L-G) (527; 60-90)—"Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues). So-so $1,000 in 4-day stand. Last week, "Tea and Sympathy" (M-G) and

(Continued on page 18)

'Pride' Terrific $26,000, 'Passage' Big 11G, H.O.s, Det.; '80 Days' Boff 22G

Detroit, Aug. 6.

It's an in-and-out week among downtown houses, with the road-shows holding firm and others spotty. Biggest disappointment is "Will Success Spoil Rock Hunter" at the Fox which is slow despite personal by Jayne Mansfield who received wow publicity in local press. "Night Passage" looms big in second at the Palms. "Pride and Passion" continues terrific in second week at the Michigan. "Around World in 80 Days" is riding the crest in 32d round at the United Artists after local crix' eight-day trip around world was chronicled for eight days on front page of The Detroit Times.

Estimates for This Week

Fox (Fox-Detroit). (5,000; 90-$1.25) — "Will Success Spoil Rock Hunter?" (20th) and "Abducters" (20th). Slow $14,000. Last week, "Delicate Delinquent" (Par) and "Apache Warrior" (20th), $21,000.

Michigan (United Detroit) (4,000; 90-$1.25) — "Pride and Passion" (UA) (2d wk). Terrific $26,000. Last week, $34,300, way over hopes and best bet in city.

Palms (UD) (2,961; 90-$1.25) — "Night Passage" (U) and "Public Pigeon No. 1" (U) (2d wk). Big $11,000. Last week, $18,000.

Madison (UD) (1,900; $1.25-$2.75)—"10 Commandments" (Par) (36th wk). Swell $12,000. Last week, same.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "Teen-Age Werewolf" (AIP) and "Invasion of Saucer Men" (AIP) (2d wk). Okay $10,000. Last week, $15,000.

United Artists (UA) (1,668; $1.25-$3) — "Around World" (UA) (32d wk). Great $22,000. Last week, $21,200.

Adams (Balaban) (1,700; 90-$1.25)—"Gun Glory" (M-G). Fair $7,500. Last week, "Tip on Dead Jockey" (M-G), $7,000.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65) — "Seven Wonders" (Cinerama) (51st wk). Fine $16,400; last week, same.

Krim (Krim) (1,000; $1.25) — "Silk Stockings" (M-G) (2d wk). Great $11,400. Last week, $11,700.



what "legs" this "Tammy" has!

4 Weeks, New Orleans... SET NEW ALL-TIME HOUSE RECORD!

3 Weeks, Baton Rouge... SET NEW 35-YEAR RECORD FOR TOTAL PLAYING TIME!

3 Weeks, Louisville... 1st & 2nd WEEKS OUTGROSSED "WRITTEN ON THE WIND."

3 Weeks, Birmingham... 2nd WEEK 86% OF 1st; 3rd WEEK 81% OF 1st!

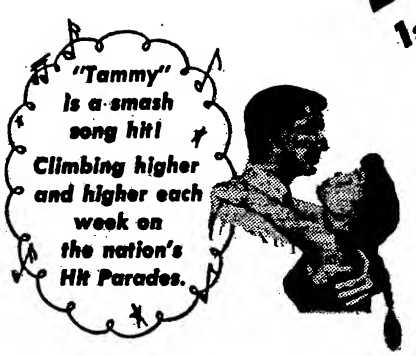
3 Weeks, Salt Lake City... 2nd WEEK 88% OF 1st; 3rd WEEK 86% OF 1st!

2 Weeks in Wichita, Charlotte, Tulsa, Spokane, Ogden, Jacksonville, Raleigh, Memphis, Seattle, Lincoln, Pittsburgh, Baltimore, St. Paul, Minneapolis, Toronto ... many more!

1st Week Loew's, Houston equalling "Magnificent Obsession" (Holding over)

1st Week Fox, Atlanta outgrossed "Battle Hymn" (Holding over)

1st four days, Paramount, Youngstown same as "Away All Boats"



UNIVERSAL-INTERNATIONAL presents Debbie Reynolds

TAMMY and the BACHELOR

CinemaScope • TECHNICOLOR®

co-starring LESLIE NIELSEN • WALTER BRENNAN

with NAN A. POWERS • SIDNEY BLACKMER • MILDRED NATWICK and Fay Wray

Directed by JOSEPH PEVNEY • Screenplay by OSCAR BRODNEY • Produced by ROSS HUNTER

New Films Small Help to L.A. Biz; 'Loving' Good $101,000 in 11 Spots, 'Sun' Hot 25G, 'Wonders' Rich 39G

Los Angeles, Aug. 6.

Lack of strong, new entries dims the over-all outlook this frame, with hard-ticket "Seven Wonders of World" still dominating for a rich $39,000 in eighth frame at Warner Hollywood. It continues at same gait this week. "Around World in 80 Days," another hard-ticket pic, follows for a capacity $27,200 in 33d lap at Carthay Circle.

"Island in Sun" is setting the pace in regular situations, with hotsy $25,000 in second week for four theatres. "Loving You" looks good $21,000 in three first-runs plus $80,000 or a bit better at one nabe and seven ozoners making it leader of new bills.

"Gun Glory" with "Tarzan" looms mild $21,000 or near in three spots. "Affair to Remember" is hitting stout $16,000 in third Chinese week. "Pride and Passion" shapes sturdy $12,300 in sixth Fox Wiltshire round. "10 Commandments" is strong $16,000 in 38th Warner Beverly frame.

Estimates for This Week

Orpheum, Iris, Four Star (Metropolitan-FWC-UATC) (2,213; 756; 865; 90-$1.80)—"Loving You" (Par). Good $21,000. Last week, Orpheum, "Curse of Frankenstein" (WB) and "XX, Unknown" (RKO-U) (m.o.) $3,900. Iris, with State, El Rey, "Something of Value" (M-G) $13,600; Four Star, "Moon Is Blue" (UA) and "Barefoot Contessa (UA) (reissues), $2,700.

Hillstreet, New Fox, Uptown (RKO-FWC) (2,752; 965; 1,715; 80-$1.80)—"Beyond Mombasa" (Col) and "The Strange One" (Col). Slow $10,700. Last week, Hillstreet with Hawaii, Fox Beverly, "Delicate Delinguent" (Par) plus second features (2d wk), $15,000; New Fox, Uptown, Downtown Paramount, "Teen-age Werewolf" (AI) and "Invasion Saucer Men" (AI), $19,600.

State, Wiltern, Hawaii (UATC-SW; G&S) (2,404; 2,344; 1,106; 80-$1.80)—"Gun Glory" (M-G) and "Tarzan and Lost Safari" (MG). Mild $21,000 or close. Last week, Wiltern with Downtown, Hollywood, "Night Passage" (U) and

(Continued on page 18)

Broadway Grosses

Estimated Total Gross

This Week $495,200
(Based on 23 theatres)
Last Year $588,000
(Based on 22 theatres)

'Pride' Huge 27G, Denver; 'Rock' 9G

Denver, Aug. 6.

"Pride and Passion" is head and shoulders above other newcomers here this stanza, being smash at Paramount where it packed the houses repeatedly. It holds, naturally. "Will Success Spoil Rock Hunter?" looms mild at the Denver. "Curse of Frankenstein" is tall at Orpheum while "Affair To Remember" shapes very big at Centre.

Estimates for This Week

Aladdin (Fox) (1,400; $1.25-$1.50)—"10 Commandments" (Par) (2d wk). After 13 weeks at the Denham. Big $12,000. Last week, $13,000.

Centre (Fox) (1,427; 70-$1.25)—"Affair To Remember" (20th). Big $14,000. Last week, "Love in Afternoon" (AA) (2d wk), $8,500.

Denham (Cockrill) (1,428; 70-90)—"Loving You" (Par) (3d wk). Fair $4.000. Last week, $7,500.

Denver (Fox) (2,525; 70-90)—"Will Success Spoil Rock Hunter?" (20th) and "Abducters" (20th). Mild $9,000. Last week, "Giant Claw" (Col) and "Night World Exploded" (Col), $8,000.

Lakeshore Drive-In (Monarch) (1,000 cars; 75c)—"Dino" (AA) and "Destination 60,000" (AA). Good $5.000. Last week, "Midnight Story" (U) and "Joe Dakota" (U), $7,000.

Monaco Drive-In (Wolfberg) (800 cars; 75c)—"Monster from Green Hell" (DCA) and "Half Human" (DCA). Trim $4,500. Last week, on subsequents.

Orpheum (RKO) (2,600; 70-90)—"Curse of Frankenstein" (WB) and "X the Unknown" (WB). Tall $15,000. Last week, "Gun Glory" (M-G) and "Seventh Sin" (M-G), $7,000.

Paramount (Wolfberg) (2,200; 90-$1.25)—"Pride and Passion" (UA). Smash $27,000. Last week, "Night Passage" (U) (2d wk), $13,000.

Tabor (Fox) (930; $1.25-$2.50)—"Around World in 80 Days" (UA) (12th wk). Good $9,000. Last week, same.

Vogue Art (Sher-Shulman) (442; 75-90)—"Green Man" (DCA) (2d wk). Good $1,500. Last week, $2,000.

West Drive-In (Wolfberg) (750 cars; 75c)—"Monster from Green Hell" (DCA) and "Half Human" (DCA). Good $3,600. Last week, on subsequents.

'Arrow' Okay $8,000, Seattle; 'Loving' 7G

Seattle, Aug. 6.

With the city's annual "Seafair" celebration just started, some of new pix currently are taking it on chin. However, "Run of Arrow" is rated okay at Coliseum and "Loving You" still is good in second Fifth Avenue stanza. "Around World in 80 Days" also is great on extended-run at the Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"Around World" (UA) (16th wk). Swell $12,000. Last week, $12,400.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Run of Arrow" (U) and "Suicide Mission" (Col). Okay $8,000. Last week, "Delicate Delinquent" (Par) and "Spin Dark Web" (Col) (2d wk), $9,200.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"Loving You" (Par) and "Lure of Swamp" (20th) (2d wk). Good $7,000. Last week, $10,800.

Music Box (Hamrick) (850; 90-$1.25)—"Curse of Frankenstein" (WB) and "X the Unknown" (WB). Just okay $4,000. Last week, "St. Joan" (UA), $3,200.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Band of Angels" (WB). Slow $6,000. Last week, "Curse of Frankenstein" (WB) and "X, Unknown" (WB), $8,200.

Orpheum (Hamrick) (2,600; 90-$1.25)—"Silk Stockings" (M-G) and "7th Sin" (M-G). Fair $7,000. Last week, "Night Passage" (U) and "Kettles on McDonald Farm" (U) (2d wk), $5,000 in 5 days.

Paramount (SW-Cinerama) (1,282; $1.20-$2.65)—"Cinerama Holiday" (Cinerama) (15th wk). Big $12,000. Last week, $11,768.

Lewis Wham 35G, Hub; 'Silk' $29,000

Boston, Aug. 6.

Rain Sunday (4) followed by much cooler weather plus a rash of new product is boosting biz currently. "Delicate Delinquent" is smash at Paramount and Fenway, for best take in sometime at these houses. "Silk Stockings" shapes smooth at State and Orpheum while "Hatful of Rain" is big at Astor. "Night Passage" is sturdy at the Memorial. "Affair to Remember" looks neat in second round at the Metropolitan. "Around World in 80 Days" is great in 18th session at Saxon. "Seven Wonders of World" looms terrific in 50th round at the Boston.

Estimates for This Week

Astor (B&Q) (1,372; 90-$1.50)—"Hatful of Rain" (20th). Big $23,000 or near. Last week, "10 Commandments" (Par) (37th wk), $18,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25) — "Nana" (Times) (4th wk). Fine $8,500. Last week, $10,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Seven Wonders" (Cinerama) (50th wk). Stout $15,000. Last week, $14,000.

Exeter (Indie) (1,200; 60-$1.25)—"Green Man" (DCA). Opened Sunday (4). Last week, "French Are Funny Race" (Cont) (4th wk), $6,500.

Fenway (NET) (1,373; 60-$1.10)—"Delicate Delinquent" (Par) and

(Continued on page 18)

New Pix Perk Mpls.; 'Passage' Great 12G, 'Affair' Wow 11½G, 'Bambi' 10G

Minneapolis, Aug. 6.

Four sturdy newcomers and same number of potent holdovers are pulling throngs into the Loop currently. Two fresh entries, "Affair to Remember" and "Night Passage," command advanced admissions. A third, "Love in Afternoon," is winning crix praise but is only mild. "I Was a Teen-age Werewolf" looks tall.

It's a full year now for "Seven Wonders of World" and a fourth week for "Around the World in 80 Days," the two hard-ticket pix, both still high in the money. Two other holdovers, "Loving You" and "Hatful of Rain," in second weeks, continue sturdy.

Estimates for This Week

Academy (Mann) (847; $1.50-$2.65)—"Around World" (UA) (4th wk). Holding to a consistently near-capacity pace. Great $18,000. Last week, ditto.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (52d wk). This remarkable run has now hit full year mark, but patronage holds up amazingly. Socko $16,000. Last week, $16,500.

Gopher (Berger) (1,000; 85-90)—"I Was Teen-age Werewolf" (Indie) and "Invasion of Saucer-Men" (Indie). Great $8,000. Last week, "Man on Fire" (M-G) (2d wk), $2,800.

Lyric (Par) (1,000; 90-$1.25)—"Affair to Remember" (20th). They don't seem to mind paying tilted prices to see this one. Smash $11,500. Last week, "Delicate Delinquent" (Par) (2d wk), $7,500 in 6 days at 90c top.

Radio City (Par) (4,100; 85-90)—"Love in Afternoon" (AA). Much praise for this one but it's off to a disappointing start. Moderate $9,000 looms. Last week, "Will Success Spoil Rock Hunter?" (20th), $5,800 in 6 days.

RKO Orpheum (RKO) (2,800; 75-90)—"Bambi" (BV) (reissue). Hep at $10,000. Last week, "Silk Stockings" (M-G) (2d wk), $5,500.

RKO Pan (RKO) (1,800; 90-$1.25)—"Night Passage" (U). At upped ante this super-Western, boasting Jimmy Stewart and Audie Murphy, is bringing in lots of shekels. Great $12,000 or near. Last week, "Trooper Hook" (UA) and "Hidden Fear" (U) split with "Peacemaker" (UA) and "Buckskin Lady" (UA), $4,000 at 90c top.

State (Par) (2,300; 85-90)—"Loving You" (Par) (2d wk). Big $8,000. Last week, $15,000.

Suburban World (Mann) (800; 85)—"Nana" (Indie). Big $2,500. Last week, "Bed of Grass" (Indie) (2d wk), $1,000.

World (Mann) (400; 85-$1.25)—"Hatful of Rain" (20th) (2d wk). Potent $4,500. Last week, $5,500.

Key City Grosses

Estimated Total Gross

This Week $2,934,500
(Based on 22 cities and 253 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week Last Year $2,741,500
(Based on 23 cities and 234 theatres.)

'Passage' Slick $10,000 in Omaha

Omaha, Aug. 6.

Biz shapes okayish this week at downtown first-runs despite only two new entries. "Beginning of End" is big at the Omaha, while "Night Passage" is torrid at Orpheum. Of holdovers, "Prince and Showgirl" is just okay at Brandeis, but "Bambi" is still big at the State.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Prince and Showgirl" (WB) and "Pawnee" (Rep) (2d wk). Okay $2,500 or near. Last week, $3,500.

Omaha (Tristates) (2,066; 75-90)—"Beginning of End" (ABPT) and "Unearthly" (ABPT) with Gene Vincent stageshow added Sunday and Monday. Husky $8,500 or close. Last week, "Lonely Man" (Par) and "Two Grooms for Bride" (20th), $5,000.

Orpheum (Tristates) (2,980; 75-90)—"Night Passage" (U). Slick $10,000 or near. Last week, "Beau James" (Par), $9,000.

State (Goldberg) (850; 75-90)—"Bambi" (BV) (reissue) (2d wk). Trim $5,500 after $8,500 debut.

'Tammy' Terrif $14,000, Indpls.; 'Loving' Lively 12G, '10C's' 15G, 27th

Indianapolis, Aug. 6.

Biz is socko at most first-run situations here this stanza. "10 Commandments," which closed Aug. 4 after 27 weeks at Lyric, enjoyed big last minute rush to lead the city again. "Tammy and Bachelor" is easily top newcomer with holdover likely at Circle. "Loving You" is nice at the Indiana. "Affair To Remember" is okay in third week at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-90)—"Tammy and Bachelor" (U) and "Man Afraid" (U). Great $14,000. Last week, "Let's Be Happy" (AA) and "Destination 60,000" (AA), $6,000.

Indiana (C-D) (3,200; 60-90)—"Loving You" (Par) and "Lonely Man" (Par). Fine $12,000. Last week, "Night Passage" (U), $10,000.

Keith's (C-D) (1,200; 75-$1.25)—"Affair to Remember" (20th) (3d wk). Oke $6,500 or about $26,000 for three stanzas.

Loew's (Loew) (2,427; 60-85)—"Silk Stockings" (M-G) and "Living Idol" (M-G). Mild $7,000. Last week, "Tarzan and Lost Safari" (M-G) and "Decision Against Time" (M-G), $5,500.

Lyric (C-D) (900; $1.20-$2.20)—"10 Commandments" (Par) (27th wk). Great $15,000. Last week, $13,000. Closed Aug. 4, with "Around World in 80 Days" (UA) coming in this week.

'Eagels' Wow 20G, New Frisco Ace; 'Curse' Big 23G, 'Tammy' Nice 15G

San Francisco, Aug. 6.

Biggest coin total currently is being racked up by "Curse of Frankenstein" at huge Fox Theatre. However, easily the best showing is being made by "Jeanne Eagels," which is rated terrific at the much smaller St. Francis Theatre. "Tammy and Bachelor" looms nice at Golden Gate while "Loving You" shapes good at Paramount. "Pride and Passion" looks smash in third United Artists stanza.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Tammy and Bachelor" (U) and "Pawnee" (Rep). Nice $15,000 or close. Last week, "Night Passage" (U) and "Spook Chasers" (AA) (2d wk), $8,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Curse of Frankenstein" (WB) and "X, The Unknown" (WB). Sock $23,000. Last week, "Affair To Remember" (20th) and "Abductors" (20th) (2d wk), $13,500.

Warfield (Loew) (2,656; 90-$1.25)—"Silk Stockings" (M-G) (3d wk). Fine $8,000 after $10,500 last week.

Paramount (Par) (2,646; 90-$1.25)—"Loving You" (Par) and "Calypso Heat Wave" (Col). Good $17,000 or near. Last week, "Delicate Delinquent" (Par) and "Oklahoma Woman" (Indie) (2d wk), $11,000.

St. Francis (Par) (1,400; 90-$1.25)—"Jeanne Eagels" (Col). Terrific $20,000. Last week, "I Was Teen-Age Werewolf" (AI) and "Invasion Saucer Men" (AI), $12,000.

Orpheum (SW-Cinerama) 1,458; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (37th wk). Hep $20,500. Last week, $20,900.

United Artists (No. Coast) (1,207;

(Continued on page 18)

'Silk' Rousing $12,000, Balto; 'Passage' Fat 9G, 'Loving' Solid 9½G, 2d

Baltimore, Aug. 6.

Biz this frame isn't too strong but there are some big guns at the wickets. Healthy holdovers and three bright new entries are helping, too. "Silk Stockings" is tall at the Hippodrome, "Night Passage" is hefty at the Mayfair while "Bambi" is nice at the Stanley. "Loving You" looks solid in second frame at Century and "Affair To Remember" is big in second week at the New. "Around World in 80 Days" shapes terrific in 33d round at Film Center.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Loving You" (Par) (2d wk). Smooth $9,500, after $20,000 opener.

Cinema (Schwaber) (460; 50-$1.25)—"10 Commandments" (Par) (3d wk). Nice $3,000 after $3,500 last frame.

Film Centre (Rappaport) (890; $1.25-$2.25) — "Around World" (UA) (33d wk). Mighty $10,500. Last week, same.

Five West (Schwaber) (460; 50-$1.25)—"Reach For Sky" (Rank) (3d wk). Okay $2,500 after $3,500 in second.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Silk Stockings" (M-G). Smooth $12,000. Last week, "Delicate Delinquent" (Par) (2d wk), $7,000.

Mayfair (Hicks) (980; 50-$1.25)—"Night Passage" (U). Brisk $9,000. Last week, "Midnight Story" (U), $5,000.

New (Fruchtman) (1,600; 50-$1.25) — "Affair to Remember" (20th) (2d wk). Sock $14,000 after $15,000 opener.

Playhouse (Schwaber) (410; 50-$1.25)—"Bachelor Party" (UA) (8th wk). Good $4,000. Last week, ditto.

Stanley (SW) (3,200; 50-$1.25)—"Bambi" (BV) (reissue). Fair $9.500. Last week, "Band of Angels" (WB), $9,000.

Town (Rappaport) (1,400; 50-$1.25)—"Gun Glory" (M-G). Slow $6.500. Last week, "20 Million Miles Earth" (Col) and "27th Day" (Col), $7,000.

'Silk' Hotsy $16,000 in Cincy; 'Rock' Sock 12G, 'Pride' Whopping 16G, 2d

Cincinnati, Aug. 6.

"Silk Stockings," top runner of three new bills, shapes hotsy at flagship Albee this week in holding the downtown total above par in this dog day period. "Tip on Dead Jockey" appears fairish at Palace. Third newcomer, "Will Success Spoil Rock Hunter?" is a suburban starter in the huge Twin Drive-In and in swell tempo. "Pride and Passion" is sock at Grand in holdover. Long runners "Seven Wonders of World" and "Around World in 80 Days" maintain powerful paces.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Silk Stockings" (M-G). Hotsy $16,000. Last week, "Band of Angels" (WB), $14,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Seven Wonders" (Cinerama) (61st wk). Sock $18,000. Last week, $19,500 with boost from extra show.

Grand (RKO) (1,400; 90-$1.50)—"Pride and Passion" (UA) (2d wk). Smash $16,000 after $18,500 preem. Holds indef.

Guild (Vance) (300; 50-90)—"Raising a Riot" (Indie). Okay $1,600. Last week, "American Pastime" (M-G) (3d wk), $1,100.

Hyde Park (Shor) (617; 50-90)—"Young and Passionate" (Indie) (m.o.) (2d wk). Normal $1,000. Same last week.

Keith's (Shor) (1,500; 75-$1.25)—"Bambi" (BV) (2d wk). Big $9,000 following $12,500 bow.

Palace (RKO) (2,600; 90-$1.10)—"Tip on Dead Jockey" (M-G). Fairish $8,500. Last week, "Loving You" (Par), $11,000.

Twin Drive-In (Shor) (1,550 cars; 90c)—"Will Success Spoil Rock Hunter?" (20th). Swell $12,000 for this ozoner where first-runs are rare. Jayne Mansfield, starrer, made a personal opening night when pix was shown on both sides of double setup, and with 3,100-car capacity.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World" (UA) (8th wk). Holding to wham $19,000 tempo in wake of $19,400 seventh stanza. Exceptional for Cincy are consistent Wednesday matinee and Saturday night sellouts.

'ROCK' NSG $25,000, TORONTO; 'LOVE' 11G

Toronto, Aug. 6.

Current week's biz is being helped by newcomers. "Will Success Spoil Rock Hunter?" into four Famous Players (Canadian) houses here shapes just okay. "Admirable Crichton" into a fivehouse Arthur Rank setup is rated very big. Leading the holdovers is "Sweet Smell of Success," trim in third frame. "Night Passage" looms very nice and "Love in Afternoon" is good, both in second stanzas. "Slander" looks slow in four spots, opening frame.

Estimates for This Week

Carlton (Rank) (2,518; 60-$1)—"Island in Sun" (20th) (5th wk). Good $8,000. Last week, $10,000.

Christie, Colony, Danforth, Humber, Hyland (Rank) (877; 838; 1,330;

(Continued on page 18)

TO LIGHT UP HEMINGWAY'S BOLDEST LOVE STORY THAT NO ONE DARED FILM UNTIL NOW!



20th CENTURY-FOX presents

Tyrone POWER · Ava GARDNER · Mel FERRER · Errol FLYNN · Eddie ALBERT

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CINEMASCOPE COLOR by DE LUXE Available with Stereophonic Sound

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Featuring GREGORY RATOFF • JULIETTE GRECO • MARCEL DALIO • HENRY DANIELL and ROBERT EVANS • Based on the Novel by Ernest Hemingway

The Next Great Blockbuster from 20th!...

West End Big; 'Sun' Mighty $12,000, 'Manuela' Sock 8½G, 2d, 'Monster' Ditto, 'Prince' Lusty 11G in 5th

London, July 30.

Three strong new bills and two stout holdovers lead the field in current first-run returns in the West End. "Island in Sun" made a smart start at the Carlton, where it was launched with a Royal Charity preem attended by Princess Margaret. It looks set for a wow $12,000 or more on first frame.

"Manuela" hit a fancy $11,000 in its opening sesh at Odeon, Marble Arch. It's $8,500 in second. "Monster that Challenged World" and "The Vampire" dual combo set a new record at the London Pavilion, with four screenings a day, at $9,600. Second week looks smash $8,500.

"Around World in 80 Days" at the Astoria continues capacity fourth frame, like previous ones, being $12,600 for nine performances. "Prince and the Showgirl" continues standout at the Warner, fourth stanza being great $11,700. Fifth still looms big at $11,000.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15)—"Around World" (UA) (4th wk). Capacity as usual, with $12,600 for nine performances. Will be running 10 shows a week from mid-August, which inevitably. Last week, same.

Carlton (20th) (1,128; 70-$2.15)—"Island in Sun" (20th). Opened in great style, with sock $12,000 or more looming on full frame.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Indie) (78th wk). Better than for many weeks, with fancy $20,000.

Empire (M-G) (3,099; 55-$1.70)—"The Shiralee" (M-G) (3d wk). Current run closing at fair $9,000. Average $9,500 in previous sesh. "Silk Stockings" (M-G) opens Aug. 1.

Gaumont (CMA) (1,500; 50-$1.70)—"Hell Drivers" (Rank). Likely fair $6,100.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Sweet Smell of Success" (UA) (3d wk). Heading for stout $7,300. Last week $8,100. "ove in Afternoon" (ABP) preems Aug. 1.

London Pavilion (UA) (1,217; 50-$1.70)—"Monster that Challenged World" (UA) and "The Vampire" (UA) (2d wk). Heading for smash $8,500 or near. Opening round set new house record of $9,600 for four shows daily.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Miracle in Soho" (Rank) (3d wk). Moderate $4,200. Last week $4,600. "Across Bridge" (Rank) opens Aug. 1.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)— "Manuela" (BL) (2d wk). This week looks big $8,500 or near. Opening frame, hypoed by Royal preem, hit fancy $11,000. "Night Passage" (Rank) set as next pic.

Plaza (Par (1,902; 70-$1.70)—"Beau James" (Par) (3d wk). Average $6,400. "Gun Fight at O.K. Corral" (Par) opens Aug.2.

Rialto (20th) (592; 50-$1.30)—"Wayward Bus" (20th) (2d wk). Neat $4,700. Last week $5,000.

Ritz (M-G) (432; 50-$1.30)—"Gone With Wind" (M-G) (reissue) (2d wk). Okay $2,500 or near. First week $3,000.

Studio One (APT) (600; 30-$1.20)—"Westward Ho, Wagons" (Disney) and "Disneyland USA" (Disney) (6th wk). Fair $2,200.

Warner (WB) (1,785; 50-$1.70)—"Prince and Showgirl" (WB) (5th wk). Still big with likely $11,000

Mex Film Revenue Off In 3 Latin Countries

Mexico City, July 30.

An alarming drop in Mexican pix revenue in former top markets, Puerto Rico, Brazil and Chile, and a sharp dip in Bolivia was revealed by the Mexican Film Producers Assn. Coin devaluation headaches in Chile was cited as the top factor for the slump in that country.

The announcement said that Brazil which long had been good for 45 films yearly is now down to 25 annually. No reason was given for the decline. But it is far worse in Bolivia which plays no Mexican pix at all now, a blow attributed to the political-economic situation in that country.

Bar Britishers From 'Bar'

London, Aug. 6.

A couple of Britishers, seeing the sign, "American Bar," in the Savoy Hotel, joined the crowd waiting to go in.

At the door they were turned away by the management, which had the law on its side. It was a meeting of the American Bar Assn.

Mexican Tours Big Tho No 'Spenders'

Merico City, July 30.

Tourists, mostly Americans, left $162,600,000 in Mexico during the first four months of this year, a marked hike from visitor spending of $142,500,000 during the same period of 1956, reported the Bank of Mexico's economic studies dept. The bank counts upon tourist spending during the second half of 1957 to make Mexico's foreign trade balance at least less favorable than it was up to June 30. American tourism is increasing, despite all that is being said to the contrary," reiterated the government's tourist department.

Hotel circles are lamenting that rich Americans are spurning Mexico in preference to Europe, Canada and Hawaii. Most trippers from stateside nowadays are folk of limited means—ruralities, white collar workers, small merchants, and hinterland teenagers

Dicker Tommy Steele, Brit. Rock 'n' Roll Rage For U.S. Film Showcase

London, August 6.

British rock 'n' roller Tommy Steele is being dickered to make a Hollywood picture. The London end of the deal is being handled by the Harold Fielding office. Warner Bros. and Metro are reportedly interested in the singer.

Steele is proving to be one of the biggest b.o. attractions in Britain for quite a while. At a recent six day date at the Glasgow Empire he grossed $26,300, and during a Blackpool stint a couple of weeks ago he played to capacity houses. It's claimed that the rockster is now a bigger draw than most visiting U.S. headliners.

Steele has just inked a one-picture contract with Anglo-Amalgamated entitling him to 10% of the gross on top of $60,000 for making the film, tentatively titled "The Duke Wore Jeans." His first picture, "The Tommy Steele Story," retitled "Rock Around The World," is scheduled for U.S. release through the American Releasing Corporation later this month.

Teagarden Tour Set For Britain in Sept.

London, July 30.

The Jack Teagarden All Stars open their British tour with two concerts at the Royal Festival Hall on Sept. 28. These will be the only London dates during their two weeks in this country. London agent Harold Davison, who arranged the Teagarden tour here, is finalizing negotiations for Johnny Gray & His Band of the Day to undertake a 16-day tour of the U. S. on a reciprocal exchange basis, in September.

The Teagarden combo will take in Glasgow, Newcastle, Livepool, Leicester, Bradford, Manchester, Bristol, Birmingham, Sheffield, Cardiff and Bournmouth.

Karachi, Pakistan Grosses

(All amounts are exclusive of entertainment tax and are calculated to the nearest dollar)

Theatre	Seats	Film	Company	Period	Gross
Rex	971	"The African Lion"	RKO	May 31-June 6	$4,062
		"The African Lion" (2nd Week—4 Days)	RKO	June 7-10	1,472
		"Beyond a Reasonable Doubt"	RKO	June 11-13	700
		"The Girl Can't Help It"	20-Fox	June 14-20	3,213
		"Bird of Paradise" (Reissue)	20-Fox	June 21-24	1,086
		"The Desperadoes Are In Town"	20-Fox	June 25-27	473
Paradise	700	"These Wilder Years"	MGM	May 31-June 3	1,050
		"Betrayed" (2nd run)	MGM	June 4-6	1,158
		"Hot Summer Night"	MGM	June 7-10	1,294
		"It's A Dog's Life"	MGM	June 11-13	210
		"Buck Private"	Universal	June 14-17	1,106
		"The Black Shield of Falworth" (2nd run)	Universal	June 18-20	425
		Phantom of the Rue Morgue" (2nd run)	WB	June 21-23	439
		"Our Miss Brooks"	WB	June 24-26	180
Capitol	776	"Francis in the Haunted House"	Universal	May 31-June 3	1,420
		"Lady Godiva" (2nd run)	Universal	June 4-6	501
		"The Animal World"	Universal	June 14-20	1,983
		"Jump Into Hell"	WB	June 21-24	1,187
		"The River Changes"	WB	June 25-27	425
Palace	763	"Dance With Me Henry"	United Artists	May 31-June 6	2,358
		"Woman of the River"	Columbia	June 7-13	3,115
		"Woman of the River" (2nd Week)	Columbia	June 14-17	1,041
		"Summertime" (2nd Run)	Columbia	June 18-20	267
		"Rainmaker"	Paramount	June 21-26	1,198
Godcon	882	"Gun Point"	Allied Artists	May 31-June 6	1,763
		"Hell's Half Acre"	Republic	June 7-13	2,023
		"The Storm Rider"	20-Fox	June 14-17	1,086
		"The Man in the Grey Flannel Suit" (2nd run)	20-Fox	June 18-20	428
		"Short Grass"	Allied Artists	June 21-24	1,148
		"Cavalry Scout"	Allied Artists	June 25-27	472
Nishat	754	"Storm Over the Nile"		May 31-June 5	2,272
		"Attack"	United Artists	June 6-12	2,134
		"Run for the Sun"	United Artists	June 13-19	2,502
		"Port Afrique"	Columbia	June 20-23	904
		"Lost Horizon" (Reissue)	Columbia	June 24-26	916

Red Domination of E. Berlin Opera Slipping, Sez German-Born Maestro

By HAZEL GUILD

Frankfurt, July 30.

"There's no more absolute domination of the East Berlin State Opera by the Russians." So says conductor Hans Loewlein, Munich-born musician who has been with the East Berlin Opera since the opera house was rebuilt two years ago. Loewlein, who conducted before the war in Dresden, says: "The Russians don't control our music at all. Formerly, there were very strict rules in East Germany as to what music could be played, but it's no longer true in East Berlin. We can play whatever we choose. Right now, we have only two Russian operas on our schedule, 'Eugene Onegin,' and 'Prince Igor,' and we picked these ourselves."

The Russians put more money into the East Berlin music than the West Berliners do for their W. Berlin opera, he feels, and thus have the choice of many top performers. Famed Dane Helge Rosvaenge sang in the evening's performance of "Il Trovatore" along with Italian Mariia Corelli, who sang with the Met. last year.

But certain music barriers remain between East and West, with West Berlin singers forbidden to sing with the East opera. Performers from other parts of West Germany cross the barriers, though, to sing with the East Berlin opera.

"No Americans have sung with us as yet," commented Loewlein, "but we have singers from Denmark, Italy, Sweden, Bulgaria, this year."

Loewlein, like most of the performers, arranges that his salary be paid partly in East German marks and partly in West German marks. Thus, he's enabled to live in West Berlin, where living standards are higher. With a contract calling for 40 performances a year, he hopes to have free time next year to accept an invitation to conduct in Moscow. Last year, he conducted in Prague.

The new East Berlin house seats 1,400 and is filled every night. Many Americans make the forbidden crossing into East Berlin to hear the outstanding performers at low cost, and Americans, French, British and Russians dot the East Berlin audience.

Top orchestra seats go for 14 East German marks (86c) and the cheapest are just two marks (13c). And Russian champagne, served at intermission, is just 25c a glass.

Fielding on U.S. Prowl

London, July 30.

Impresario Harold Fielding is planning a trip to the U. S. this fall in search of new attractions for London presentation.

He's negotiating at present for a return visit by the Count Basie orch later this year, and another British stint for Jose Greco during 1958.

Yugoslav's $40,000 Picture Festival

By HANS HOEHN

Pula, Yugoslavia, July 30.

That the Yugoslav film industry is making real efforts to attract international attention is seen in the recently launched Fourth Pula Film Fest here. Filmites in Pula admitted that the festival was used as a means of gaining further recognition in the world market for native product. Pix shown here indicate that there has been an improvement in the quality of locally-made films over the last few years.

Held in this city of 30,000, the former Italian city of Pola, the festival is proving a well-organized affair despite a budget of only $40,000 (12,000,000 Dinar). This, however, is rated a huge sum in this city. The affair teed off July 27, with "Tragovi," a Jadran-Film production. It was shown in the city's 15,000-seat Amphitheatre, which is a 2,000-year-old former Roman area.

Tipoff on what the festival means locally is the fact that Pula has been turned into a film community for the fest which runs through Aug. 4. Each of the 13 domestic producers have their own stands. Posters plugging different films and stars clutter many walls and buildings. These include U. S. pix since Yugoslavia is a country where Hollywood pix may be shown freely (about 60 a year).

During the nine-day fest, 15 Yugoslav feature pix and 20 shorts will be shown. Films from France, Germany, Sweden, Great Britain and several East European nations will also be exhibited. Disney's "Man in Space" is a contribution from the U. S. Bulk of press reps here come from East Europe.

Just how the fete has gripped the local populace is evidenced by the fact that all reserved seats for the full nine days have been sold out long in advance. Admission is 25c. and 12½c.

GOING UP IN BRITAIN; MEANING FILM SCALES

London, Aug. 6.

A move to increase admission prices, foreshadowed last week, has now begun. Exhibitors in the industrial area of Sheffield have decided to up their prices and have set a new minimum of 21c.

The Government, despite its official policy of endeavoring to peg prices and wages, is, apparently, in full sympathy with the moves to raise theatre admissions. In the House of Lords last week, during the debate on the new statutory Eady regulations, Lord Mancroft indicated that the scale had been adjusted to enable theatres to raise their prices without having to pay a bigger levy toll.

On the same subject, a Board of Trade spokesman recently suggested that exhibitors, who might face hardship in meeting their new levy obligations, had an easy out—by increasing admission prices. He thought the revised admission tax scale would help theatre owners in adjusting prices to meet the situation.

The initiative for the campaign was taken earlier this month by the general council of the Cinematograph Exhibitors' Assn., who circularized their branches throughout the country, urging them to make an immediate study of the situation and reach decisions on an area basis.

Hope Films Night-Long Show for O'seas GI's; To Use as Fall TV'er

Frankfurt, July 30.

Bob Hope just pulled a neat stunt in entertaining, via his live show, for a group of American airmen stationed at a remote location. Nouasseur Air Force Base in Morocco. Show was filmed at the same time, and will be one of Hope's shows over U.S. television this fall.

Hope acceded to a request from the European Armed Forces pro entertainment division to do an evening-long show for the men at this out-of-way-base. He brought along a gang from Paris, where he is now making a film. Eddie Fisher, Fernandel, Anita Ekberg, Bill Holden and Marie McDonald all participated in the giant show.

American Forces Network (AFN), headquartered at Frankfurt, was given permission to cover the show for a special radio repeat to the U.S. military forces stationed in Germany.

And as another military assist, Pfc Gary Crosby, now with the Seventh Army in Stuttgart, West Germany, was given special leave and flew down to sing along with the Les Brown band. Show was performed to a huge crowd assembled outside the Air Force Open Air Theatre near Casablanca.

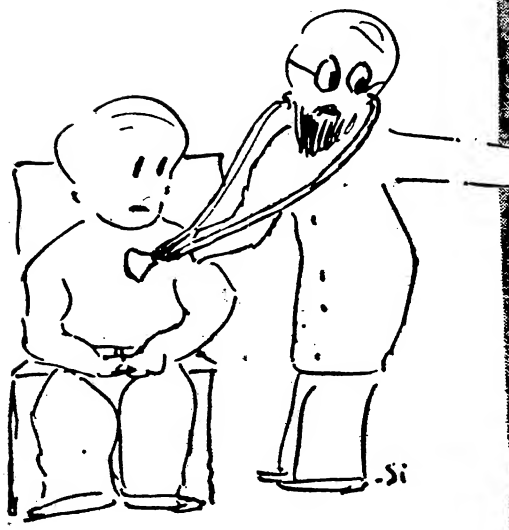
Aleman Jr. Sets Pix Series

Mexico City, July 30.

Miguel Aleman, Jr., son of an ex-president of Mexico and a pic-tv exec figure in his own right, has associated with Lex Barker and Antonio Matouk to produce a series of pix down here.

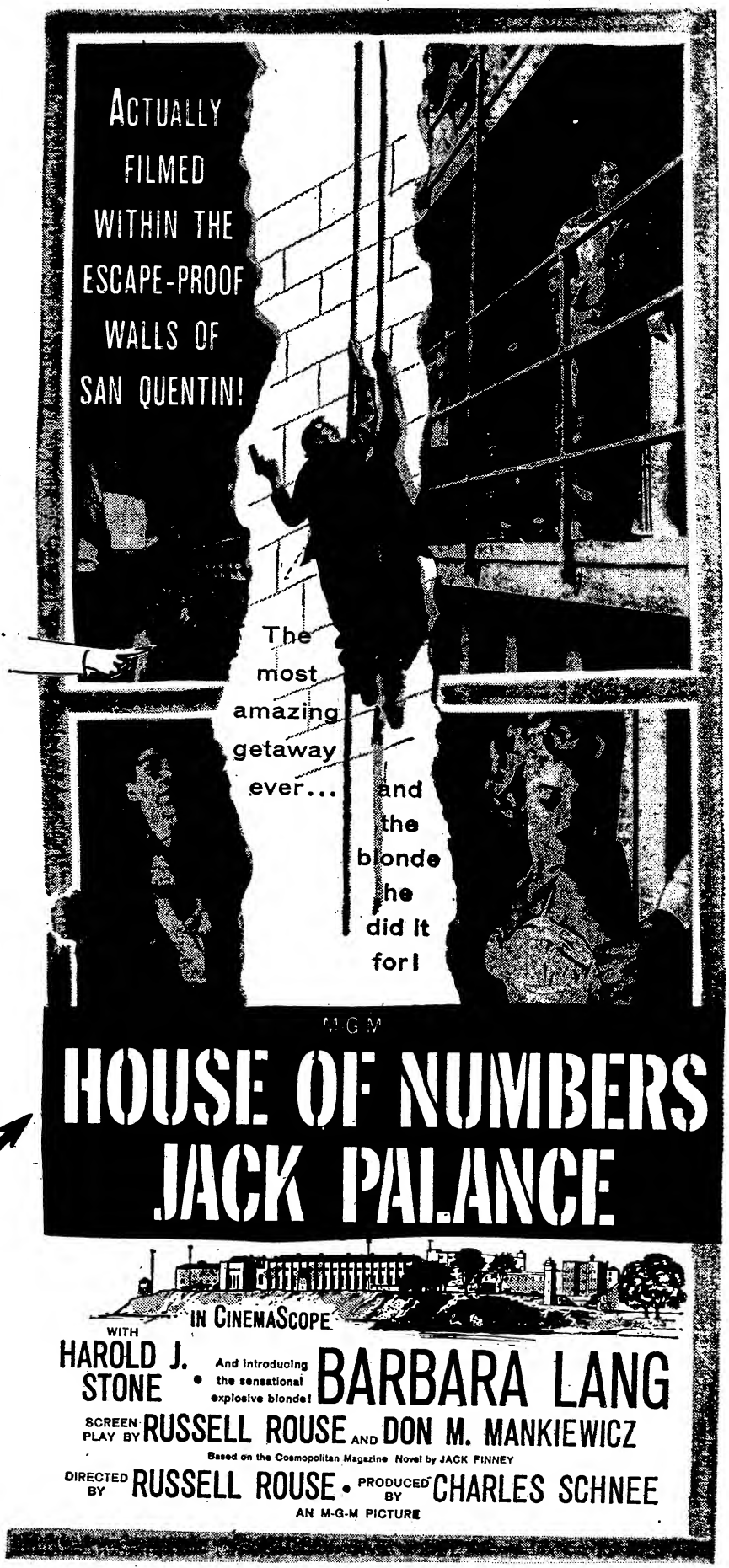
The first, "The Race," will be in English.

"Can you take the SUSPENSE?"



THERE'S MONEY IN BIG PRISON-BREAK ATTRACTIONS!

This is the first BIG one in a long time and a honey. Sell it with sock and excitement!



Keep ads (*sample above*) **and lobby alive with action!**

Fearing Hotel Rm. Might Be 'Bugged,' Film Buyer Conferred in Parked Car; Judge Ill, Goldwyn Case Recesses

By WILLIAM STEIF

San Francisco, Aug. 6.

Bert Pirosh, Fox West Coast's chief film buyer, testified last week that he'd held two conferences "in a parked car on top of a hill" in Frisco for the purpose of eliminating competitive film bidding in Vallejo, Cal.

This was highlight of week's testimony in Sam Goldwyn's $1,755,000 antitrust suit against 20th-Fox, National Theatres, Fox West Coast and FWC Agency Corp. Court operated only one day last week, because of illness of Federal Judge Edward P. Murphy, who's hearing case without jury.

Pirosh said both conferences were held with Ray Syufy, Northern California exhibitor, and that purpose was achieved at second meeting.

Pirosh at first skirted question of auto conference, but Goldwyn's lawyer, Joseph Alioto, introduced Pirosh's 1956 deposition in which he admitted that Syufy had suggested possibility of hotel room being bugged.

Pirosh testified, "we agreed it would be desirable if competitive bidding could be stopped, agreed we would both be happier if it could be eliminated."

He also told about a meeting at Fox Theatre, Frisco, in which he, Syufy, FWC's Frisco buyer, George Milner, Naify circuit buyer Fred Dixon and either Marshall or Robert Naify—he wasn't sure which—participated.

Syufy had the San Pablo Drive-in, near Richmond, Cal., FWC had a Richmond theatre and Naify and Dixon represented a United Artists house in Richmond which the Naify circuit was administering.

Pirosh said "someone" wrote "Fox" on one slip of paper, "Paramount and half of UA" on another slip and "Warner's and half of UA" on a third slip. Papers were mixed up and thrown on floor. Naify drew first, getting Fox product for UA's Richmond house, though it had rarely played such product. Syufy drew second, getting Paramount and half of UA for his drivein, and Pirosh got Warner's and half of UA product for FWC theatre.

First Crack

Pirosh also testified Milner, Syufy and a Naify representative would meet from time to time to consult on who'd get first crack at other major producers' product.

He said FWC and other exhibitors had consent of distributors involved in elimination of competitive bidding in Vallejo situation and others, but Alioto then pressed home this question:

"Did you advise RKO (Goldwyn's distributor) of any such agreement?"

"No," replied Pirosh.

Witness said he met UA's Pat DiCicco in early December, 1949, after breakup of United West Coast (48 FWC houses, 11 UA houses) had been ordered.

DiCicco told Pirosh Metro's George Hickey (Frisco exchange chief) had agreed to UA taking all Metro product in areas where competitive bidding didn't exist—that is, in most areas. Pirosh testified he went along with DiCicco on this. Pirosh said his only choices were to let UA have Metro product or to institute competitive bidding, and his dislike of competitive bidding outweighed loss of Metro product.

Pirosh added he didn't like competitive bidding for a variety of reasons, including:

"Sometimes you overbid or underbid . . . it's like buying a pig in a poke . . . while certainly we weren't trying to steal anything, we weren't anxious to pay more for films than we had to."

He testified a theatre isn't "an art institution" but a business with the aim of making money, and said what counts is the kind of picture.

Along this line, he told of Warner's buying the color "Curse of Frankenstein" in England and of his booking it first-run in San Diego. With a little extra whoopla, he said, a house that ordinarily grossed $6,000 to $8,000 a week grossed $23,000 in film's first week.

Via 5G Tax on Films Argentina Hangs Crepe To Welcome Eric Johnston

Argentine gave an odd sort of advance reception to Eric Johnston last week. The Government issued a decree slapping a tax of up to $5,000 (200,000 pesos) on foreign films. It also imposed an additional 15% levy on theatre admissions.

News came as a shock in New York where it had been understood that the Argentine Government, following the elections, had promised to raise the admission ceiling. The decree is to go into effect Sept. 1.

One foreign manager, noting that the decree provided for a tax "up to" $5,000, said that nevertheless this would preclude the importation of quite a few films. General opinion was that, while the restrictions constituted a blow, they did not add up to sufficient reason to pull out of the country. In any case, with the experiences of Spain and Denmark, the companies can't be expected to agree on any embargo for fear of losing a market for a long time.

According to reports from Buenos Aires, the monies raised by the new taxes will go to aid the local production interests and to create a fund for a school-building program.

The newly-created National Cinematographic Institute in Argentine has the right to exempt from the tax imports coming from countries with which Argentina has reciprocal agreements. It's noted that there are very few such deals in existence.

Intent of the decree obviously is to cut down on the import volume. Tax would hit the smaller American companies the hardest, though it's up to the Institute to apply the tax rate in ratio to a film's importance.

At the end of last week, Johnston and Robert Corkery, Export Assn. v.p. in charge of Latin America, were in Caracas. Corkery, at least, was expected to proceed to Argentina immediately.

JOE LEVINE'S PATRIC CO.

Boston, Aug. 6.

Joseph E. Levine, prexy of Embassy Pictures Corp. here, has set up a subsidiary, Patric Pictures Co., which has booked "Walk Into Hell," New Guinea product, into 70 theatres in the Cleveland-Cincinnati area day and date. Film preems in 200 theatres in New England Wednesday (31), with Hub Paramount and Fenway, combo, flagship.

Levine and Terry Turner have the picture for the country and set an allout tv, radio, newspapers and billboard campaign for New England, with 24 billboards in Boston.

Four-Zone The Nabes In Svenskatown; Innovation For 'Ten Commandments'

Minneapolis, Aug. 6.

Local neighborhood areas were divided into four zones and competitive bids called for from the theatres in each of them for the first outlying engagements of "The Ten Commandments," a new procedure here.

On the basis of the bids submitted, calling among other things for a minimum run of two weeks and an advanced admission, Paramount has awarded the DeMille picture to the Terrace, Hollywood, Edina and Riverview theatres in four different local neighborhood sections for special day and date engagements, but no reserved seats, starting Aug. 21.

"Commandments" ran 13 weeks at the downtown Lyric here with all seats reserved, two showings a day and a $2.25 top. This was an exclusive territory engagement.

Picture opened last week in downtown St. Paul, the other Twin City, and in a number of other towns throughout the territory for special non-reserved seat engagements at $2 top.

Mirisch Freres' Features Outlet Via United Artists

Harold and Walter Mirisch, v.p. and executive producer respectively of Allied Artists, are quitting the company. Simultaneously, they have disposed of most of their holdings in AA and are expected not to hold any stock at all by the time their resignation actually takes effect on Aug. 31.

The Mirisches are believed to have owned about 60,000 shares of AA stock.

Brothers are forming their own unit and have negotiated a deal to release through United Artists. All of their current AA projects will be completed before they leave the studio, according to prexy Steve Broidy.

Mirisches expressed "deep sense of regret" over leaving AA and said their years with the company had been "among the happiest of our professional and personal lives."

Harold Mirisch served on the AA board since 1952 and is giving up that post with his departure. Walter Mirisch joined the studio as a producer and, in 1951, became exec producer. In the future, AA production reins will be in Broidy's hands.

Extend '80 Days' Time

San Antonio, Aug. 6.

Having chalked up the longest run, the most viewers and the most money in San Antonio theatre history, UA's "Around the World in 80 Days" was scheduled to close this weekend at the Broadway Theatre here, per Interstate Theatre Circuit.

However the pic has been given additional playing time and will continue for several more weeks.

'Operation Moviegoing' Set

Month-Long Film Jubilee Mapped by MPPA-COMPO Junta

Staging of a month-long Motion Picture Jubilee in New York, on the Pacific Coast and in key centers throughout the nation this fall, was decided on in Gotham last week at a meeting of ad-pub directors committee of the Motion Picture Assn. of America.

Exhibitors will cooperate along with "a substantial group" of stars, directors, producers, writers, etc. Publicity directors on the Coast submitted a plan, which was adopted. In the East, Allied Artists' Martin S. Davis will be in charge of working out a program.

Meet got a compilation of 27 promotional ideas from Oscar Doob and Charles McCarthy who are helming the biz building push. These were ideas supplied by the field and they were submitted without sifting to the ad-pub toppers for their consideration.

McCarthy of COMPO also reported on the tworeeler which is to be made for exhib use, dramatizing the important place of the theatre in the community.

Group was briefed on the "Operation Movie-going" spot radio tests in Denver and Rochester by Rodney Bush, Herb Steinberg and Si Seadler. Eight-week test campaign is being studied and plans have been made to measure its effectiveness. If the campaign is successful, it will be adopted nationally.

Meet unanimously elected Paul N. Lazarus Jr., Columbia ad-pub v.p., to succeed Roger Lewis of United Artists as chairman. Group adopted a resolution praising Lewis' services.

Importers Concede Some Over-Sexed Ads; Times Sifts Cranks From Other Mail; Metro Papers Vary Widely

Several independent distributors in Gotham last week conceded that there was too much "sexy" advertising for foreign films, and that some of it in recent months had been in poor taste.

Comments came in the wake of a meeting between the indies and the ad department of The N.Y. Times, which informed them that it planned to crack down on certain types of oversexsationalized ads. Times presented the indies with a stack of letters objecting to the spicy quality of the ads.

Sizeable number of the letters were almost identical with the text of an editorial on the ad subject, carried in the Jesuit publication, America. Others, however, appeared to have been written spontaneously. The Times execs said they had carefully weeded out the communications that appeared to have been "organized" and they stressed that the paper wasn't giving in to any kind of "pressure." Rather, they held, the Times was acting with common sense in a situation that required correction.

Indies themselves admit that there's been an overabundance of "daring" ads of the sexy variety of late, with one outfit trying to outdo the next. "There are some days when that movie page does look like hell," said one. Underlying all this is the fact that, today more than ever, imports are sold as "sexy" stuff, even to the supposedly more sophisticated audiences who might be appealed to on the strength of some other values as well. Furthermore, some very mediocre foreign product has been brought in and is being released, with the distribs determined to cash in on their one strongpoint, i.e. sexy situations.

Asked whether there was any plan for the metropolitan papers to get together and work out some sort of standards for the advertisers to go by, the plain answer that came in return was: No. Indies have been complaining that each paper seems to go by its own rules in accepting or rejecting ads. One of the Times men commented that the establishment of standards was hardly desirable. "Then we'd end up with something like the Code in the film business, and we don't want that," he said.

More than a dozen distrib representatives and agency people showed up for the Times powwow. Sevaral others were invited but didn't show up.

L. A. Discusses Issue

Hollywood, Aug. 6.

Motion picture ad practices were blasted last week by John Anson Ford, chairman of L. A. County Board of Supervisors. Ford rapped "a deplorable aspect of movie promotion, a frequently occurring effort to get public attention and box-office receipts through sordid commercialism."

The supervisor's remarks accompanied a questionnaire currently being distributed by KCOP panel moderator Dan Lundberg, in connection with his Aug. 11 program, in which pic ad practices will be discussed. Ad consultant Saul Bass and Hecht-Hill-Lancaster ad-pub topper David Golding will sit in, with Lundberg moderating.

Continued Ford, "Most pic advertisers don't attempt to capitalize on the innocent sex curiosity of the young, or the . . . morbidity that lurks in the minds of some adults. In the main, decency prevails. But with increasing competition . . . in the cinema industry, a certain type of advertising is being resorted to by some, which flagrantly appeals to the baser instincts and appetites, sometimes even grossly misrepresenting the picture behind the advertisements.

"I feel sure the public will support (this attempt) to correct this failure of the industry to police its own practices."

Questionnaire which drew this response is being distributed by Lundberg to some 265 religious, civic and business leaders, as well and newspaper publishers and religious and entertainment editors. Form consists of 19 questions on current pic ad practices. Among them:

"Can you tell a good picture by its . . . advertising?" "Do you rely on such forms of advertising to faithfully indicate what the picture is about?" "Are you more than ordinarily frustrated because the advertising failed to inform you as to . . . the content of the picture?" "Do you consider such advertising as deceptive?" "If there is an 'Advertising Code' to compare (with that) governing picture content, has (it) been at all successful?"

Allied Starts 8 In Next Quarter

Hollywood, Aug. 6.

Allied Artists has scheduled eight films for the next 13 weeks in a production spurt that amounts to 75% of what the firm has done in the first seven months of the year. To date, Allied has started 12 pix, including "Oregon Passage" and "Hong Kong Incident," both of which went before the cameras last week.

Slate tees with "Beast of Budapest," to be produced by Archie Mayo, Aug. 19, followed two days later by "On the Make," Richard Heermance production. Heermance also starts "Up in Smoke" on Sept. 3. Others are "Never Love a Stranger," produced by Harold Robbins, "Johnny Ringo," Ben Schwalb; "Queen of the Universe," "Persian Gulf" and "Quantrill's Raiders."

Tours 'Exhilirate' Stewart; Gotta Compete With Public For Its Leisure Hours

Albany, July 30.

The competition to motion pictures is "tough and will get tougher"—for which reason screen stars and featureds will have to put out even more effort in the matter of tours and personal appearances. So James Stewart, making an 18 city swing in 11 days, via plane, on behalf of "Night Passage," said during a stop in Albany last week.

Stewart travelled in the same United Airlines ship (property of its president) he used to promote "The Spirit of St. Louis." He pointed out to a VARIETY reporter that the competition from other media for the spending dollar is increasing. With this development, he said, must come a stronger push to "sell" motion pictures by its top people.

Commenting that he did not tire of personal appearance treks—in fact, found them "exhilirating"—, Stewart emphasized, "They are all right, so long as you get proper sleep at night."

The itinerary for his latest hegira called — outside of Texas — for breakfast, luncheon and dinner dates with press, radio and television people, to advertise "Night Passage." In the Lone Star State, Stewart made some appearances in theatres of Bob O'Donnell's Interstate circuit, playing briefly on his instrument from college theatrical days (at Princeton), the accordion. A group of small children — recruited from a music school—manipulated squeeze boxes with him.

"We are really competing with the public for its time—two hours or two hours and a half, to view a motion picture," Stewart explained. The bidding for the same time, from other media (he ticked off several), is so intense that film actors must be geared to strenuous selling activity.

Peter Bone's New Chores

Calgary, Alta., Aug. 6.

Peter W. Bone, of London, England, has been appointed assistant manager of the Southern Alberta Jubilee Auditorium. Theatrical experience includes the J. Arthur Rank organization, the National Film theatre and the British Film Institute cross the pond.

He had been manager of the Uptown theatre in Calgary just prior to his appointment as assistant to John Panrucker at the Auditorium.

"Fast-Action Adventure Drama That Should Please The Fans!"

—Showmen's Trade Review

...AND DELIVER SMASH RETURNS!



ST. AUBREY-KOHN presents

JOHN PAYNE in hidden fear

co-starring ALEXANDER KNOX · CONRAD NAGEL · NATALIE NORWICK · and introducing ANNE NEYLAND

Original story and screenplay by ANDRE de TOTH and JOHN WARD HAWKINS

Produced by ROBERT ST. AUBREY and HOWARD E. KOHN II · Directed by ANDRE de TOTH

BUILT-IN BIGNESS FOR BIG-TIME BUSINESS!

THRU UA

Picture Grosses

'EAGELS' TALL $22,000, CLEVE.; 'PRIDE' 20G, 2D

Cleveland, Aug. 6.

"Jeanne Eagels" looms as smash newcomer this week at the Hipp. "Pride and Passion," which was terrific opening session, still is socko in second round at the Stillman. "Silk Stockings" is rated lightweight in second State week. "Affair To Remember" looks hearty at the Allen.

Estimates for This Week

Hipp (Telem't) (3,700; 70-$1) — "Jeanne Eagels" (Col). Smash $22,000. Last week, "Midnight Story" (U) and "Lonely Man" (Par), $12,000.

Allen (S-W) (3,800; 70-$1) — "Affair To Remember" (20th). Hearty $17,000. Last week, "Night Passage" (U), $12,000.

Hanna (Hanna Co.) (1,515; 25-90) — "Bambi" (BV) (reissue). Good $9,000. Last week, "Johnny Tremain" (BV), $5,000.

Ohio (Loew) (1,244; $1.25-$2.50) —"Around World" (UA) (8th wk). Strong $20,000. Last week, $21,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40) — "Cinerama Holiday" (Cinerama) (5th wk). Fast $18,000. Last week, $18,900.

State (Loew) (3,500; 70-90) — "Silk Stockings" (M-G) (2d wk). Light $10,000. Last week, $15,000.

Stillman (Loew) (2,700; 90-$1.50) — "Pride and Passion" (UA) (2d wk). Smash $20,000. Last week, $23,000.

'Love' Fairish $8,000 In L'ville; 'Tammy' 6G, 4th

Louisville, Aug. 6.

Summer dog-days are slowing biz at Kentucky metropolis first-runs bnt some spots are okay. Loew's has "Gun Glory" for fair returns while "Love In Afternoon" at Rialto is fair but a step behind in total coin. "Tammy and Bachelor" paired with "Fear Strikes Out" still is healthy in fourth week at the Kenucky. "Around World in 80 Days" in 10th stanza at the Brown continues potent.

Estimates for This Week

Brown (Fourth Ave.) (900; $1.25-$2.40)—"Around World" (UA) (10h wk). Virile $10,000. Last week, same.

Kentucky (Switow) (1,000; 50-85) —"Tammy and Bachelor" (U) and "Fear Strikes Out" (Par) (4th wk). Smash $6,000 after last week's $7,000.

Loew's (United Artists) (3,000; 50-85) — "Gun Glory" (M-G) and "Living Idol" (M-G). Fair $9.500. Last week, "Silk Stockings" (M-G), $11,000.

Mary Anderson (People's) (1,000; 50-85)—"Monte Carlo Story" (UA). Fair $5,000. Last week, "Curse of Frankenstein" (WB) and "Nothing Could Stop It" (WB) (2d wk), $6,500.

Rialto (Fourth Avenue) (3,000; 50-85)—"Love In Afternoon" (AA). Fair $8.000. Last week, "Affair to Remember" (20th), $11,000.

TORONTO

(Continued from page 12)

1,203; 1,357; $1) — "Admirable Crichton" (Col). Very big $22,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 694; 698; 50-75)—"Slander" (M-G) and "Hot Summer Night" (M-G). Slow $9,000. Last week, "Kronos" (20th) and "She-Devil" (20th), $11,500.

Eglinton, Palace, Runnymede, University (FP) (1,080; 1,485; 1,385; 1,556; 60-$1)—"Will Success Spoil Rock Hunter?" (20th). Looks $25,000, but rated on disappointing side.

Imperial (FP) (3,344; 60-$1.10)—"Love in Afternoon" (AA) (2d wk). Holding good at $11,000. Last week, $15,000.

International (Taylor) (557; $1)—"Three Men in Boat" (IFD) (4th wk). Fair $2,500. Last week, $3,000.

Loew's (Loew) (2,098; 75-$1.25)—"Sweet Smell of Success" (UA) (3d wk). Still steady at $10,000. Last week, $13,500.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (68th-final wk). Capacity $15,500. Last week, $14,000.

Towne (Taylor) (694; $1)—"Scandal in Sorrento" (IFD) (2d wk). Neat $4.000. Last week, $6,000.

Uptown (Loew) (2,096; 75-$1.25) —"Night Passage" (U) (2d wk). Still nice at $10,000 or near. Last week, $14.500.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (37th wk). Steady $4,500. Last week, same.

LOS ANGELES

(Continued from page 12)

"Kettles on MacDonald's Farm" (U), $20,200.

Pantages (RKO) (2,812; 80-$1.80) —"Silk Stockings" (M-G) (2d wk). Nice $12,000. Last week, $13,800.

Downtown, Hollywood (SW-FWC) (1,757; 756; 90-$1.50) — "Night Passage" (U) (2d wk) and second features. Down to $9,000 or close. First was $22,500 plus $89,000 in 13 other spots.

Downtown Paramount (ABPT) (3,300; 90-$1.50)—"I Was Teen-age Werewolf" (AI) and "Invasion Saucer Men" (AI) (2d wk). Poor $6,000.

Los Angeles, Vogue, Ritz, Loyola (FWC) (2,097; 885; 1,300; 1,248; 80-$1.80)—"Island in Sun" (20th) (2d wk). Hotsy $25,000. Last week, $36,700.

El Rey (FWC) (861; 90-$1.50) — "Something of Value" (M-G) (2d wk) and "This Could Be Night" (M-G). Slim $2,400. Last week, with another unit.

Chinese (FWC) (1,908; $2-$2.40) —"Affair to Remember" (20th) (3d wk). Stout $16,000. Last week, $19,000.

Hollywood Paramount (F&M) (1,468; 90-$1.80) — "Beau James" (Par) (5th wk). Fine $6,300. Last week, $6,600.

Fox Wilshire (FWC) (2,296; $1.50-$2.40)—"Pride and Passion" (UA) (6th wk). Stout $12,300. Last week, $12,800.

Egyptian, Fox Beverly (UATC-FWC) (1,503; 1,334; 80-$1.80) — "Love in Afternoon" (AA) (7th wk for Egyptian, 1st for Fox Bev). Okay $13,500. Last week, $9,200.

Fine Arts (FWC) (631; 90-$1.50) — "Love Is Splendored Thing" (20th) and "Three Coins in Fountain" (20th) (reissues). Nice $3,800. Last week, "Rising of Moon" (2d wk-9 days), $1,900.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started ninth week Sunday (4) after $39,000 last week.

Carthay (FWC) (1,138; $1.75-$3.50) — "Around World 80 Days" (UA) (33d wk). Capacity $27,200. Last week, same.

Warner Beverly (SW) (1,612; $1.50-$2.30)—"10 Commandments" (Par) (38th wk). Strong $16,000. Last week, $15,900.

Vagabond (Rosener) (390; $1.50) — "Torero" (Col) (3d wk). Tidy $5.500. Last week, $6,000.

Canon (Rosener) (533; $1.50) — "Grand Maneuver" (Indie). Oke $4,000. Last week, "Town Like Alice" (2d wk), $2,700.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Time of Desire" (Indie) (2d wk). Sharp $8,700. Last week, $12,100.

BOSTON

(Continued from page 12)

"Hot Rod Rumble" (AA). Socko $11,000 for Jerry Lewis comedy. Last week, "Walk Into Hell" (Indie) and "Frontier Gambler" (Indie), $6,500.

Kenmore (Indie) (700; 85-$1.25)—"Figaro, Barber Seville," (Indie). Perky $9,000. Last week, "Monte Carlo Story" (UA) (4th wk), $5,000.

Memorial (RKO) (3,000; 75-$1.10)—"Night Passage" (U) and "Weapon" (Rep). Fancy $16,000. Holds. Last week, "Bambi" (BV) (reissue) and "Badge Marshall Brennan" (AA), $15,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Affair to Remember" (2d wk). Slick $16,000. Last week, $22,000.

Paramount (NET) (1,700; 60-$1) —"Delicate Delinquent" (Par) and "Hot Rod Rumble" (AA). Socko $24,000. Last week, "Walk Into Hell" (Indie) and "Frontier Gambler" (Indie), $14,000.

Pilgrim (NET) (1,000; 65-95)—"Land Unknown" (U) and "Joe Dakota" (U). Good $9,000. Last week, "Pickup Alley" (Col) and "Black Tent" (Indie), same.

Saxon (Saxon) (1,100; $1.50-$3.30) — "Around World" (UA) (18th wk). The 17th week ended Friday (2) was great $24,000. Last week, $25,000.

Trans-Lux (Trans-Lux) (730; 75-$1.10)—"Naked Night" (Indie) and "Dark River" (Indie) (3d wk). Oke $3.500.

Orpheum (Loew) (2,900; 75-$1.25)—"Silk Stockings" (M-G) and "Decision Against Time" (M-G). Hotsy $18,000 or near. Last week, "Sweet Smell Success" (UA) and "Big Caper" (UA) (2d wk), $11,000.

State (Loew) (3,600; 75-$1.25)—"Silk Stockings" (M-G) and "Decision Against Time" (M-G). Stout $11,000 or close. Last week, "Sweet Smell Success" (UA) and "Big Caper" (UA) (2d wk), $8,000.

'Bambi' Bright $13,000, Port.; 'Band' Lofty 10G

Portland, Ore., Aug. 6.

First-run biz is perking strongly this round, shaping sharply better than recent rounds. "Band of Angels" looks lofty at the Fox while "Bambi" is torrid at Orpheum, latter being unusually big for an oldie. "Around World in 80 Days" is smash in 16th week at the Broadway. "Man on Fire" is not getting any place in 5 days at the Liberty.

Estimates for This Week

Broadway (Parker) (980; $2-$2.50) —"Around World in 80 Days" (UA) (16th wk). Smash $12,000. Last week, $12,200.

Fox (Evergreen) (1,536; $1-$1.50) —"Band of Angels" (WB) and "Suicide Mission" (Indie). Lofty $10,000. Last week, "Affair to Remember" (20th) and "Break In Circle" (20th) (2d wk), $7,200.

Guild (Indie) (400; $1.25)—"Albert Schweitzer" (Indie). Fine $3,000. Last week, "Rebecca" (20th) and "Third Man" (20th) (reissues) (2d wk), $1,700.

Liberty (Hamrick) (1,890; 90-$1.25)—"Man On Fire" (M-G) and "Living Idol" (M-G). Sad $3,500 in 5 days. Last week, "Night Passage" (U) and "The Kettles on Old MacDonald's Farm" (U) (5 days) (2d wk), $4,000.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Bambi" (BV) (reissue) and "Sierra Stranger" (Col). Hefty $13,000. Last week, "Curse Frankenstein" (WB) and "The Unknown" (WB), $12,100.

Paramount (Port-Par) (3,400; 90-$1.25)—"Loving You" (Par) and "Hidden Fear" (UA) (2d wk). Fair $6,500. Last week, $8,100.

CHICAGO

(Continued from page 10)

week, "Giant Claw" (Col) and "Night World Exploded" (Col) (2d wk), $6,500.

Loop (Telem't) (606; 90-$1.50)—"Silk Stockings" (M-G) (6th wk). Big $8,500. Last week, same.

McVickers (JL&S) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (37th wk). Snappy $24,500. Last week, $25,000.

Monroe (Indie) (1,000; 67-87)—"Young Don't Cry" (Col) and "No Time to Be Young" (Col). Peppy $4,000. Last week, "Hot Rod Rumble" (AA) and "Calypso Joe" (AA), $3,500.

Oriental (Indie) (3,400; 90-$1.50) —"Affair to Remember" (20th) (3d wk). Fairish $17,500. Last week, $24,000.

Palace (SW-Cinerama) (1,484; $1.25-$3.40)—"Seven Wonders of World" (Cinerama) (33d wk). Smash $34,000. Last week, $35,000.

Roosevelt (B&K) (1,400; 65-90)—"Pickup Alley" (Col) and "Burglar" (Col). Hotsy $23,000. Last week, "Curse of Frankenstein" (WB) and "X-Unknown" (WB) (2d wk), $14,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Pride and Passion" (UA) (6th wk). Rousing $25,000. Last week, $26,000.

Surf (H&E Balaban) (685; $1.25) —"Rising of Moon" (WB). Rousing $7,000. Last week, "Green Man" (DCA) (6th wk), $3,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (UA) (18th wk). Full house at $24,800. Last week, $26,400.

United Artists (B&K) (1,700; 90-$1.50)—"Love in Afternoon" (AA). Cheerful $20,000. Last week, "Prince and Showgirl" (WB) (2d wk), $11,000.

Woods (Essaness) (1,200; 90-$1.50) — "Something of Value" (M-G) (5th wk). Fast $18,000. Last week, $18,500.

World (Indie) (606; 90)—"Invitation to Dance" (M-G) (5th wk). Adequate $3,200. Last week, $3,800.

PROVIDENCE

(Continued from page 10)

"Bridges at Toko-Ri" (Par) (reissue), $1,500.

Majestic (S-W) (2,200; 65-80)—"Affair To Remember" (20th) and "Tempo of Tomorrow" (20th) (2d wk). Expecting good $7,500 after hitting $12,000 in first.

State (Loew) (3,200; 65-80) — "Gun Glory" (M-G) and "Living Idol" (M-G). Slow $8,000. Last week, "Silk Stockings" (M-G) and "Bailout at 43,000" (UA), $10,500.

Strand (Silverman) (2,200; 65-80)—"Streets of Laredo" (Par) and "Whispering Smith" (AA). Opened Monday (5). Last week, "Delicate Delinquent" (Par) and "Dragoon Wells Massacre" (AA), nice $9.500, the Jerry Lewis pic doing surprisingly well.

Stock Offering Via TV

Continued from page 1

$125,000 issue was pledged within two weeks. Pitch is being continued, however, since stockbrokers normally figure that at least 10% of the pledges won't be redeemed, the spot sales are continuing.

Better Business Bureau told VARIETY it regretted that neither of stations involved bothered to check on offer. Stations should have seen and studied details in brochure issued by Beverly Hills Productions. BBB added that it is trying to develop information on the firm.

Claims made in the brochure have raised many questions among tv firms. An analysis of the company's figures, as presented in the brochure, indicates an ignorance or at least unfamiliarity with the field in which they seek to raise money, unless the firm has a new secret formula it isn't mentioning.

Biggest difference between the two stock issues is that "My L.A." went for $102 per share while Beverly Hills Productions has set a modest $1 per share par value on its stock.

Prexied by Ed Janis

President of Beverly Hills Productions is Edward Janis, 35, one-time staff cartoonist for 20th-Fox who "entered the television field in 1953." VARIETY has found no record of any credit for Janis in the tv field during the last four years.

Corinne Calvet and her husband actor Jeff Stone are vice-presidents of the firm, the only members of the outfit's top quintet whose names are familiar to anyone in showbusiness. Secretary is Howard Bierman, a commercial artist and treasurer is Emil Gillman, who last year sold his share of a family furniture business and "entered the television industry, utilizing his business knowledge and administration ability in the production of tele-films," No credits are available on Gillman, either.

Cost sheet offered by the firm lists rent of office and studio at $30 per cartoon film. The firm intends to make five-minute shorts which, according to the trade, require about two weeks to complete.

Similar inconsistencies are noticeable in the payroll costs estimated in the stock brochure. Firm estimates $100 per film each for director, writer, narrator, voice, background artists, inkers, and painters and $200 per film for animators—and reports that it can turn out each five-minute color cartoon for $1,850. Salaries quoted are, in the main, below minimum scales, at a time when Screen Cartoonist Guild reports there is a labor shortage in the trade and most people are drawing more than scale pay for their work.

As to the total production cost, one veteran teleblurb producer estimated that using slide animation (the cheapest form), a five-minute cartoon would cost at least $3,000 in color—at the going commercial rates for full animation, the cost would be around $13,000. Another reported that for limited animation, the cheapest possible price is around $1,000 per minute. On full animation, it's $5,000-$6,000 per minute.

"Maybe," commented one producer, "they've got some sort of secret device, but all such devices have been failures in the past. Failing that, these figures show these people have no knowledge of animation costs."

Conceivably, the firm might be intending to operate with non-union help, paying what the traffic will bear. However, there is nothing in the stock brochure to indicate to the public that they might be investing in a product to be made by non-union help. If so, union projectionists in theatres and stations would probably refuse to handle the films, thus limiting or eliminating the market.

Firm's structure gives Janis one share of stock free for each share sold to the public, creating a set-up akin to the limited partnership common in the legitimate theatre but without any financial responsibility on the part of the producer. "My L. A." used the same device. In each case, the permit to sell stock specified that no money could be touched until the entire subscription had been sold—and the producer was to receive no dividend on his 50% until the investors had all been repaid and received a five percent dividend.

Issue is being handled by the brokerage house of H. Carroll & Co., which reported that, as a result of the success of the tv pitch, it has been approached to finance a Broadway show in a similar manner and plans to sell stock in "one or two" feature films using the electronic adjectives.

KANSAS CITY

(Continued from page 10)

and "Decision Against Time" (M-G), $6.000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Cinerama Holiday" (Cinerama) (22d wk). Great $12,000. Last week, $11,000.

Paramount (UP) (1,900; 75-90)—"Beau James" (Par). Mild $7,000 in 8 days. Last week, "Delicate Delinquent" (Par) (2d wk), $6,000 in 6 days.

Rockhill (Little Art Theatres) (750; 75-90) — "On Waterfront" (Col) (reissue). Moderate $1,000. Last week, "On Riviera" (UA) (reissue), ditto.

Roxy (Durwood) (879; 90-$1.50) —"Pride and Passion" (UA). Wow $13,000, being helped by upped-scale, Stays. Last week, "10 Commandments" (Par) (24th wk), closed record run, at $2 top, with $9,000.

Tower (Fox Midwest) (1,145; $1.25-$2)—"Around World" (UA) (10th wk). Hotsy $11,000, holds. Last week, $12,000.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820; 700; 1,217; 75-90)—"Affair To Remember" (20th) with "Apache Warrior" (20th) at Esquire and Granada. Fancy $18,000. Last week, "Tammy and Bachelor" (U) (2d wk), solo at Uptown, $6,500. "Joe Butterfly" (U) and "Pawnee" (Rep) at other three was $11,500.

SAN FRANCISCO

(Continued from page 12)

$1.25-$2) — "Pride and Passion" (UA) (3d wk). Socko $15,000 or near. Last week, $17,500.

Stagedoor (A-R) (440; $1.25-$2.20)—"10 Commandments" (Par) (11th wk). Great $7,500. Last week, same.

Larkin (Rosener) (400; $1.25)— "Green Man" (DCA) (6th wk). Big $3,500. Last week, $4,200.

Clay (Rosener) (400; $1.25) — "Baby and Battleship" (DCA). Okay $2,200. Last week, "Julietta" (Indie) (2d wk), $2,200.

Vogue (S. F. Theatres) (364; $1.25)—"Gold of Naples" (DCA) (10th wk). Fancy $2,100. Last week, $2,200.

Bridge (Schwarz) (396; $1.25)— "Third Key" (Rank) (5th wk). Hep $2,000. Last week, ditto.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (32d wk). Terrific $24,500. Last week, $26,000.

Rio (Schwarz) (397; $1.10)—"Wild Oat" (Indie) and "Big Day" (Indie) (2d wk). Fair $1,500. Last week, $2,300.

COMPANIES DONATED $7,000,000 TO FUND

Hollywood, Aug. 6.

Employer contributions to the Motion Picture Industry Health and Welfare Fund have topped $7,000,000 since its inception five years ago as a result of the $1,614,457 paid in during the fiscal year just ended, administrator Ted Ellsworth disclosed in the annual report to 15,000 industry employes now eligible for assistance.

More than 300 employers participate. They contribute six cents hourly for each straight time hourly employe and for each hourly employe on a weekly guarantee plus $3.24 per week for each salaried person. Since the Fund was created in 1952 to provide hospital, medical, life insurance, and accident benefits, a total of $4,698,579 has been disbursed.

Mag Optical Clarified

Special manual, offering simplified explanation of the MagOptical sound prints and their proper use, is being mailed to exhibitors by 20th-Fox. Manual was prepared by the 20th research and development department under Earl I. Sponable.

Exhibitors who have not switched stereo sound reproduction must change all projector and soundhead sprockets to Cinemascope type and demagnetize everything. Splicer pins also must be changed to fit the small perforations.

MagOptical prints carry both the optical soundtrack and the four magnetic tracks.

ARMORED ATTACK! BATTLE STRIPE

Sensational Showmanship Package Smashes

Records in Opening Engagement at Fabian's Fox, Brooklyn!

Look at the record!

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

CLASS OF SERVICE: This is a fast message unless its deferred character is indicated by the proper symbol.

SYMBOLS: DL=Day Letter; NL=Night Letter; LT=International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NA001 PD=EB NEW YORK NY 2 1022AME= 1957 AUG 2 AM 10 25

AL SCHWALBERG=

NTA PICTURES 745 FIFTH AVE NYK=

CONGRATULATIONS, ARMORED ATTACK AND BATTLE STRIPE AT FABIAN FOX BROOKLYN TURNED IN BIGGEST THREE DAY NON-HOLIDAY WEEKEND IN LAST TWELVE MONTHS. AUDIENCE REACTION TERRIFIC. GIVE US MORE. BEST REGARDS=

ED FABIAN=

(And this in the face of the worst heat wave of the summer!)

What this SHOWMANSHIP PACKAGE did for the FOX, Brooklyn, it will do for you!

SOCKO SHOWMANSHIP IN EVERY INCH!

Look at the ads!



NEW PRINTS! NEW ACCESSORIES!

Write, wire, call—A. W. Schwalberg, NTA Pictures, 745 Fifth Avenue, New York 22, N. Y. Plaza 7-2100

LESS 'VERBIAGE' (TRANSLATE 'GARBIAGE)' AS COLUMBIA UPDATES PRESS BOOKS

Columbia is spearheading a face-lifting and streamlining job on the industry's venerable and ancient "press book." The publication, which serves as an exploitation tool for exhibitors, has been completely revised by the film company. The changes, according to Col pub-ad v.p. Paul Lazarus Jr., not only represent "a step forward in the merchandising of pictures" but will also result in an annual saving of as much as $100,000. Col's present-day bill for the preparation and printing of press books runs to about $250,000 annually, Lazarus disclosed.

Changing conditions in the industry, including revised booking and selling methods, no longer require the elaborate and often bulky press books, Lazarus maintained. Often, Lazarus stated, the press books, with their fancy color plates and coated stock, were issued mainly to impress the exhibitors with the importance of a picture. At the same time, he noted, the publications only made an impression on the producers and the stars. "They were measured by weight rather than content," the Col exec commented.

As a result of a survey of exhibitors and careful study, Lazarus said Col came to the conclusion that the old-style press book, issued almost without change for more than 30 years, was overloaded with "verbiage" and "garbiage." As a result, Col took an old press book and "whited out all the eyewash." The result, Lazuras said, is a streamlined exhibitor's aid which gives all the information quickly and accurately in less space and time.

The old press books averaged about 20 pages, with some going as high as 70 pages for so-called blockbuster pictures. The new Col version of the press book will average about six pages, including the ones for the company's big pictures.

Influencing the company to revise the "book," according to Lazarus, was the knowledge that it was being used mainly by small exhibitors. First-run engagements and early dates, he pointed out, are serviced by a special kit which he described as "a Reader's Digest version of the press book." Col, Lazarus pointed, discovered that the press book should function primarily as a "service manual" and that's what the company hopes to provide with its new version, starting with the press book for "3:10 to Yuma."

At one time, Lazarus maintained, the press book served as method to influence the sale of a picture and for creating a feeling of importance by the size of the "book." As a result, he noted, its function as a campaign aid became secondary.

Among the features of the "forward look" press book are:

The cover page contains all vital information about the picture, including cast, credits, synopsis, official billings and showmanship facets.

All advertising is displayed in the center spread. All ad reproductions are backed by type so that they may be clipped without mutilating other ads.

Ads in the most used sizes, up to 320 lines, are made available in inexpensive campaign mats, which also include publicity stills and exploitation art matter. Larger size ads also are show in the book.

All accessories are listed in simplified form.

The exploitation section contains showmanship ideas without wordy explanations and lays major stress on radio and television potentials.

UA'S OMAHA EXCHANGE

4th New Branch Opens As Kickoff of 33 Sales Pows

United Artists last week opened its new Omaha exchange, the fourth branch facility established by the company in the past several years.

Occasion also saw the kickoff of a series of 33 sales confabs to set area distribution plans for the company's program. Session was conducted by James R. Velde, general sales manager.

The exchange is a one-story building, formerly occupied by Paramount but redecorated by UA.

'La Strada,' 55 Weeks For $410,000, Next to 'Lili' In N.Y. Trans-Lux Diary

"La Strada," being released in the U.S. by Trans-Lux, finished a 55-week run at the N.Y. Trans-Lux 52d Street Theatre last Sunday (4) with a gross of $410,000. Length of run was only topped by "Lili," a Metro release.

Stamina of this Italian-made pic already has won it a big circuit booking, "La Strada" opening today (Wed.) on Loew's metropolitan chain. Pic has been prepped in English for this and other circuit engagements. Original cast was recalled to have their roles done in English by themselves for American audiences. "La Strada" so far has played a record number of key city arty houses, a fact which has enabled it to land in VARIETY's weekly boxoffice ratings numerous times.

Yank Films Lead '57 in Germany

Frankfurt, July 30.

The American distributors are out in the lead for first six months of 1957, with by far the highest number of films passed by the German Censorship Control. The U.S. companies got okays on 106 films out of a total of 218. And except for the Americans, nearly all the other foreign countries have fewer pix than in the previous year.

The Yanks showed an increase over the January-June period of the previous year, with an increase from 104 to 106. Germany also increased with 42 as against 35 for the same period last year.

Drops were recorded, though, with France down to 20 from its previous 26, England down from 18 to 15, Italy off from 18 to 15, Austria halved from 8 to 4, and Switzerland, Yugoslavia, Mexico, Denmark and Argentina all off.

Russia brought in two films while Belgium, China, Finland and Sweden had one apiece.

Germans Rebel

Continued from page 3

agreement is actually tied to the General Agreement on Trade & Tariffs under which the German Republic can't raise its screen quota above 27½%. Accord was negotiated on a governmental level, with the respective parties in a position to cancel out on three months notice. This formal notice now will be given by the Germans on Oct. 1.

Companies in N.Y. say the German situation must be watched carefully. It's recalled that the present German economic policy is basically geared to a free trade concept as per the philosophy of Ludwig Ehrhardt, Minister of Economics. It is suggested that, in West Germany, the American companies may taste the first bitter fruits of the Common Market, which has the enthusiastic endorsement of the State Dept. Should restrictions be imposed on imports, suggestion is made to let the U. S. Government step in.

German producers have long argued that too many American films are being imported into West Germany. The German argument has been that the U.S. distribs hurt themselves by "flooding" the market each year. The Americans argue that there is plenty of b.o. room for all and that pictures automatically find their own levels.

There's considerable confidence among the companies in the abilities of Fred Gronich, the German representative of the Motion Picture Export Assn., to handle the situation and, if possible, to prevent a further deterioration via import restrictions. Gronich has excellent contacts, and the American companies are lined up behind as they are in few other of the European markets.

Might Bore Kiddies

Minneapolis, Aug. 6.

In his favorable review of "Love in the Afternoon," Minneapolis Tribune's Will Jones upholds Radio City theatre's "not recommended for children—adult entertainment" tag for it, but for a novel reason.

"The recommendation (not for children) is valid, not because the picture over-enlighten the children regarding sex, but because it might bore them," wrote Jones.

Agonizing

Continued from page 5

exec last week. "Could it be that we are aiming at an old target?"

There is a lot of agonized reappraisal going on in the industry as a result of current experiences. At the Motion Picture Assn. of America, the big survey by Public Opinion Research, aiming to establish a "profile" of the American audience, is progressing. But the survey deliberately skirts the issue of the product itself and instead concentrates on establishing who goes to see pictures and who do not, what keeps people at home, etc.

"It'll be up to the individual companies to take these findings and translate them into product terms," commented an MPAA exec last week. "This is not something that we can do for them." He admitted that, to get the companies to take active measures in implementing such a survey, was difficult, if not impossible.

There is one school of thought which holds, stubbornly, that there is nothing whatever wrong with the business that could not be cured by a brace of good pictures. It is a belief that cannot be swayed by disappointing experiences with some top films. It does admit, however, that the market is changing in both physical and other aspects; that the day may come—or be already at hand—when films must be aimed at specific groups rather than the entire audience, and that this approach must be taken into account when the budgets are worked out. Outside this picture, of course, is the great big attraction which some call a "show" and others a "blockbuster." The potential of these films in today's market appears to be as unlimited as that of the ordinary feature shapes questionable and is subject to unpredictable audience whims.

Some months ago, the J. Walter Thompson Agency released a study of "Interurbia," the vast and growing market that is evolving out of suburbia and is linking vast areas of dense population in the East and West. It explained it this way:

"Instead of the old orderly pattern of city expansion which might be likened to the picture of one fried egg in a pan, with the yolk the central city and the white the outlying area, we have the picture of several fried eggs in one pan, all pushing out from their own central yolks. The yolks have been there for 75 years; it is the whites that have been expanding to create the new picture of scrambled eggs."

The new conditions being created are causing trouble to industries other than that of the motion picture. Yet, the problems of the film biz are, in many respects, unique and its adjustment to changing patterns should be sensitively geared. There appears to be unanimity on one point: The key to the problem is product. Yet, its realistic application, the simple formula of "good pictures—good business" no longer holds true, no more than does the concept of the 12-year old mentality or the automatic sell.

Here is how the J. Walter Thomson study concludes: "We are at the foothills of a way of life which will require a higher degree of scholarship than we have ever employed before . . . to know people's motivations and desires . . . to know how they live and why they live as they do . . . and to know it all before it is too late."

Amusement Stock Quotations

For Week Ending Tuesday (6)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. In 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	34	16¾	14½	15⅝	—1¾
24⅞	20⅜	Am Br-Par Th	105	20¼	19¼	19⅜	— ¼
36⅛	29¾	CBS "A"	163	31¼	30⅛	30⅛	— ⅞
35½	29¼	CBS "B"	44	30½	29½	29½	— ⅞
20½	17	Col Pix	26	19⅜	19⅛	19⅝	+ ¼
19⅝	13⅜	Decca	247	19½	18¾	19	+ ¼
115	81¾	Eastman Kdk.	81	110¼	103	103	—6⅜
4⅝	3⅛	EMI	101	4½	4¼	4⅜	— ⅛
10¾	7⅜	List Ind.	66	9¼	8⅞	8⅞	— ¼
22	18⅝	Loew's	660	18⅞	17¾	17⅞	— ⅜
9¼	7¾	Nat. Thea.	110	8⅝	8¼	8⅜	+ ⅛
36⅞	28¼	Paramount	25	35⅝	35	35	— ⅞
18⅜	14⅛	Philco	68	15⅞	15⅜	15⅜	— ⅛
40	31⅝	RCA	264	35⅜	34⅝	34⅝	+ ¼
8¼	5½	Republic	69	6⅝	6⅛	6⅛	— ⅜
13⅛	11⅝	Rep., pfd.	4	11⅝	11¼	11¼	— ½
18½	14¼	Stanley War.	56	17⅜	16¾	16⅞	— ¼
29¼	25¼	Storer	31	26	25¾	25¾	—
30¾	22⅛	20th-Fox	128	27⅞	26¾	27⅞	—1⅜
25⅜	21¾	United Artists	100	23⅝	22¼	22¾	— ¼
30⅞	23⅝	Univ. Pix	4	29	28⅛	28⅛	+ ⅞
73	69	Univ. pfd.	*40	69¾	69	69	—
28⅞	22¼	Warner Bros.	23	23	22⅝	22⅝	— ⅜
121¼	91¼	Zenith	11	116¾	114	114	—1½

American Stock Exchange

4½	3⅛	Allied Artists	55	3¼	3	3¼	+ ¼
1¼	⅝	C & C Super.	161	1	⅞	⅞	—1/16
6⅛	4⅝	DuMont Lab	121	4⅞	4¾	4¾	— ⅛
4⅝	2½	Guild Films	79	3¼	3	3	— ⅛
9¾	7	Nat'l Telefilm	354	8⅛	8⅛	8⅝	+ ⅞
9	3⅛	Skiatron	156	8½	7⅝	8¼	+ ⅜
8¾	6	Technicolor	75	6	5¾	6	—

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	2	2⅜	—
Cinerama Inc.	1¼	1⅝	—
Cinerama Prod.	3	3¼	+ ¼
Official Films	1½	1¾	+ ¼
Polaroid	198	208	—3
U. A. Theatres	4¼	4⅞	— ¼
Walt Disney	23	24⅞	—1¼

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

L.A.'s Religious Showmanship

Continued from page 1

"giving her Madison Square Garden testimony."

Youth for Christ heralds its film "by popular demand" titled "Unfinished Task" and that it was "voted (the) outstanding religious film last year." Roy McKeown is director of this group at the Open Door Auditorium and attractions are billed as "Dennis Plies, marimbaist, national champion in Winona Lake Conference; Joy Robertson, soprano; John Cuneo, most outstanding violinist of Uruguay formerly with Chicago Symphony; L.A. Quiz Team, just back from Winona."

Another Latin American fillip was heralded by the Bellflower Evangelistic Center and its "great deliverance revival" with Evangelist Ray L. Boatright and Rev. Epamondas Lima, Sao Paulo, Brazil; "colored motion pictures and colored slide pictures of the great revival in Brazil" were advertised.

The Philosophical Research Society, Inc., presenting "nationally known philosopher" Manly P. Hall, discussing "Is The Golden Rule Valid In Modern Living?" holds forth in the Campus Theatre.

Thomas ("Magnificent Obsession") Wyatt's curriculum includes "wings of healing" broadcasts (several of them) and the (Rev. Faye) Spencer Healing Campaign is in its "18th great month" at the Revival Tabernacle, while the Archie Asch & E. J. Siratt faith healing Miracle Church announces "a vision of Jesus has been seen. Miracle of the blood. Demonic delivered. Sick healed" Sunday night at 7:30 p.m.

Hoover St. Baptist Church, Dr. Gilbert C. H. Bellshaw pastor, heralds "gospel preaching, teaching, singing," also Dr. James Whale, Scotch missionary from Africa, and the Rev. Oscar Stern, whose single-col. cut-caption on the facing news page indicates he "will tell of his conversion from Judaism to Christianity . . . also tell of his escape from a Nazi dungeon."

(On the same news page is tidbit that "The Rev. O. L. Jaggers, founder of the World Church, is to marry his first cousin, Velma Mary Jaggers, tomorrow afternoon. The ceremony uniting the pastor and his cousin, a 37-year-old real estate broker, will take place in the church at 123 North Lake Street. It is the second marriage for both. The bride, to wear a $1,400 wedding gown, will be attended by 21 bridesmaids . . .")

Back to the ads. The Angelus Temple, founded by Aimee Semple McPherson, has two permanent pastors apparently, one of them Dr. Rolf K. McPherson. The Rev. Lorna De McPherson was spotlighted leading the missionary service under the title, "Blow the Trumpet in Zion."

The 2nd Four Square Church has Wayne & Mary Westberg billed, and at the Christ Truth Church Dr. Ruth Hurley, president of the College of Divine Metaphysics, Indianapolis, was guest speaker.

It's done by radio, viz. the 33d year of the Old Fashioned Revival Hour, Charles E. Fuller director (KRHM-FM, KABC, KGER, KXLA); the Church of the Air (KPOL); and by calling "any hour, day or night" Prayer Inc. asks "Do you need God's help? We pray for or with you" by phoning EX 3-7474. The same service is offered by "Calvary's Prayer Tower. If sick, in trouble or need prayer, call CU3-3522 no toll in L. A. or Alhambra districts or write P.O., Box 573, Alhambra, Calif., undenominational."

There are many others such as the Rev. Bros. Kriyananda "the practical Mystic" whose Self-Realization Fellowship Church of All Religions is on Sunset Blvd., or the Christian Psychical Institute, Rev. Estella Barnes, Dean, who variously schedules, on different days, "lecture, messages, seances, classes, healing."

There is also a two-inch ad, "Church for Sale, vicinity of Manchester & Broadway, for information call ORchard 7-0325."

Twilight of Vitagraph

Hollywood, Aug. 6.

The old Vitagraph lot, now ABC-TV Center, was invaded by a theatrical pic troupe for first time last week since Warners abandoned it. F-ZS Productions, making Mickey Rooney-starring "Baby Face Nelson," used lot gate for location sequence.

ABC-TV reconstruction project also got underway last week, under which every old building on the historic lot will be torn down.

THE DIRECTORS OF

HAMMER FILM PRODUCTIONS

BRAY STUDIOS

LONDON ENGLAND

MICHAEL CARRERAS

ANTHONY HINDS

JIM CAMMERAS

CONGRATULATE WARNER BROS.

ON THE WONDERFUL RESULTS
THEY ARE ACHIEVING
WITH

"THE CURSE OF FRANKENSTEIN"

AND ANNOUNCE THE NEW
PRODUCTIONS OF...

"DRACULA" COLOR STARTS SEPT. 23

"BLOOD OF FRANKENSTEIN" COLOR STARTS NOV. 25

FOR

SMASH RELEASE U.S.A. EARLY 1958

After Lame Start, San Sebastian Fete Picks Up Bit of Dazzle 'n' Promise

By HANK WERBA

San Sebastian, July 30.

San Sebastian, until this year, was principally known as a gourmet center for sea food and a cool summer haven from the Spanish sun. The Basque resort town is now about to enter geo-history as one of the principal European film festival sites.

The designation seemed questionable when the first San Sebastian Int'l Film Festival limped off to a lacklustre start but, halfway through the course, the fest picked up speed and brilliance to terminate in a semi-aura of prestige and promise for the future.

The last four of the eight festival days saw an influx of government film officials from four European countries, a concentration of Spanish film stars with a notable dribble from other European film capitals and a full dress array of local industry personalities and international press scribes.

Italy contributed to eighteen festivities with quality pic entries on the two closing days, a know-how fiesta at the beach showcase Ondarreta on Sat. (July 27) and a final night presentation of Federico Fellini and his hit pic "Nights of Cabiria."

Italy's foreign film market specialists savvy the fine points in screening festival popularity and awards. At fest curtain time, opinion has already veered in favor of giving Italy top rewards with painstaking consideration of Italian entries a secondary matter.

San Sebastian was no exception. The Czech entry, "Model T" and the German entry, "There Is Always You," were critically rated above Italy's "Grandma Sabella," but there were no loud objections when "Grandma" director Dino Risi came front and center to receive the Golden Seashell for the best fest picture.

Czech and Germans each received consolation silver seashells and heavy windup banquet applause. In addition, O. W. Fischer's "There Is Always You" (he wrote, directed and produced) rated the International Catholic award for the best feature and the Spanish Screen Writers' award for the best script. The Czechs picked up still a third best feature prize from the International Catholic award for the best feature and the Spanish Screen Writers' award for the best script. The Czechs picked up still a third best feature prize from the Int'l Cinema Critics. Somehow. It evened out.

U. S. A. had no table at the awards banquet. Jack Lamont, sales rep for Stateside indie producers, lost interest and left early when his entry, "Kiss Before Dying" was yanked from the official concours because it had been in release in other countries. At least three other entries came under the same pall but fest prizes were not at stake and the matter was soft-pedalled.

Absence of U. S. was lamented officially and unofficially. Question generally asked was why "La Motion Picture" (as the Eric Johnston organization is referred to in Spain) didn't move in with smiles, stars and celluloide to stun Spain for an invaluable publicity pay-off. Answers to the question were not very flattering.

Serious fest shortcomings were picked apart by scribes, guests and festival officials themselves. Fest director Antonio de Zulueta publicly promised his committee would be on the job all year around to commit quality film entries and internationally-known stars and personalities for San Sebastian in '58. He likewise went on record to predict that the unused Kursaal here would be demolished to make way for a modern festival auditorium.

If Zulueta can accomplish all this, in addition to San Sebastian's beautiful natural setting, golden beaches, first-class hotels, gourmet dineries and cool summer breezes, San Sebastian on the Half Shell for international film greats will become a reality during the last two weeks of July in the years ahead.

STROHEIM

the actor, and his career, are objectively analyzed in detail in the August-September issue of FILMS IN REVIEW. This illustrated issue also contains: a full report on the recent film festival in Czechoslovakia; an article on the reactions of the deaf to talking pictures; an original screen treatment of a murder mystery (in Hollywood); an article on why the Zorro character has been used repeatedly for 30 years and is soon to be used in TV; an intriguing movie memory test for eggheads; penetratingly honest reviews of all important current movies; special departments on filmcsic and movies on TV; reviews of books about movies; letters from readers containing hard-to-come-by factual information including, in this issue, a report on Berlin's film festival and the FULL text of MGM President Vogel's charge that Louis B. Mayer is trying to capture the company. 50c at newsstands or from us direct.

FREE

We will send the August-September issue free to all who subscribe for one year. Rates: $4.50 in the US; $4.75 in Canada; $5 elsewhere.

FILMS IN REVIEW

31 Union Square, New York City 3

TEXAS OZONERS SET JAN. 19 CONVENTION

Austin, Tex., Aug. 6.

Eddie Joseph, prez of the Texas Drive-In Theatre Owners Association, has set Jan. 19-20 as dates for the annual convention of the organization to be held in Dallas at the Baker Hotel.

Preston Smith, State Senator and theatre circuit operator at Lubbock, has been named general convention chairman.

Clyde Butter, executive secretary of the group, is inviting applications for booth space.

Sneaked Screen Ads

Continued from page 3

today are needed to make realistic stories. "I'm not sure we'd get away today with using fake labels," said one exec. He agreed, however, that the wisdom of using brand names in a prominent way on the screen was questionable.

It's said at the film companies that there was a time when big manufacturers of brand labels would spend much time and effort to get their goods displayed on a film set. Opinion is that this effort today is less organized, though New York doesn't discount the possibility of some Coast setdressers being impressed in various ways with the importance of including "recognizable" props.

Impact of what people see on the screen is very strong. Story is told of a conscientious producer who, to avoid identification, had a special, unrecognizable car made up. When the picture was released, the studio was showered with mail from people inquiring re the make of the automobile.

There was a period when the studios carefully sidestepped use of known brands. This changed with the rise of realism in filmmaking and the advent of tv. Not only household and other goods, but also magazines now appear regularly in pix.

L. B. Mayer

Continued from page 4

Mayer's appearance in court in 20 days.

Entry of Rogers into the Loew's situation, although in an action separation from the main battle for control of the company, is in itself a unique sidelight. Rogers was the attorney who issued the first blast against the regime of former Loew's president Nicholas M. Schenck at a stockholders' meeting two years ago. As representative of a group which at one time held some 50,000 shares, Rogers was the first one to bring out in the open the charges of nepotism against Loew's top brass. He was also highly critical of the settlements made with Mayer and his long-time associate, J. Robert Rubin. Just before the Joseph Tomlinson-Stanley Meyer faction entered the Loew's picture, Rogers was allied with Judge Louis Goldstein of the Leon Lowenstein Foundation, a heavy investor in Loew's, in an effort to bring about reforms in the company's management.

Recently Rogers has been sharply antagonistic against the settlement made with former production chief Dore Schary. Asked why his suit was only limited to L. B. Mayer in light of his (Rogers') feeling about the Rubin and Schary deals, he declared: "One thing at a time."

Previous to filing the suit against Mayer, Rogers told VARIETY that he was outraged at the Schary settlement and disclosed that he would bring up the subject at the special stockholders' meeting on Sept. 12. It was pointed out to him that Schary had a contract and that the management had no choice but to pay him off. "What would you have done?" he was asked. "I would have fired him and let him sue," he replied. "I'm certain that we would have won in court if we proved that he was incompetent."

Meanwhile, Rogers is taking no position in the fight between Loew's prexy Joseph R. Vogel and the Tomlinson faction. "I don't want to prejudge the situation until I know the basic position of Vogel and Tomlinson," he said. However, he deplored the "internal strife" and noted the company has been going through a "difficult ordeal involving an entire shake-up in organization." He urged that "calm heads" ought to prevail "to bring the dissenting points of view into harmony."

Columbia Pictures International Corp., a California company, has filed a statement designating its New York State offices for the conduct of a motion pictures and literary properties business. Mortimer Wormser is vice-president. Schwartz & Frohlich, filing attorneys at Albany.

"THE CURSE OF FRANKENSTEIN"....RADIO SPOT ANNOUNCEMENT

SOUND: IN WITH SWEET REFRAIN..."THERE'S NO PLACE LIKE HOME"...THEN WOMAN SCREAMING...GUN SHOTS...THEN OUT

VOICE: (SARDONICALLY FOREBODING) ...Hmm, there's no place like home... that's what you think:..Do you know that last year around 41,349 people murdered in cold blood in their homes?...Over two million deaths occurred in the home?...That there were over one million serious accidents in the home?...Friend, your home is a trap!...You're in danger! Get out! Get out of your house. Go see that new movie "THE CURSE OF FRANKENSTEIN"! You may see people shaking in their seats, screaming!...You'll be scared, terrified—but you'll be safe—you won't be killed—we personally guarantee it. And please, when you see "THE CURSE OF FRANKENSTEIN" in WarnerColor—try not to faint—Warner Brothers would appreciate it.

ANNCR: IN WITH LOCAL LIVE TAG ENDING

(In connection with the "horrorthon" and "screamiere" gimmicks being worked by Warners for the British import, "Curse of Frankenstein," the above radio commercial has special interest since it was written personally by Robert Taplinger, WB's ad-pub chief, who dates back to the good old days in broadcasting.—ED)

Sheepherder or Press Agent

[THOUGHT THIS INFLATION GAG UP?]

Cedar City, Utah, Aug. 6.

Inflation is everywhere and the cost of a location for a film company has mounted steadily in the last few years. But no motion picture troupe ever had the possibility of added expense faced by Samuel Goldwyn Jr., for his "The Proud Rebel," Alan Ladd-Olivia DeHavilland western directed by Michael Curtiz.

For a key scene in the film, Goldwyn needed 3,000 sheep: One of the local herders made a deal for rental—with the added proviso that the sheep will be weighed before and after the days' work. If they've failed to make their normal ounce-a-day weight gain, the cost of one ounce of lamb chops (at current prices) per sheep will be added to the rental bill.

Second Stratford Ontario Film Festival

By GERALD PRATLEY

Stratford, Ont., Aug. 6.

This year's Stratford (Ontario) International film festival was a great improvement over last year's haphazard event. Running for two weeks at the 750-seat Vogue Theatre (not far from the big new Festival theatre) the policy was to show one film in the afternoon and one in the evening, supported by a program of short subjects coming from the same country as the feature film.

Sixteen films not previously seen in Canada (and in some cases, in the USA) were screened, six of them being repeated during the second week. Three more films, Russia's "Twelfth Night," Israel's "Hill 24 Doesn't Answer," and Australia's "Back of Beyond," were not new to the festival.

The new films were shown in the following order:

"Oedipus Rex," Canada.
"Torero," Mexico.
"From My Life," Czechoslovakia.
"On the Bowery," USA.
"The Naked Eye," USA.
"The Girl in Black," Greece.
"The Girl and the Oak," Yugoslavia.
"The Devil's General," Germany.
"French Can Can," France.
"The Shadow," Poland.
"Pacific Destiny," Britain.
"Malva," USSR.
"The Rose on the Arm," Japan.
"Ordet," Denmark.
"Carry On Admiral," Britain.
"Canadian Profile," Canada.

The most popular film was Renoir's "French Can Can," and the best pictures were generally considered to be "Ordet," "The Girl in Black," "The Girl and the Oak," and "The Devil's General." Most unsuitable picture shown was "Carry On, Admiral."

Short subjects were excellent and new, the best among them being "The Civil War," "Monuments of the Kremlin," "City of Gold" and "It's a Crime" from Canada's National Film Board, "Jiri Trnga's Puppets," "The Magic Brush" from China, "Ballet Girl" from Denmark and F. R. Crawley's "Generator 4," also Canadian.

To sum up: while the festival of films was better organized than last year's, it lacks the festival atmosphere one gets with the Stratford plays, and it has failed as yet to attract more film critics, enthusiasts, film makers, distributors and exhibitors. The films were attended each day to the extent of about half of the theatre's seating capacity by people visiting Stratford to see the plays.

Leonid Kipnis, who was to have directed the film festival, fell ill, and John Hayes, Stratford's production manager, followed through. The gross was $8,500 for the two weeks with $1,400 plus 20% of the gross going to Premier Theatres, which owns the Vogue. Festival should break even after costs.

Loew Finger-Pointing

Continued from page 4

the Tomlinson faction made one of their several serious tactical errors in attempting to call off the Sept. 12 stockholders' meeting, thus seeking to deny the stockholders the right to make the final decision on who should run the company.

Tomlinson group almost decided to throw in the towel when Robert Heller & Associates, the management consultant firm in Cleveland, pulled the surprise switch and reversed its report to the board of directors. Originally, the purpose of the rump meeting was to act on the original Heller report which called for the ouster of Vogel. However, when the new Heller report, which called Vogel the best man to run the company if he had the support of a majority of the board, was issued, the Tomlinson group was shy of ammunition.

At this point, Louis B. Mayer, assumed the open and personal rule of the dissidents' battle. With Mayer spearheading the fight, the Tomlinson faction held the rump meeting as scheduled, despite the Heller somersault, and took a number of actions which Vogel immediately assailed as "illegal."

Tomlinson's Argument

In filing Tomlinson's petition in the Delaware court, a Wilmington attorney contended that "a vacancy on the board of directors may be filled by the directors in office, although they may be less than a quorum."

Vogel's faction maintained that the "election" of the two new directors—Louis B. Mayer and Briskin—(needed to manufacture a quorum)—was illegal, and thus any business transacted at the meeting was not binding.

Tomlinson's Delaware attorney said, as part of his complaint, that Vogel's objections to the election of the two new directors "ignore the right of five board members to fill vacancies on the board." He added, too, that if the Vogel group is permitted to gain control of Loew's, the company would "suffer from internal chaos, loss and damage."

In announcing that Loew's is preparing to enter the Chancery Court proceedings instituted in Delaware by Tomlinson, Vogel stressed that the Tomlinson group has "gone on record as opposing the special stockholders' meeting" called for Sept. 12. "They wish to prevent the true owners of Loew's Inc. from voting on the removal charges brought against him," Vogel added. He said the company also welcomed the chance "to present the full story of the campaign" which Tomlinson, Louis B. Mayer and Stanley Meyer "have carried out to win control of the company."

Meanwhile, Vogel has ignored the resolution of the rump meeting demanding the calling off of the Sept. 12 stockholders' session. Loew's has retained Georgeson & Co. and the Kissel Organization to solicit proxies for the Vogel-proposed meeting. The special meeting was called by Vogel to consider the removal of Tomlinson and Stanley Meyer from the board on the ground they have allegedly hamstrung the operations of the company.

UA's 35c Per Share

Board of directors of United Artists at a meeting yesterday (Tues.) declared a dividend of 35c per share on the company's common stock.

Melon is payable Sept. 27 to stockholders of record Sept. 13. This is the second divvy declared by UA since it became a public corporation several months ago.

George Margolin to Europe.

New York Theatre

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Also Co-Starring JAMES PAIGE-PETER LOORE
An MGM Picture In Cinemascope And METROCOLOR
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TV programming competition can be grim or great—depending upon how you rate. In the coming battle of fall ratings these are the facts that confront the top competitors:

New shows will comprise 57% of all programming scheduled for fall viewing . . .

carrying with them the specter of last season's heavy mortality rate . . .

making mandatory the need to intensify audience promotion—for returnees as well as newcomers—particularly in light of the growing practice of Dialmanship (i.e., selective viewing).

CONCERNED WITH RATINGS?

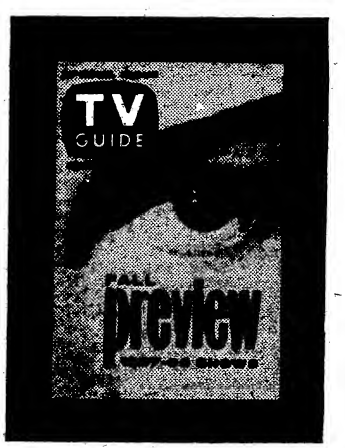
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Hence the growing group of fall sponsors who will give audiences TV GUIDANCE. (A partial list):

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United States Steel Corp.
Liggett & Myers Tobacco Co. (Chesterfields; L&M Filters)
Philip Morris, Inc. (Marlboro)
Jos. Schlitz Brewing Co.
Sylvania Electric Products, Inc.
Ford Motor Co.
Richfield Oil Corp.
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Programming costs are predictable. Program ratings are not. For these blue-chip sponsors (and for you) TV GUIDE is, in effect, a profitable form of audience assurance. The details are as close as your telephone. Call your TV GUIDE representative today.

FALL PREVIEW ISSUE: SEPTEMBER 14

No FCC Decision On Pay-TV Until Sept. 17 at the Earliest; Can't Tell Which Way Agency Ball Will Bounce

Washington, Aug. 6.

Federal Communications Commission will wait until mid-September to decide whether to authorize subscription tv on the commercial channels. Following a meeting last Thursday (1) during which it reviewed a staff summary of the comments recently filed in response to its call for information on how tests should be conducted, the agency scheduled a special session for Sept. 17 "to consider the questions involved in reaching a decision." The commissioners will be on vacation for the next four weeks.

Consideration of the subject last week came as a big surprise since the final comments in the proceedings were filed only July 22. However, inasmuch as the Commission was holding its last regular weekly meeting before the vacation recess, the staff brought up its summary to bring the agency up to date on the proceedings for whatever disposition it desired to make. Administrative changes instituted by Chairman John C. Doerfer, it was learned, were responsible for the expeditious action of the staff.

It's expected that when the Commission gets together for its special meeting it will reach its decision quickly. It's also expected that—in view of the lack of enthusiasm on the part of the proponents for trial demonstrations—the agency will either authorize subscription or kill it. If the decision is for authorization, it's practically certain that a limitation would be imposed, probably to restrict the service to non-network stations in cities with at least four stations. This would insure the viewer a choice of the free programs of all networks.

At present the agency has only six commissioners but by the time they return from vacation there will be a seventh member—Frederick W. Ford, whose nomination is awaiting Senate confirmation. It's quite conceivable that the vote on authorization would be so close that Ford could decide the issue. Although he has not participated in the current proceedings, he is not unfamiliar with the history of subscription. He was a member of the Commission staff when Zenith originally petitioned for authorization of its "Phonevision" system and when the agency authorized a trial run in Chicago in 1950.

Whether developments in closed circuit subscription (wire) might

(Continued on page 40)

The All-Night Listeners

Boston, Aug. 6.

Who listens to all night radio in Boston? Norm Nathan, WHDH disk jockey, who replaced machine music from midnight to 5.30 a.m. with "Sounds in the Night," decided to find out.

He asked his listeners to write and tell him the reason they listened during the wee hours and awarded the best letter a camera. A cross section of the letters from the predawn listeners revealed: a student of English lit, who stays up at night because there are too many people around in the daytime; an insurance salesman who says he gets more paper work done late at night listening to radio; mothers up with their babies; one wrote she has twins and does her housework during the night; musicians and extooters; factory workers on the night shift; night watchmen; waitresses; insomniacs; cab drivers; x-ray technicians and parking lot attendants.

Frisco AFTRA's 'Gotta Shows Us' Pay-TV Caution

San Francisco, Aug. 6.

Frisco local of American Federation of Television-Radio Artists followed up AFTRA convention's stand against pay-tv last week by mailing three-page letter to officials of 17 Frisco area cities where Skiatron has requested closed-circuit franchise.

Letter raised a number of questions about pay-tv, pointed out the local will "take every means possible to oppose the establishment of pay-tv here until some of these basic questions are resolved." Letter also said local would ask the powerful Bay Area Labor Councils "to support us."

Questions included:

"What kind of programming will be involved . . .?"

"What installation charges . . .?"

"What will the public be charged . . .?"

"Will there be any regulation of any kind . . .?"

"What will be the impact . . . on local and network programming . . .?"

"What obligations will the pay-tv system owners assume . . .?"

"Most important . . . Is it possible that by proper regulation pay-tv could serve the public by stimulating competition, improving tv

(Continued on page 36)



JIMMY NELSON AND DANNY O'DAY

Currently TV spokesman for the NESTLE CO.
Management—Mercury Artists Corp. 730 Fifth Ave., New York, JU 6—6500

NABET, ABC Resolve Fracas on 'Bandstand'; Welk Show Lopped Off

Strike by National Assn. of Broadcast Employees & Technicians was averted yesterday (Tues.) when ABC-TV and the technicians union came to terms in a fracas over the new 90-minute daily show, "American Bandstand." NABET objected to the program coming from WFIL-TV, Philadelphia, which was not signed with one of its own shops.

ABC-TV promised NABET, which has agreements with its owned & operated stations, that no union employees would be laid off as a result of "Afternoon Film Festival" being replaced by "Bandstand." "AFF," though mostly film, used technicians to transmit live commercials and introductions.

Hassle resulted in ABC's sponsored Lawrence Welk Monday night hour being cancelled and a film shown instead. Trouble began in the afternoon, during "Bandstand," when network execs had to man equipment because NABET employees went into "grievance writing sessions." There were blackouts in Chicago and Frisco and delays and technical difficulties in New York.

'Ding Dong' Only in Chi As Weaver Web Waits

Chicago, Aug. 6.

Dr. Frances Horwich's "Ding Dong School," intended as the kickoff opus of Pat Weaver's new Program Service network, starts Aug. 26 on Chi's WGN-TV, whence it is supposed to originate. Although it will only be beamed locally at the start, the moppet show presumably will be picked up later by the PS affiliates in New York, Washington, Philadelphia, Baltimore, Cleveland, Cincinnati and St. Louis. Date for the hookup, however, has not been approximated.

"Ding Dong School" was created on WNBQ here on Oct. 3, 1952, before its tenure on the NBC-TV net.

$1,500,000 Singer Splurge Daytime

Singer Sewing Machine Co., making its entry into daytime network video, will spend an estimated $1,500,000 in the coming season on Arthur Godfrey via CBS-TV. CBS Radio will be getting additional bucks through simulcast of the quarter-hour weekly being bought by the bankroller. Plus that, the radio net will also carry an additional quarter-hour for Singer once a month.

The tv gross, according to the network, represents a 26-week firm buy in behalf of Singer. Thereafter, it's Singer's option to renew in 13-week cycles. Pact was made through Young & Rubicam.

The extra monthly quarter hour on radio in the Godfrey ayemer will run on a different day from the regular weekly buy. Days have not been decided.

$4,000,000 JURGENS ACCOUNT TO C&W

Cunningham & Walsh copped the $4,000,000 Andrew Jergens account this week, taking over from Robert W. Orr, which lost the account two months ago.

Advertiser has recently turned more toward tv, though last year nearly $1,500,000 went into mags. Jergens' Deep Cleanser and New Products division will remain with Stockton, West, Burkhart.

'Suspicion' Vs. 'Studio One'

One of the more significant competitive situations shaping up for the fall is the Monday night brawl anticipated between NBC-TV's new "Suspicion" entry and CBS' veteran "Studio One." As it now looks, NBC has everything to gain in the 10-11 p.m. period and CBS much to lose.

It's the first time the two webs will be competing directly in the hour time period, for one thing, since NBC via its "Robert Montgomery Presents" has always bridged the 9:30-10:30 gap and never programmed 10:30 to 11. Even more to the point, it's going to be an allout slugfest pitting dramatics against dramatics, and to polish it up still more, "Studio One" shows every sign of readying a fight on "Suspicion's" own home grounds via the more extensive use of suspense and meller yarns.

But what really points up the trade interest in the rivalry is the commercial aspect of the battle, pinpointed by Westinghouse's notice to CBS that it may drop "Studio One" at the end of December. CBS faces a major battle either way—if it makes good with "Studio One" and continues to top NBC in the 10 to 11 hour, it still must fight for that Westinghouse business, and if Westinghouse drops, must go through the painful routine of finding someone to bankroll the hour. And if "Suspicion" proves a winner and stampedes "Studio One," that will not only put the clincher on the Westinghouse dropout but will make it that much tougher for CBS to find a sponsor replacement.

Of course, NBC stands the risk of being unable to sell off the remaining quarter of "Suspicion," but the current three-quarters sold to Ford and Bulova is firm and there are no worries on that score. Actually, the only party sitting really pretty in the situation is Lawrence Welk on ABC, who has that strong 9:30 to 10:30 lapover.

Bell Telephone Hanging Up?

There's more than casual significance attached to the possibility that the Bell Telephone Hour will call it quits and not return to its NBC radio stand next season. This is the last of the veteran top-budgeted showcases that refused to narrow its sights—and sounds—in perpetuating the network radio of old. True, it has not been alone among bigtime musical stanzas, since Firestone is due to return to ABC, but the latter henceforth is abandoning simulcasting and is going "tv only," while CBS Radio's ambitious Sunday afternoon Woolworth Hour is a johnny-come-lately.

But in a day and age when network radio has assumed new concepts and sales patterns almost totally divorced from the half-hour programming form, Bell Telephone has never deviated from its qualitative, high-priced course. Its orchestral complement of 58 musicians, including many from the ranks of Arturo Toscanini's Symphony of the Air, has been without peer in radio, representing a $6,000 weekly nut for orch alone. It has been paying $5,000-$6,000 for top soloists.

There's nothing definite about the cancellation, but NBC says the future status of the Bell Telephone series is extremely iffy at the moment.

ABC Radio's Program Chief: 'It's Better If We Don't Know Talent'

Trade eyebrows went way up to here last week over the comment: "Those of us at the critical end are making it a firm policy not to know the talent in order that we may retain our objectivity and listen and criticize continually." That's what Stephen B. Labunski, program vicepresident of American Broadcasting Network, had to say. Statement was written in an undersigned letter, addressed to the radio network's entire staff, announcing Herb Oscar Anderson as the first of the personalities pacted under ABN'S new program plan.

To some observers, the statement by Labunski, who only lately joined ABN after a stint as a program executive at WDGY in Minneapolis, was at odds with the facts. He worked at least reasonably closely with Anderson before; Anderson worked for him a year ago as a WDGY deejay.

Labunski, when questoned about the seeming contradicton, said that the "simplest way to explain is that I am not one of those persons at the critical end." The program chief felt that he "certainly would be excluded from this; because, of necessity, I must seek and talk with talent, at least at the beginning (of the ABN program upheaval)."

He added that it was "wise" for those "who can detach themselves" to do so. "This, however, is a technique, not a basic philosophy" for operating radio program selection, Labunski said.

Up to the point where the puzzling declaration began, Labunski wrote in his letter to employees: "Prior to the time (Anderson) goes on the air, we will have cut and criticized many auditions. We have already gone through four auditions and every time have found many details to improve the product. We will continually find more because a perfect program was never produced."

Hal James to D-C-S-S

After 12 and a half years with Ellington agency, Hal James is leaving to become veepee and director of radio and television at Doherty, Clifford, Steers & Shenfield agency.

He checks in at his new berth on Aug. 15.

NBC Radio Repacts With Nielsen—But With Reservations

After keeping Nielsen dangling for several days, NBC Radio once more will pact for the research company's national radio service, but not without objections. That makes two out of three returnees for Nielsen from among NBC, CBS and ABC, with the latter still standing on its no takers policy.

Joe Culligan, NBC Radio boss, is still unhappy over Nielsen's inability to supply figures on out-of-home radio listening. Culligan felt that the answer to the problem may have come "through an electronic measurement," perhaps an oscillating detection device. Nielsen at present has no means for measuring car radios, portables and other mobile listening units, which Culligan said amount to 60,000,000 radios.

Though Nielsen has not been able to beat the out-of-home rap, it has been preparing changes for the September books. Changes are along lines recommended by the networks. Researcher will no longer deal primarily in ratings, but instead in the total number of unduplicated listeners.

Culligan said Nielsen "failed adequately to measure 60,000,000

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DuM Plans to Make Like a Network Again On Major News Events

In a limited sense, DuMont Broadcasting is considering going back into network television. It already has some "minor" network ties, but the outfit, in a recent policy decision, is going to transmit major special news events out of Washington to its owned & operated station WABD, in New York, and any indie or network station elsewhere that wants to take it.

WABD has long fed the Monday night fights to stations across the eastern U. S., in order to spread the heavy cost of maintaining boxing. Same basic reasoning is behind the special events coverage; the cost of remotes and transmission can best be handled by spreading the charges over a "network."

Availing itself of WTTG's staff and cameras—the Washington outlet being the other DuMont o&o—Dumont is presently covering the Senate labor and management investigation four hours a day. Stations in Philly, Waterbury, Conn., and Easton, Pa., are carrying the hearings.

ABC Radio Studies Revamp of News

American Broadcasting Network has begun considering major format revisions in news programming, a radio network staple today, now that prexy Robert Eastman is implementing his live music and variety arrangement with the rest of the programming. Nothing concrete has developed this early in the planning, but it is understood the network and its new management are beginning a check of affiliates on how to rehash news to fit the current ABN theory of programming being strictly "Compatible" to local needs.

Network, essentially, is looking for angles in programming that can't be duplicated by the local affiliates. There is a dearth of local commentary, so a suggestion being considered is for ABN to alter its on-the-hour five-minute news wrapups. A couple of minutes might be devoted to one of the many ABN national commentators, with the local stations either continuing with three minutes or so of network news or splicing the

(Continued on page 36)

CAN $7,500 'SILENCE' SINGERS?

Why Did Caesar, Weaver Break Up?

It's no longer a secret that Pat Weaver and Sid Caesar have agreed to go their separate ways, but not generally known is the fact that the splitup in their relationship was on anything but amicable terms. In fact it's understood that the agreement to disagree on whatever joint aspirations they had in mind was attended by considerable bitterness—and that's how matters now stand.

Initially Weaver and Caesar were talking in terms of theatrical pix presentations based on Caesar's ex-tv shows. This involved Republic Pictures. But somewhere along the line the whole thing blew up, leaving scars in the Weaver-Caesar relationship.

Caesar subsequently initiated the talks with Imogene Coca for a reuniting of the team in half-hour format and these talks have since been pursued. NBC is now confident that the show will be on the air by Jan. 1 (after the new season's first flush of 13-week cancellations) and an NBC spokesman reports that, despite the two-star status of the live entry, Caesar is willing to price it at a scale that will permit cost-per-thousand-conscious sponsors to live with it. On that basis NBC doesn't anticipate major roadblocks on selling the show. (While there's no definite certainty that the Caesar-Coca teamup is an "NBC baby," it's understood Caesar still looks upon that network as "home base").

As of the time Caesar and Coca reunite, it will be without the services of Howard Morris, whose parting with Caesar was entirely amicable. It was simply a case of Morris, after a Caesar association dating back to '49, deciding that he wouldn't fit into the half-four condensation. Morris' plans for next season are indefinite.

Interesting aftermath of the Caesar-Weaver breakup has many wondering where that leaves the public relations firm of Dine & Kalmus, whose initial allegiance was to Caesar, but who now also represent Weaver & Co. Obvious question being posed is: Which way will they go?

Robt. Sarnoff: 'What's the Shouting About?... There IS a Soft TV Market'

NBC president Robert Sarnoff pulled off the neatest trick of the week in his newest open letter to the nation's radio-tv editors, which he devoted to the N.Y. Times' Jack Gould Page One article on the soft tv market. Instead of going after Gould's article, which he said was essentially correct in its facts, he accused the other webs and the Television Bureau of Advertising (though not by name) of cutting up like 10-year-old kids in their rebuttal and thereby obscuring the main issue, that "television is subject to the same stresses of an inflationary and at times unsettled economy that every other important American industry is."

"The facts in the article were correct," said Sarnoff. "Yet the rebuttals from some network and industry sources sought to bury these facts under an avalanche of nonresponsive claims. There was talk of record gross television sales dollars, of television's increasing percentage of all advertising revenue. One retort, right out of left field, indulged in a tailored comparison of nighttime audience ratings. Another even inferred that the N.Y. Times circulation might be declining. All of them, I thought, were wide of the mark in answering the main point of the article; indeed, they had the unfortunate effect of obscuring it. I interpreted that point to be simply this: television

(Continued on page 36)

The End

NBC president Robert Sarnoff's statement anent tv's soft market cued an emergency huddle among CBS top brass last Friday (2) and for a while it was touch and go as to whether Columbia should chime in with a re-rebuttal to the NBC rebuttal.

Calmer judgments finally prevailed and it was decided to let the whole thing go by the boards.

ABC-TV Hot About Sat. Nite Musicals

Once more the blueprint for a musical Saturday night on ABC-TV has gained favor at the network. ABC, apart from the 9-10 p.m. Lawrence Welk stanza for Dodge, is non-commercial and unprogrammed on Saturday nights, so that the web is contemplating continuing "Country Music Jubilee" (revised "Ozark Jubilee") at 10 into the fall.

Another musical show, to be used before Welk, the base point, is "Big Beat," a rock 'n' roll show which began on the network recently. Music idea along similar lines was brought up at the beginning of the last season, but lost out to use of feature films at 7:30.

ABC is weighing programs for another wide open night, Sunday between the end of Kaiser's "Maverick" at 8:30 and Philip Morris with Mike Wallace at 10. No decision has been reached about programming for the open hour-and-a-half.

$4,000,000 Biz At Helene Curtis Up For Agency Grabs

Chicago, Aug. 6.

Helene Curtis Industries has withdrawn its Spray Net, Tweed and Lentheric lines from Earle Ludgin & Co. and now is scouting some 14 other ad agencies as prospects for those accounts. HC business, it's estimated, was worth over $4,000,000 in billings to Ludgin last year.

George M. Factor, HC veep in charge of advertising, said his company was particularly interested in "the imaginative and creative treatment" that the considered agency could give the products. Another requisite is that the agency must have a Chicago office. Factor said a decision was at least three weeks away.

It's still possible that some of the former Ludgin business may go to Gordon Best Co. and/or the Edward H. Weiss shop, which between them handle the remainder of the company's cosmetics.

Coincidental with the axing of Ludgin agency was the departure of Troy Knowles, public relations chief of HC for the past three years.

Texas' Biggest Stick

San Antonio, Aug. 6.

Three local tv station will have an increased range of 100 miles after construction of a 1,531-foot tower just approved by the Federal Communications Commission. The tower will be the tallest in Texas.

KENS, WOAI and KONO, the city's three VHF television stations, will use the tower jointly. Its location will be 17 miles southeast of the city.

IF NOT THERE'S TROUBLE AHEAD

By GEORGE ROSEN

The imminence of a guest star price war has been written and talked about for some weeks now. There's nothing particularly new in the knowledge that the upcoming season will witness an unprecedented scramble for names, with result that the accomplished singer has never had it so good in his life. With a 20-week vaudeo circuit staring him in the face, he can practically write his own ticket—within bounds.

Take the case of "The Big Record," CBS-TV's big hour variety show which preems in September in the ex-Godfrey 8 to 9 period Wednesday nights as one of the major new entries of the '57-58 tv semester. It's virtually all booked up clear through the Christmas show. All told some 65 acts spanning 15 shows have already been committed to signature, and with "Big Record" having a $100,000 weekly budget to play around with (show is SRO sponsorwise) that's a hefty piece of loot riding on the musical's potential.

But what is particularly interesting is that in every one of the 65 instances CBS (or more specifically Milt Berger, who is booking all the acts for exec producer Lester Gottlieb and producer Lee Cooley) has slapped a $7,500 ceiling as tops for guests—take it or leave it. Not that everybody's getting that much (more are in the $3,000-$4,000 bracket), but nobody, regardless of name or stature, is getting more. "Record" wanted Marian Anderson for the Christmas show, but not if it meant more than $7,500. She accepted. Polly Bergen's down for the same amount (not so long ago she was accepting $2,500-$3,000 for tv guest shots).

Thus far there's more or less of a tacit agreement between "Big Record," Steve Allen and Perry Como (three of the major variety spreads for next season) on adhering to the $7,500 ceiling for guest singers. But that's only three shows out of 20 that'll be eating them up at an unprecedented rate next season. What, for example, will Ed Sullivan do about fees to counter the Steve Allen inroads? (Sullivan, who until not too long ago had the field pretty much to himself, has never set an arbitrary figure for guests and in the past has paid what he considers to be the right fee, whether it's more or less than $7,500). And what about the fees that'll be proffered by Frank Sinatra, Dinah Shore, Eddie Fisher, George Gobel, Guy Mitchell, Pat Boone? That's what's causing anxieties, for on the answer rest two alternatives—either tv will be able to hold the line and stave off a whole new cycle of

(Continued on page 36)

Herb Anderson Show's Got Everything But An Origination Point

"Herb Oscar Anderson Show," scheduled by American Broadcasting Network to start Sept. 2 from the Hotel New Yorker, may have to delay the premiere a few days to a week and is expected to almost certainly go elsewhere for the show's emanation.

Network denied that there were any union jurisdictional problems. There have been, in the past, disputes among labor organizations, over which union was entitled to man remote radio and television shows from hotels.

"Space difficulties" were blamed for cancelling the New Yorker. It was explained that another hotel or an ABC theatre, where there was ample room for a live audience, was being sought.

One ABN exec believed that the cause for dropping the Manhattan hotel emanation was due to the fact that the New Yorker was unable to provide decent technical facilities for the stanza's engineers.

Lotsa CBS-TV Specs on Tap, But They Gotta Meet 'Ground Rules'

By BOB CHANDLER

Television's spec temperature is running high for the coming season. While NBC-TV grabbed off most of the attention, via its carefully prepared press conference last week which took the wraps off its lineup and posed its theory that the specials give the lie to charges of tv programming mediocrity CBS-TV, too, has been quietly amassing the largest schedule of one-shots in its history.

If CBS' approach to the specs is somewhat more guarded than NBC's, it's because the web has established some comprehensive ground rules governing its use of the specials. That it will have an alltime peak number of specials stems from the fact that the flexibility and advantages of the specials for a certain type of sponsor are such that they are attracting an ever-increasing number of advertisers. As of the moment, CBS has 23 firm specials on the nighttime books, with an additional eight news & documentary one-shots scheduled for early Sunday evenings.

But all of these spectaculars meet the basic ground rules of acceptability as set up by the CBS brass and as outlined by v.p. in charge of sales administration Bill Hylan. The primary consideration in scheduling a spec is whether it's good enough to make a contribution to the network's well-being. That means it's got to be qualitative enough, exciting enough and different to be a better attraction than the programs it's preempting. CBS won't accept a spec for a spec's sake alone.

A second consideration is that the network won't overdo the specs—in fact it's pretty close to capacity right now. Web has arranged its regular program contracts like NBC, to allow for two premeptions per 52-week pact for

(Continued on page 40)

Nielsen Jr. Now Boss

Chicago, Aug. 6.

Arthur C. Nielsen Sr., founder of A. C. Nielsen Co. research, is giving up the presidency of the research firm to his son Arthur Jr.

Nielsen, the elder, becomes chairman of the board and continues as chief executive officer of the rating and marketing outfit, which grosses $20,000,000 in sales annually.

'Best of U.S.' At Brussels Fair As Saul Jaffe Spec

Saul Jaffe's Showcase Productions is readying a major 90-minute spec for presentation next season based on the high spots of the U.S. cultural contribution to the Brussels International Exposition in '58. As its contrib to the World's Fair, the U.S. is sending an elaborate program of popular American musicals, plays, jazz, ballet, opera, symphony, etc., and Jaffe has obtained rights to do a special tv network one-shot made up of the major components of this "cultural Olympics."

In addition to the live portions, there will be special films used on the tv spec. Some of these will be from the number of pix the U.S. Government will show at the Fair and some will be made specially for the program showing the grounds and the American Pavilion in detail.

Jaffe has already been in discussion with Jean Dalrymple, who has been entrusted with sifting the U.S. cultural contribs for the Brussels visitation. To be known as "Preview of the Brussels World's Fair" and earmarked for next February or March, the spec will draw from such musicals as "Carousel," "Brigadoon," "Pajama Game," such plays as "Teahouse of the August Moon," "Our Town" or possibly a modern version of Orson Welles' "Julius Caesar," along with Agnes DeMille's Theatre Ballet. Gian Carlo Menotti's "Unicorn," American Ballet Theatre and City Center Ballet Co. Opera inserts would include Leonard Bernstein's "Trouble in Tahiti" or "Susanna and the Elders" by Carlisle Floyd. Concert artists would be culled from Yehudi Menuhin, Isaac Stern, Marian Anderson, etc., with the world of jazz represented by Louis Armstrong, Ella Fitzgerald and others.

Jaffe's Showcase Productions, with Paul Feigay as executive producer, kicks off the new season with its presentation of the NBC-TV spec marking the 75th anni of Standard Oil of New Jersey, in November. This is being done by Showcase in association with McCann-Erickson agency.

As a Christmas attraction, Showcase will present, in association with Milberg Productions (Mildred Alberg) the Hallmark-sponsored "Hans Brinker" starring Tab Hunter, Barbara Ann Scott and Dick Button.

Jeril Deane Gets Nod As 'B'fast Club' Thrush

Chicago, Aug. 6

After several months of on-the-air auditions, ABC's "Breakfast Club" has signed Jeril Deane, a Californian, as its new girl singer. She succeeds Betty Johnson, Eileen Parker, Peggy Taylor and Patsy Lee, in that order, in one of the top singing jobs remaining on radio.

Miss Deane had once been a featured singer on Tennessee Ernie Ford's daytime tv-er and records now for Solo Records.

Cole Porter's 75G On 'Aladdin' Spec

CBS-TV has signed Cole Porter at a $75,000 fee to write the music and lyrics for the "Aladdin" 90-minute spec which will be done Fri., Feb. 21. as one of the Dupont series of 10 shows. CBS already has pacted S. J. Perelman to write the book.

Porter deal represents second highest amount ever shelled out for a one-shot cleffing job, topped only by Rodgers & Hammerstein for their "Cinderella" spec, also on CBS.

This will be Porter's initial entry into television. Last season the initial "Ford Star Jubilee" spec was devoted to a cavalcade of Porter show tunes but it contained no original material by the composer.

"Aladdin" will be one of four musicals on the Dupont schedule of specials, with dramas comprising the remaining six. No cast has been set yet for "Aladdin." Porter deal was negotiated by Ashley-Steiner office on behalf of Porter's agent, Irving Lazar.

Philip Morris Finalizes 'Suspicion' Sponsorship

Philip Morris has come to terms on an alternate week half-hour of NBC-TV's upcoming Monday night "Suspicion." This brings the 60-minute weekly show up to 75% in sales. Only the other half-hour of the Philip Morris week is available, since Ford owns a full hour skip-weeks.

Show is from 10 to 11 p.m. on Mondays. Buy was for the Philip Morris cigaret brand, which is currently bankrolling Mike Wallace's half-hour a week interview show on ABC-TV.

UP Movietone Thrives on Upbeat In Locally-Produced TV News Show

Submerged for years by the prestige and feats of network newscasters, the locally produced television news program is only now becoming the most important item on station's agenda. Fact is supported by the contention that local news is now "one of the biggest factors in the tv station budget," even though it rarely makes money.

These are the findings of William R. Higginbotham, boss of the widespread UP Movietone filmed news service. He contends that, in most instances around the country, the stations' importance is built on its local news, operated as a loss-leader.

Local news, Higginbotham says, has lately become the "primary vehicle" for stations, which are becoming increasingly aware of the impact of tailored public service programming. (Point is supported by the attention given by the Westinghouse Broadcasting chain in the past year or so to its own news-gathering facilities.)

Higginbotham feels that local news programs were long "soft-peddled by budget-conscious local executives." Some stations, he says, simply could not afford a decent news show, but now that there has been a general elevation of station economic resources, they are simultaneously discovering the value of hometown news.

Stations recognize that a good local news show is the basis for building its identity, that it gathers the hard-core of the station's following, according to the UP Movietone manager.

The local news shows run in length from five-minute to 30 minute strips. Higginbotham, whose company is now researching the local news picture and may eventually publish its full findings, says that "almost invariably the locally produced news program occupies two to six places out of the top 10 multi-weekly shows, including the networks'."

He said stations such as KDKA-TV, the Westinghouse, Pittsburgh, station; KSTP, Minneapolis, and WHCS, Portland, Me., and WTOP, CBS owned & operated Washington key, outrank the network produced news shows with their local product.

UP (through an affiliation with 20th Fox's Movietone News subsid). Higginbotham point out, is the only source stations, which want to integrate outside news, have for national - international news film. (CBS Film, on the other hand, syndicates a five-day complete 12-minute strip for local consumption.) The UP Movietone chief reports that some 50 domestic stations are now buying the film service from him, many of the stations being network o&o's.

Abroad, UP Movietone has long had extensive support. Outfit services government or government-subsidized telecasting systems in Canada, Italy, France, England, Australia, Belgium, West Germany, the Saar, East Germany, Poland, Sweden, Algeria, Portugal and Monaco. It delivers to stations in Mexico, Cuba, Dominican Republic, Venezuela and elsewhere. However, UP Movietone recently lost out to CBS Film in service to the national video system in Japan.

Kovner, Moskowitz Named to NTA Board

Harold Kovner, New York business exec, and Joseph H. Moskowitz, v.p. of 20th-Fox, have been added to the NTA Film Network board of directors, giving the film company a one-man edge as to direct representation on the now 10-man board. 20th-Fox has a 50% interest in the NTA Film Network.

Repping the film company on the board are Spyros Skouras, prez; Donald Henderson, treasurer; William C. Michel, exec v.p.; and Otto Koegel, chief attorney. NTA is represented by network prez Ely A Landau, also prez of National Telefilm Associates; Oliver A. Unger, exec v.p.; Harold Goldman, v.p. in charge of sales, and Edythe Rein, v. p.

Borzage, Revel Pacted For Hildegarde Series

Telecast Pictures has signed Frank Borzage as director and Harry Revel as musical director for its telefilm series, "The International Show," starring Hildegarde as hostess, narrator and performer. Revel also is slated to compose original songs for the skein.

Each episode of the series will have its own story line and will be filmed in a different city, utilizing talent of the individual city and nation to which it belongs.

WCBS-TV Finding New Time to Play Off Feature Pix

WCBS-TV, with approximately 1,300 feature films to choose from in its own library, is scheduling another feature film show, on Saturdays, and would go to the full-lengthers "anytime we can find another hour and a half open."

Two factors motivate the Saturday move and the ever-increasing affinity to feature film: Pix have a pre-sold advertising roster because of the rating track record they show, according to WCBS-TV, New York flag for CBS-TV. Seemingly as important, the station, having leased these 1,300 films and with only three program strips on which to play them off, has to have additional ways of using up all the runs on all the features.

New Saturday showcase, added to the regular Monday-Friday "Early Show" lineup, will begin Sept. 7, running from 5:30 to 6:45 p.m., ending a half-hour earlier than the weekday version in order to make room for the news at 6:45-7. Rescheduling on Saturdays will move "Margie" from 6:30 to 5:30 and the reruns of "Millionaire" to 7 p.m., on a firm longterm pact with Gallo winery. Key is dropping the quarter-hour Patti Page vidpixer at 6:15.

WCBS dropped its daytime feature on Saturdays last Dec. 1 to make way for network fare. Show was "Late Matinee." Station will be taking a feed from the network on a series of sports events for an indefinite period right up to "Margie" time on Saturdays.

Station has two latenight shows seven nights a week and, until Sept. 7, will have five weekly performances of the "Early Show." Despite the 19 regular showcasing periods for features, WCBS can use more time.

More 'A&C' Sales

Sterling Television's "Abbott & Costello" series continues to click off rerun sales, including WPIX, N.Y., KTTV, Los Angeles, WPTA, Ft. Wayne, and WTTV, Bloomington, Ind.

Sterling also inked deals for "Bowling Time" in El Paso, Tex., and KFBB, Great Falls, Mont.

Vidpix Chatter

Benton & Bowles senior producer **Ken Marthey** ankling the agency to freelance direct teleblurbs and industrials . . . **Diane Brewster** pacted to femme feature role in new series "Uncle Bentley Versus the Girl Scouts," the Bachelor Production skein starring **John Forsythe** . . . **Bill Thourlby** completes work in three one-minute blurbs for Schick . . . **Don Morrow** into Max Factor commercials . . . **Paul Taubman** will host a film presentation of "Food and Music." . . . Circus Boy" **Mickey Braddock** does personal appearances at Kennywood Park, Pittsburgh, Sept. 1 and 2 and State Fair at Indianapolis on Sept. 6 . . . **George** and **Gertrude Fass** returning to the U.S. after spending a year-and-a-half in Europe where they wrote the telefilm series "It Happens in Spain" and two feature films . . . Foster Milburn Co. has bought a spot campaign on WPIX's "City Detertive" and "Public Defender."

John Sinn, prez of Ziv, to the Coast . . . **Robert Manby**, v.p. of RKO Teleradio in charge of tv, vacationing . . . **Nina Reader** is finishing a Tide commercial for Benton and Bowles . . . **Charles Mendelson**, publicity director of Metro TV, off on vacation . . . **Lee Kagan**, foreign manager of ABC Film Syndication, back from Latin America.

Exec producer **Lou Edelman** last week pacted **George Archainbaud** and **Anton Leader** as alternating directors on next season's "Jim Bowie" vidfilms. Pair supplant **Chris Nyby** and **Holly Morse. William H. Wright** is producer on "Bowie," which stars **Scott Forbes**. . . . Writer - African authority **Berkley Mather** signed to pen several "African Patrol" telepic scripts for Kenya Productions Inc. He planes for Nairobi shooting site this week, after confabs in London with **Jack J. Gross**, of Gross-Krasne firm, which will distrib series in U. S.

Transfilm publicity - promotion chief **Al Boyars** vacationing in Mexico City . . . **Zoli Vidor**, MPO Television photography director, leaving for Great Britain and the Continent to give foreign film production techniques the once-over. . . . Associated Artists sales topper **Robert Rich** to L.A. and Frisco for intra-company powwows . . . **Len Hammer**, same distribution house's sales coordinator, also heading for the Coast, but separately for Seattle . . . **Alfred Crown**, Barbizon Productions exec veep, off to London, where he'll start lensing "King of the Vikings"; he'll be back stateside in about five weeks. . . . Wm. Morris office says **Peggy Wood** not available for commercials in connection with "Mama" sales, as listed in last week's issue.

GUILD, BON AMI DICKER BARTER DEAL

A barter deal is being finalized between Guild Films and Bon Ami, maker of detergents. Negotiation is said to involve use of several old Guild telefilm skeins.

Neither party to the pact would make any comment on the arrangement. The talks have been directly between the distrib and the detergent company.

Guild has made it a recent policy not to reveal the names of the advertisers with whom it makes bartered pacts.

Jack Neumann's Pilot

Hollywood, Aug. 6.

E. Jack Neumann has been assigned to script the pilot for new Goodson-Todman "Philip Marlowe" series, to roll in a couple of months.

Series is based on private eye stories of Raymond Chandler.

Inside Stuff—TV Films

Last week's cost chart on syndicated film series inadvertently omitted the house of Schwimmer in Chi, where Walt Schwimmer boasts two of the hottest syndicated skeins among all sports segments. These, of course, are the 60-minute All Star Golf, with its $30,000 average unit production cost, and Championship Bowling, also 60 minutes, which carries a $25,000 production tag.

Chart also listed Robert Brahm instead of Mel Schlank as head of sales for Gross-Krasne; actually Brahm heads the N.Y. office and Schlank is national sales chief.

The Assn. of National Advertisers has published a new report on "Responsibilities of the Film Producer and Sponsor," prepared by a committee of advertiser-sponsors under the chairmanship of Willis H. Pratt, Jr., film manager of American Telephone and Telegraph Co.

Mainly aimed at the industrial film producer and sponsor, the report updates ones issued in 1948 and 1952, clarifies many situations, and contains sample contracts. Advertisers accustomed to paying on delivery are warned that the firmly established industry custom is for the sponsor to remit partial payment to the producer at specified intervals during production. A number of sample payment schedules commonly used are contained in the report.

600 U Pix Bring $20,000,000

The price paid by Screen Gems, the Columbia Pictures tv subsidiary, for domestic tv rights to about 600 Universal features was fixed by Universal this week at a minimum guarantee of $20,000,000. Screen Gems, forking out the guarantee over a seven-year period, will receive a graduated scale of distribution fees under the contract.

All rights, other than U.S. video, were retained by Universal. Unofficial price quoted some time back was around $18,000,000.

Screen Gems this week will let go on a package of 52 U-I chiller-dillers under the group title of "Shock."

An SG exec believes that it will be a few months before the company releases another group of the newly acquired U-I product. In first feature package are six "Frankensteins," three "Draculas," four of "The Mummy" and two "Invisible Man" pix.

Guarding Edsel's Vidblurbs Turns Into Real Cloak & Dagger Affair

Chicago, Aug. 6.

In guarding the secrecy of the new Edsel design, Ford Motor Co. and Foote, Cone & Belding turned the routine filming of the auto commercials into a kind of travesty on "Foreign Intrigue."

Cascade Film Studio, which has done top secret work for the Atomic Energy Commission and the Army's Guided Missile Program, was hired for the Edsel blurbs with the same kind of security system as was used on the government projects. There were 24-hour armed guards watching over the cars and special identification cards that took the place of a password. Completed footage was kept in a vault, and all rejected celluloid was burned instantly.

Cloak - and - daggering also involved sealed vans in which the cars were transported to and from Detroit and to the locations in Hollywood. Mere Fords were used during rehearsals as stand-ins, and the Edsels were rolled out only for the actual takes. Whenever driven down Los Angeles streets, the car wore a shroud and was accompanied by special Los Angeles police guards. All the actors and actresses in the over 50 roles—one of them Kim Novak—were sworn to secrecy.

An added and unexpected cost to the filming, not shown in the statement from Cascade, came in the purchase of unsolicited still shots of the car from a group of youngsters in Beverly Hills. While the camera crews were at work, the towheads began snapping pictures of the Edsel with their own cameras, and the harassed agency execs bought the exposed film for $2 per roll. The kids used the money to buy more film and by late afternoon were getting as much as $4.50 per roll.

Dr. Baxter to Narrate 'Telephone Time' Series

Hollywood, Aug. 6.

Dr. Frank C. Baxter, of "Shakespeare on TV" and "Now and Then" educational series, has been set to host-narrate Hal Roach studio "Telephone Time," succeeding series creator John Nesbitt. Dr. Baxter, USC English Literature prof who's won three Emmies, steps in with "Revenge," Greer Garson-starrer, which bows on ABC-TV Sept. 10.

Deal was set by producer Jerry Stagg.

Thanks to Vidpix, Lush Days Ahead For Film Editors

Hollywood, Aug. 6.

Upsurge in television activity is causing a serious shortage in the top classifications of the Film Editors local 776, according to their business rep John Lehners. As of now, less than 10% are unemployed, and within the next month the figure will be further reduced.

"Our employment picture has increased 50% over last June when the editors were at a three-year-low in jobs. At that time 16% of our local's roster were unemployed," said Lehners.

Lehners attributes the surge in jobs for the editors (in 10 different classifications) to such tv companies as Desilu and Revue Productions. These companies have doubled their tv production over last year. Desilu has 13 series in the works while Revue has 23. Latter company is building an additional 23 cutting rooms at their quarters on the Republic lot.

Desilu, says Lehners, will also have to increase its editing department, especially because of their commercial integration department, and the amount of editing work going through there. "In fact, 53 members are expected to go to work at Desilu shortly," reported Lehners, "this is our biggest employment boost in five years, and 75% of it is coming from television."

The film editors union has also signed new contracts with NBC, CBS and ABC, calling for new pay rates and conditions, retroactive to Jan. 1., and effective today. New pact calls for a 6% boost in salary and runs till July 31, 1959. Lehners also said that if any of the nets change their operation whereby the editing functions become similar to theatrical and tv film production, contract negotiations reopen to ascertain new demands for these particular functions.

Griesedieck Bros. Buys 'Ranch Party'

Screen Gems has set its first regional deal on "Ranch Party," the country & western music segment featuring Tex Ritter as host. Purchaser is Griesedieck Bros. Brewery, which has in its first large regional buy cleared nine markets for the show thus far in Missouri, Kansas and Arkansas and is working on an additional nine.

Deal, set via the Maxon agency, gives Screen Gems a total of 15 markets on the show.

350G GROSS FOR G-K TELEBLURBS

Hollywood, Aug. 6.

Teleblurb operation at Gross-Krasne Inc., which started less than a year ago as a courtesy service to sponsors of firm's "O. Henry Playhouse" series, has now grown to a sizeable operation, grossing $350,000 in period.

Since first of year, G-K has turned out 70 vidplugs for various advertisers, according to general manager David Mathews.

Inside-Prison Series For Jules Weill, Jack Wyatt

Jules Weill, longtime distrib of foreign features in television and theatrically, teamed with producer-moderator Jack Wyatt to form Confession Inc., to produce skein of 39 personal interviews with criminals. Telefilm will be lensed mostly inside prisons, and is based on a live video series which began in Dallas in March, 1956.

Wyatt is partnered in Wyatt & Bearden Advertising in Dallas. Three half-hours have been completed, two in Dallas, one in Chicago. The 39 will be ready by fall.

'Cochise' Clients Renew

Hollywood, Aug. 6.

Two western clients have renewed syndicated "Sheriff of Cochise" telepix series for 47 markets.

Los Angeles Soap Co. (White King Soap) is upping its buy from present 29, to 38 markets in 11 Western states; A-1 Beer (Arizona Brewing Co.) renewed in present nine markets.

MILT GORDON: TPA'S 'MR. BIG'

Scorecard on 1st Run Properties

With most every week lately seeing a new first-run syndication property being put on the market, here's a rundown of the major entries:

ABC Film Syndication, "26 Men"; CBS Film Sales, "The Gray Ghost," in addition to first-run off network of "The Honeymooners"; Official Films, "Decoy," "Big Story," "Sword of Freedom"; Screen Gems, "Ranch Party," "Casey Jones"; MCA-TV's "Mickey Spillane" and second year production on "State Trooper"; National Telefilm Associates, "Official Detective" and second year production on "Sheriff of Cochise."

Also NBC Film Sales, "Boots and Saddles"; Television Productions of America, "New Adventures of Charlie Chan"; Ziv, "Harbor Command"; Gross-Krasne, "African Patrol"; Guild, "Michaels of Africa"; Telestar Films, "White Hunter."

There's also Official's "Vagabond" and "Errol Flynn Theatre," later being sold off in the non-bartered markets, as well as a few others from different sources. It adds up to more syndication product than has been around for a long time.

Vidfilm 'Homeoffice' Stays East Despite Coast Production Upbeat

New York is taking solace in the fact that while the march of television production has gone to the Coast, with the consistently accelerated use of film by the networks, headquarters for deals, financing, distribution remain, in the main, in the east.

The current tv development of having the production plant on the Coast and the "homeoffice" in New York parallels the situation in the motion picture industry, a situation which is decried as uneconomical today by many top motion picture execs, incidentally.

Having roots in New York stems from a number of factors.

1. The Metropolis, containing Wall Street, is the financial center of the world, and most of the big financing for telefilm and other enterprises is closed in the East.

2. The close proximity of top agency execs and homeoffices of networks make it virtually mandatory that deals be clinched in New York, no matter how many agency and net exec visits are made to the Coast. For example, Hal Roach and Four Star Films which headquarter in Hollywood send their execs on periodic visits to the East for the clinching of deals. Ditto for the tv subsids of the motion picture companies.

3. Syndication distribution also will continue with New York playing the dominate role as headquarters. Reasons being that the dominant population areas are in the East, and for the aforementioned reasons of proximity to advertisers, agencies, networks, station reps, and for a host of other business reasons.

If what is happening continues as in the motion picture industry, the plant may be centered in Hollywood, or even branch out all over the world, as it is doing with more location shooting going on in telefilms, but the business center will remain in New York for the tv industry.

Fedderson's N.Y. Setup

Hollywood, Aug. 6.

Production office will be set up in N.Y. for Don Fedderson's "Do You Trust Your Wife" program, which will emanate from Gotham on ABC-TV as a daily strip starting in October. Producer Jim Morgan left for N.Y. yesterday (5), to start 10 days of interviews and confabs.

Morgan will set production and office staff, return to Hollywood for final checkups, then move east permanently for the assignment.

Britannica Films Into 48 Markets; WOR's 100G Buy

Trans-Lux Television, with the sale of the Encyclopaedia Britannica film library of over 700 titles to WOR-TV, N. Y., and the five Time, Inc., stations, has put the EB library in all, or part, in about 48 markets.

The inking of a New York outlet, with WOR-TV, shelling out nearly $100,000 for the five-year library licensing arrangement, was considered significant in underlying the commerciability of the EB short subjects. Under WOR-TV's five year deal, as well as the one made with Time o&o's, fresh EB product is added to the package. (EB produces a new short about every week currently.) Time stations include KTVT, Salt Lake City; KLZ-TV, Denver; WTCN-TV, Minneapolis; WFBM-TV, Indianapolis, and WOOD-TV, Grand Rapids. WFBM is expected to be the first Time station to utilize the complement of 200 color shorts in the library.

Westinghouse Broadcasting, which previously bought the EB's

(Continued on page 36)

Metro's Tinters For Houbigant

Metro TV will produce a quarter-hour telefilm series of 13 episodes in color for Houbigant Perfumes, titled "How to Arrange Flowers," and featuring lecturer J. Gregory Conway.

Deal, set by Ellington agency, will mark Houbigant's first entry into tv next spring, with agency planning to spot book the series in about 40 markets early next spring. J. Burke Crotty, who heads up Ellington's tv production activities will supervise production of the series, with films set to roll shortly at Metro Coast studios. In addition to the tv exposure, best scenes from the series will be re-edited into a special one-hour color film that Houbigant will make available to garden clubs throughout the country.

Conway has been lecturing throughout the country on flower arrangements and has written a book on the subject.

Change in 'MDM' Format Cues CKLW Rate Hike

CKLW, in the Detroit-Windsor area, comes October when it begins unreeling its Metro product and other new pix and changes the format of its "Million Dollar Movie," is going to hike its rates considerably.

This was made known by Ted Campeau, prez and general manager, in New York for a round of talks with agencies and film houses. Rates will be hiked from $900 per spot six times a week, to $1,400 per spot for a six time exposure.

At the same time, the format of "Million Dollar Movie," telecast from 7:30 to 9 p.m. Monday through Friday and at 4 p.m. Sundays, will change to a different feature nightly. Current practice is to change a feature at midweek, with two features riding over the six-day span.

BUYS OUT SMALL, TALENT IN ON %

Television Programs of America unveiled a revolutionary new plan to attract production and star talent, with the buyout of the large interest held by Edward Small in the company, which is the span of about four years has grown to be one of the top telefilm firms in the industry.

The plan, partially made possible by the purchase of Small's interest for about $2,250,000 by TPA prez Milton Gordon, provides for stars and producers of new series to share in the overall profits of the company. Some of the shares previously held by Small have been allotted for the plan.

It's not unusual for distributors to make a deal with producers and talent calling for profit participation on the particular series, but TPA's move represents the first time talent will be lured via a stock interest in the company, calling for profit-participation on the overall company operations.

Small and prez Milton A. Gordon were equal partners and Gordon's purchase establishes latter as principal owner. Small, who also resigns as board chairman, was said to have sold out because of pressure of other biz. He is now producing "Witness for the Prosecution," co-starring Marlene Dietrich, Charles Laughton and Tyrone Powers, as well as other pix in the works.

The "Golden Plan," envisioned as a "creative talent cooperative," is aimed at attracting top talent to telefilms. Setup, to be worked out on an individual basis, gives talent a favorable capital gains situation, with straight salary, and possible profit participation in series and operation of the company, via stock interest. Latter provision is a first for any major telefilm outfit, most of whom are wrestling with the problem of attracting such names as a Jimmy Cagney, a Cary Grant, or a John Wayne for a series. With the tax situation being what it is, a straight salary usually is brushed aside by many top stars who are more interested in a longterm deal with the taxman taking a lesser bite.

TPA now has 14 programs on the air and currently is producing in Canada and England, as well as Hollywood. It employs about 500 people, and has offices in virtually every country with tv service. Abroad, telefilm outfit has series being telecast in 15 coutnries.

$6,400,000 Peak Budget Set For Four Star Prod.

Hollywood, Aug 6.

Budget of $6,400,000, largest in firm's history has been allotted by Four Star Films Inc. for overall production next season, involving 160 half-hour telefilms. This figures out to $40,000 a stanza, a substantial per-telepic budget. It's estimated that Four Star will lay out $1,000,000 in next 30 days, with 21 vidpix to roll in period.

Four Star is pioneer indie telefilm firm co-owned by Dick Powell, David Niven, Charles Boyer and William Cruikshank. Whopping budget, firm's alltime high, revolves around Four Star offerings for next season, including "Dick Powell's Zane Grey Theatre," "Trackdown," "Alcoa-Goodyear Theatre," and "Richard Diamond" skeins. Four Star also does physical lensing on "Mr. Adams & Eve," co-owned by stars Ida Lupino and Howard Duff, and CBS-TV.

Frank Baur, Four Star production veepee, discloses that firm will use six stages at RKO-Pathe, as well as newly-leased Hertz-Topanga Ranch. Four Star is spending $15,000 in building construction at the ranch, for two western series—"Zane Grey" and "Trackdown."

50% Disparity in Feature Ratings On N.Y. Stations, ARB Study Shows

Many of New York's top evening programs of theatricals show an inflated rating week bias, some more than 50%, according to a recently made known "One Week-Four Week Report" of American Research Bureau, which for the period, rated not only the regular week but the four-week span.

Those shows and stations evidencing the high feature rating week figures and the drooping figures during non-rating weeks included WCBS' "Late Show," WRCA's "Movie Four," and WPIX's "Premiere Performance," the latter programmed by the NTA Film Network. Excluded in the analysis are the multiple-run "Million Dollar Movie," WOR-TV; and "All Star Theatre," WATV for it's the daily changed features which hit VARIETY-ARB's Top Ten Feature chart.

What happened in New York during the month of the report, running from May 18 to June 14, was similar to the experience in Kansas City, although not as dramatic nor as consistent. In Kansas City, during the month of June, the report showed a decline of as high as 70% during regular non-rating weeks, the time when the less than top features usually are slotted, usually the time when the so-so and the bottom of the barrel stuff are telecast.

Houston Consistent

Apparently, there are some exceptions to what appears to be the significant feature experience. In Houston, a "One Week-Four Week Report" showed most feature ratings to be holding up for the late evenings, when they are slotted, with one of the exceptions being NTA Film Network's "Premiere Performance," telecast by KTRK, which drops noticeably over the span of non-rating weeks. Another exception appears to be Miami and Denver, where ARB made "secret weeek" reports with Warner features holding up nicely in Miami.

In New York, the largest market in the country, where virtually all of the available feature product has been sold, with WCBS-TV having one of the strongest backlogs, the disparity of ratings during regular rating week and non-rating weeks is evident.

It's partially true on WCBS-TV's "Late Show," the top cinematic program in the seven-station market, exceptions appearing to be Saturday and Sunday nights when the strongest features are most consistently played off, and Tuesday nights which is relatively weak rating night, anyhow.

Taking Mondays and Fridays, chosen because they usually are

(Continued on page 40)

MCA TV Realignment

MCA TV currently is planning a realignment of its syndication offices, with the possibility of consolidating a few.

Among those which may be affected by the move are offices in Boston, Salt Lake City and Houston, all one-man operations, with the possibility held out that the affected personnel may be switched to the consolidated offices.

Pix Studios Still Snagged on AFM Post-'48 Royalty

Major film studios, intent on working out a royalty formula to speed release of post-1948 films to tv, have been unsuccessful in preliminary efforts to obtain reduction in present 5 to 6% of gross now being paid the American Federation of Musicians. However, a source close to the Motion Picture Association's committee reported another meeting is scheduled with AFM chief James C. Petrillo this week at which time the subject will be discussed further.

Majors had suggested a sharp reduction in the amount paid to music performance trust funds the MPA said, and were met by flat refusal. Amount of suggested cut was not disclosed, but it's understood it represented a reduction of better than 50% in the existing formula.

U-I'S MAJOR STATUS IN VIDBLURB OUTPUT

Universal - International's commercial division in Hollywood, 10 years old this year, lensed a total of 575 minutes of blurbs since Jan. 1, 1957. Company, which began with six Lux commercials for 1948, has completed work in the first seven months of the year for 33 tv bankrollers, many returning three and four times in that period.

U-I, whose commercial business was compiled too late for VARIETY's special tv film edition, did pitches for Chrysler, DuPont, Kodak, Anheuser Busch, Kellogg's, American Tobacco, P. Lorillard, Ford, Pepsi Cola, General Motors, Union Oil of Calif., Philip Morris, Colgate-Palmolive, Lever Bros., U. S. Steel, Pillsbury, Ronson, Calvin Bullock, San Francisco Brewing, Continental Oil, Procter & Gamble, Beech-Nut-Lifesaver, National Guard, U. S. Army, American Health Studios, Corning Glass, Richard Hudnut, Warner Lambert, Schick, Coca-Cola, S. C. Johnson and the U. S. Navy.

U.I's tv commercial production unit is under George Bole.

Dallas Group Rolls With Indemnity Pix

Dallas, Aug. 6.

Shooting on the "Indemnity" series will begin here next Monday (12), with Al Gilkes joining the production staff as cinematographer. Frank Telford will direct and writers inked for the Richard Kiley starrer including Milton Gelman, William Kendall Clarke and Henry Kane.

Outfit doing the series, Dallas Film Industries, at a board meeting changed its name to United National Film Corp. A. Pollard Simons, prominent Dallas businessman, was elected board chairman. Other new officers of the company are Roy R. McKee, treasurer; James N. Landrum and P. B. Garrett, v.p.'s. Joe Graham continues as prexy.

Some TV Film Men Pro Pay-TV

Toll television, opposed by the networks, broadcasters, and advertisers, has many friends among telefilm companies.

Telefilm execs are not rushing into print acclaiming pay-as-you-see television (why alienate your customers), but privately they say it might be a welcome innovation, proving to be a very profitable berth for programming. As envisioned by a number of execs, toll tv could lift the budget ceilings for a telefilm series from the current limited range of from $20,000 to $50,000, to the neighborhood of from $100,000 to $200,000 for a half-hour. With such money to spend, telefilm proponents wax enthusiastic at the show they would be able to bring in.

As a clincher, they argue "what difference is it to us who our customers are, the stations or advertisers, or the public with the built-in tv boxoffice," maintaining the costs of "free" programming are passed along to the public anyhow by the advertiser in pricing his merchandise.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

MEMPHIS

Approx. Set Count—414,000 *Stations*—WREC (3), WMCT (5), WHBQ (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Sheriff of Cochise (W)	WREC	NTA	Thurs. 9:00-9:30	30.6	58.1	52.7	Secret Journal	WHBQ	14.4
2. State Trooper (Adv)	WHBQ	MCA	Tues. 8:00-8:30	24.1	43.4	55.5	$64,000 Question	WREC	25.7
3. Highway Patrol (Adv)	WMCT	Ziv	Sun. 8:30-9:00	23.8	48.9	48.7	What's My Line	WREC	24.9
4. Golden Playhouse (Dr)	WREC	Official	Sun. 10:00-10:30	20.3	61.5	33.0	Mike Wallace	WHBQ	7.1
5. Secret Journal (Dr)	WHBQ	MCA	Tues. 8:30-9:00	19.5	38.1	51.1	Stage 7	WREC	17.6
6. Stage 7 (Dr)	WREC	TPA	Tues. 8:30-9:00	17.6	34.5	51.1	Secret Journal	WHBQ	19.5
7. Public Defender (Dr)	WMCT	Interstate	Thurs. 7:00-7:30	15.9	35.8	44.4	Bob Cummings	WREC	20.1
8. Amos 'n' Andy (Co)	WREC	CBS	Fri. 10:00-10:30	14.9	38.1	39.1	MGM Million Dollar Movie	WHBQ	19.0
9. Waterfront (Adv)	WMCT	MCA	Sun. 9:00-9:30	14.6	24.1	60.7	Ed Sullivan	WREC	26.6
10. Secret Journal (Dr)	WHBQ	MCA	Thurs. 9:00-9:30	14.4	27.3	52.7	Sheriff of Cochise	WREC	30.6

DAVENP'T-ROCK ISLAND

Approx. Set Count—307,000 *Stations*—WHBF (4), WOC (6)

1. State Trooper (Adv)	WOC	MCA	Tues. 8:30-9:00	29.6	46.6	52.7	Spike Jones	WHBF	22.3
2. O. Henry Playhouse (Dr)	WHBQ	Gross-Krasne	Thurs. 9:00-9:30	25.4	59.6	42.6	Washington Square	WOC	16.0
3. Whirlybirds (Adv)	WOC	CBS	Sun. 8:30-9:00	21.9	39.0	56.1	What's My Line	WHBF	34.2
4. Sheriff of Cochise (W)	WOC	NTA	Mon. 8:30-9:00	20.8	37.4	55.6	Godfrey's Talent Scouts	WHBF	34.4
5. Captain David Grief (Adv)	WHBF	Guild	Sun. 10:00-10:30	19.6	65.4	30.0	Sunday News & Weather	WOC	14.2
5. Highway Patrol (Adv)	WOC	Ziv	Wed. 8:30-9:00	19.6	42.8	45.9	20th Century Fox	WHBF	24.6
6. Count of Monte Cristo (Adv)	WHBF	TPA	Sat. 10:00-10:30	18.5	40.9	45.3	Lawrence Welk	WOC	26.4
7. Soldiers of Fortune (Adv)	WHBF	MCA	Sat. 10:30-11:00	17.7	42.7	41.4	Lawrence Welk	WOC	23.3
8. Annie Oakley (W)	WHBF	CBS	Wed. 6:00-6:30	13.9	59.6	24.3	Danny Thomas	WOC	10.0
9. Superman (Adv)	WHBF	Flamingo	Fri. 7:00-7:30	15.0	38.6	38.9	Chevy Show	WOC	23.1
10. Wild Bill Hickok (W)	WHBF	Screen Gems	Mon. 6:00-6:30	12.7	78.4	16.2	77th Bengal Lancers	WOC	3.5

LITTLE ROCK

Approx. Set Count—153,000 *Stations*—KARK (4), KTHV (11), KATV (7)

1. Highway Patrol (Adv)	KARK	Ziv	Sun. 8:30-9:00	37.2	58.9	63.1	Death Valley Days	KTHV	17.2
2. Secret Journal (Dr)	KARK	MCA	Wed. 9:00-9:30	37.0	68.3	54.2	Arthur Godfrey	KTHV	12.6
3. Studio 57 (Dr)	KTHV	MCA	Tues. 8:30-9:00	33.9	55.6	61.0	Wrestling	KATV	16.3
4. State Trooper (Adv)	KATV	MCA	Mon. 8:30-9:00	29.4	47.8	61.6	Godfrey's Talent Scouts	KTHV	16.1
							Man Called X	KARK	16.1
5 Frontier (W)	KATV	NBC	Tues. 8:00-8:30	28.4	39.1	72.7	$64,000 Question	KTHV	28.9
6. Sheriff of Cochise (W)	KARK	NTA	Wed. 8:30-9:00	28.3	50.3	56.3	Wednesday Night Fights	KATV	17.0
7. All Star Theatre (Dr)	KATV	Screen Gems	Mon. 9:00-9:30	22.9	40.8	56.2	Studio One Summer Theatre	KATV	25.5
7. Frontier Doctor (W)	KATV	H-TV	Tues. 9:30-10:00	22.9	47.7	48.1	Dupont Cavalcade Theatre	KATV	12.9
8. Whirlybirds (Adv)	KARK	CBS	Sun. 9:00-9:30	21.1	32.7	64.5	Ed Sullivan	KTHV	33.3
9. Annie Oakley (W)	KARK	CBS	Sun. 5:00-5:30	20.9	71.2	29.4	77th Bengal Lancers	KATV	6.2
10. Dr. Christian (Dr)	KTHV	Ziv	Thurs. 9:00-9:30	19.5	34.7	56.2	You Bet Your Life	KARK	30.3

PHOENIX

Approx. Set Count—150,000 *Stations*—KTVK (3), KPHO (5), KOOL (10), KVAR (12)

1. Sheriff of Cochise (W)	KOOL	NTA	Tues. 9:00-9:30	29.1	51.3	56.8	Life of Riley	KVAR	11.3
2. State Trooper (Adv)	KOOL	MCA	Mon. 9:00-9:30	28.1	44.4	63.4	I Married Joan	KPHO	16.6
3. Highway Patrol (Adv)	KPHO	Ziv	Tues. 9:30-10:00	23.8	47.2	50.4	To Tell The Truth	KOOL	13.6
4. Highway Patrol (Adv)	KPHO	Ziv	Fri. 9:00-9:30	22.5	44.0	51.2	Playhouse of Stars	KOOL	12.1
5. Frontier Doctor (W)	KPHO	H-TV	Wed. 9:00-9:30	16.6	28.1	59.1	Navy Log	KTVK	20.0
5. I Married Joan (Co)	KPHO	Interstate	Mon. 9:00-9:30	16.6	26.2	63.4	State Trooper	KOOL	28.1
5. Kingdom of the Sea (Doc)	KPHO	Guild	Mon. 8:30-9:00	16.6	25.3	65.5	Studio One Summer Theatre	KOOL	23.8
6. Badge 714 (Myst)	KVAR	NBC	Wed. 9:00-9:30	15.7	26.6	59.1	Navy Log	KTVK	20.0
7. Susie (Co)	KOOL	TPA	Mon. 6:30-7:00	15.1	31.1	48.6	Welk's Top Tunes	KTVK	22.3
8. Dick Powell (Dr)	KPHO	Official	Thurs. 9:30-10:00	14.7	31.0	47.4	Bob Cummings	KOOL	18.9
8. Dr. Christian (Dr)	KPHO	Ziv	Mon. 9:30-10:00	14.7	26.1	56.2	Jane Wyman	KVAR	17.7
9. Secret Journal (Dr)	KVAR	MCA	Sun. 9:00-9:30	14.5	29.9	48.4	Stellarama No. 2	KPHO	13.2
10. Public Defender (Dr)	KPHO	Interstate	Fri. 8:30-9:00	14.3	29.4	48.7	Person to Person	KOOL	17.0

BUFFALO

Approx. Set Count—100,000 *Stations*—WGR (2), WBEN (4), WBUF (17)

1. Highway Patrol (Adv)	WGR	Ziv	Tues. 10:30-11:00	29.9	57.4	52.1	Spike Jones	WBEN	16.5
2. Silent Service (Adv)	WBEN	NBC	Sat. 10:30-11:00	26.3	45.8	55.3	Your Hit Parade	WBUF	15.1
3. Men of Annapolis (Adv)	WBEN	Ziv	Mon. 9:30-10:00	21.5	31.8	67.5	Welk's Top Tunes	WGR	39.8
4. Annie Oakley (W)	WBEN	CBS	Tues. 7:00-7:30	21.3	84.6	25.2	News—John Daly	WGR	4.2
5. Stories of the Century (W)	WGR	H-TV	Mon. 10:30-11:00	19.1	44.3	43.2	Studio One Summer Theatre	WBEN	21.3
6. Secret Journal (Dr)	WGR	MCA	Fri. 10:30-11:00	17.8	34.9	51.1	Person to Person	WBEN	23.2
7. Sheriff of Cochise (W)	WBEN	NTA	Fri. 7:00-7:30	15.8	81.4	19.4	Lone Wolf	WGR	2.2
8. Dr. Christian (Dr)	WGR	Ziv	Sat. 10:30-11:00	13.9	25.1	55.3	Silent Service	WBEN	26.3
9. Celebrity Playhouse (Dr)	WGR	Screen Gems	Sun. 10:30-11:00	13.4	24.1	55.7	What's My Line	WBEN	36.6
10. Waterfront (Adv)	WGR	MCA	Thurs. 7:00-7:30	13.2	55.2	23.9	Studio 57	WBEN	10.1

CANADA'S SPONSOR OVERHAUL

Nielsen's Top 10 for Britain

(Week Ending July 21)

Sunday Night at Blackpool	(ATV)	69%
Val Parnell's Saturday Spectacular	(ATV)	64%
The Army Game	(GRANADA)	62%
Play of the Week—"Late Love"	(AR)	61%
Criss Cross Quiz—Wed.	(GRANADA)	
Television Playhouse, "The Confidence Man".	(GRANADA)	
Motive for Murder	(ABCTV)	60%
Jack Hylton Presents	(AR)	
Emergency Ward 10—Fri.	(ATV)	57%
Criss Cross Quiz—Mon.	(GRANADA)	
Emergency Ward 10—Tues.	(ATV)	54%

(Figures reveal the audience in the London, Birmingham and Northern Region television homes capable of receiving both BBC and ITV programs.)

Cuban Rebels' Built-In Audience

Clandestine Broadcasts Set Up From Sierra Mountain Retreat

Santiago de Cuba, Aug. 6.

A "new" type of radio broadcasting is capturing a sizeable Cuban audience. Clandestine broadcasts are being made by rebel groups.

The most widely heard station is that of the 26th of July Movement, the main rebel organization in Cuba. This radio is believed to broadcast from the Sierra Maestra Mountains, where a rebel guérilla outfit operates.

This July 26th station broadcasts with fair regularity, usually at 9 p.m. Broadcasts last about 20 minutes and are heard as far away as Havana. The station is heard on the 40-meter shortwave band.

Another station which is less frequently heard is that of the Organization Autentica, another rebel organization. This is believed to broadcast from the Sierra Cristal Mountains.

A third station which is occasionally heard is believed operated by the government in an effort to confuse listeners. The government also frequently jams the other stations.

Guild's 'Grief' Sold To Britain's ITV

"Captain David Grief," the Guild Films telepic series, was sold to Britain's ITV commercial tv setup for exposure in three cities. Reub Kaufman, Guild prexy, recently returned from England and Europe where he was chiefly on a search for fresh material for syndication.

ITV pact has already begun in Manchester, with Birmingham and Glasgow due to start this fall. Final pix in the 39-week half-hour series are now being produced in Mexico for Guild. Skein began in U.S. last February.

Domestically, Guild this week closed sales on "Grief" in Philadelphia with WRCV and in Baltimore with WMAR-TV. Syndicator reports that now "Grief" has been bought in all of the top 30 population markets in the country and that total market sales are well over 100.

LEA PADOVANI FOR ITALO TV SERIES

Rome, Aug. 6.

Lea Padovani, one of Italy's top dramatic actresses, has been signed to a leading role in "Pride and Prejudice," which the Italian television network, RAI-TV, will begin telecasting in serial form in September.

Weekly stanzas of adaptations from famed novels have in the recent past become RAI-TV's more popular programs. Feeling is also that much of this popularity is due to distaff interest, previously less stimulated by Italo video's more manly fare in which sports and news events predominated.

"Pride and Prejudice" is currently being scripted and adapted by Edoardo Anton and Daniele D'Anza, latter also to serve as director. Budget is said to be about $30,000.

CBS' Czech Puppets

Rome, Aug. 6.

Reports from Prague indicate that CBS has purchased over 100 Czech puppet and animated cartoon shorts for use on stateside television. Pact is reported to have been signed during the recent Karlovy Vary Film Festival.

At the same time, Czechoslovakia is said to have sold 16 feature films to Egypt, currently pushing curtain product, while 70 other short subjects of various types have been sold to Denmark for use on television in that country.

All-Journalist Ban Of Brit. Com'l TV Asked by Writers

London, Aug. 6.

If the Televisiion Writers' Council goes ahead with its threat to strike in a bid to get a better deal from the commercial tv programmers, the National Union of Journalists, which is a constituent body of the council, will instruct its members not to write for commercial tv, other than news reports.

The NUJ is the leading body of British newspapermen with a membership in the region of 15,000. The dispute, backed by the threat of strike action, comes after deadlock was reached in negotiations, lasting for two-and-a-half years between the TWC and the programmers.

The TWC has been pressing for some form of royalty payment instead of the flat fee given by programmers, with additional coin for repeat performances. They also claim an author should retain film or foreign television rights, and that contracts made during the last couple of years sshould be revised on the setting up of a new agreement.

At a recent news conference a TWC spokesman said they were trying to get the matter aired in the House of Commons. Members of the council include the NUJ, the Society of Authors, the British Screen and Television Writers' Assn., the Radio and Television Writers' Assn., and the League of Dramatists.

BBC Brackets Novarro With Rossano Brazzi

London, Aug. 6.

Ramon Novarro and Rossano Brazzi, described as 'two Latin lovers of the old and new picture business," will be featured in a BBC Light Program radio show next Mon. (12). They will be interviewed by Robet Gladwell, who'll use his own system of cross-editing recording tapes so that both artists reply to each of his questions.

Novarro will be heard singing the theme song from "The Pagan," and Brazzi the theme song from "Summer Madness."

TV CLIENTS AX MAJOR ENTRIES

Toronto, Aug. 6.

Axed because of sponsorship lack, plus claimed "Crowded CBC-TV schedule," are three musical shows which, last season, held the top weekly segments for continental coverage of the Canadian Broadcasting Corp.

On the decision of Bob McGall, CBC-TV variety supervisor—and departing sponsors—these are "The Denny Vaughan Show," with Joan Fairfax, this formerly sponsored by Lever Bros.; "The Jackie Rae Show," with guestars, sponsored alternately by Sunbeam and Nescafe; "Pick the Stars," a CBC-sustained panel and audience choice of talent. Out also is "Graphic," a carbon copy (complete with armchair) of the Ed Murrow home-interview series, this latterly sponsored by Remington-Rand; and "The Chrysler Festival."

Two new filmed-in-Canada (Toronto) adventure series will be included in this fall's programming of CBC-TV. These are "Tugboat Annie," which will be sponsored by Lever Bros.; and "Last of the Mohicans," which will be alternately sponsored—week to week—by Lipton's tea and soups; Hal Ritchie's Brillcream and Eno's Fruit Salts. Also carrying over into the new fall season from their present summer replacement status are "Front Page Challenge," a new weekly panel quiz show for the identification of international news events of the past half-century, this with continued Lever Bros. sponsorship; ditto a seasonal advance of the idea of "Summertime," this featuring Jack Kane's orch and singers, and continuously sponsored this Autumn by Sunbeam.

Two 90-minute spectaculars, with International Nickel of Canada picking up the tab, include "Peer Gynt" by the Stratford (Ontario) Shakespearean Festival players plus similar cast in a presentation not yet chosen. On last season's success of "Swan Lake," the Canadian National Ballet will also present another 90-minute dance fest, this to be financed by the State-operated CBC.

Also lined up as lengthy CBC sustainers this fall are "The Turn of the Screw," with Benjamin Britten, composer, conducting the English Opera Co., currently at Stratford, Ontario; such other operas as Puccini's "Tosca;" "Die Kluge" by Carl Criff, the modern German composer; Milton's "Comus," a combo of opera and ballet, to be conducted by Dr. Arnold Walter, head of the Royal Conservatory of Music here.

In doubt are "The Wayne & Shuster Show," "The Barris Beat" and "Showtime," latter starring Shirley Harmer and Bob Goulet, with Howard Cable's orch and sponsored by Canadian General Electric.

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CBS Finds Canadian 'Loophole' For Newsmen to Invade Red China

Toronto, Aug. 6.

Getting around the news ban of the U. S. State Department and awaiting only immediate visa clearance from the Chinese Communist government, a Canadian broadcasting crew of reporters and cameramen has also been signed up by CBS to supply on-spot coverage in contravention of the U. S. State Department's ukase whereby John Foster Dulles has forbidden American newsmen to enter China.

The trip will be financed by the CBC and CBS but the buying-in of the latter is a news beat over the rival NBC and ABC, who have abided by the Dulles declaration, with CBS finding the loophole. In Toronto, William Hogg, chief news editor of the CBC, said that his Canadian team was slated for the China trip and that CBS has a deal, this confirmed by James Burke, news manager of CBS, with the CBC crew not only covering for trans-Canada tv on Toronto-emanated programs but CBC also carrying CBS assignments.

As to who is the boss is agitating Canadian government sources of the State-owned CBC, the fear being that the CBS tiein might "embarrass" the Canadian government on its fence-straddling position with the Chinese government in both Washington and Peking, though the latter seeks news coverage and a visit to China, with Washington and Ottawa refusing recognition of the Chinese Communist government, though Britain has. On the chauvinistic standpoint, the CBC does not want to be chore boys for the CBS in latter's beating of the Dulles ban. However, CBC will accept "suggestions" from CBS.

Heading the Canadian contingent will be Charles Lynch, CBC correspondent and political commentator for the United Nations in New York; and Robert Crone, CBC news photographer, who headed the crew of Canadian CBC photographers with Larry Henderson, CBC newscaster, who have just returned from a tour of the Iron Curtain countries.

A Plea for Saroyan

London, Aug. 6.

"Don't switch off if you don't like it." That's the plea Granada-TV making to viewers in connection with their upcoming production of William Saroyan's play, "My Heart's in the Highlands."

Explaining that, in the past, they have asked viewers to switch off if they do not like one of their programs, a Granada spokesman said they were making a different request this time and appealed to viewers not to be deterred from watching just because the play was outside their usual experience of the theatre.

Making no attempt to disguise the nature of the presentation, Granada have also released reviews of the original New York production, which are of a mixed and critical nature. The tv presentation, to be networked on the commercial web on Aug. 15, will be directed by Jerry Epstein.

Mankowitz's Brit. Deal on New Type TV Journalism

London, Aug. 6.

Under a contract, which compares with the type of deal offered by major studios to indie producers, Wolf Mankowitz has been signed on a year's pact with Associated-Rediffusion, in which he has a completely free hand on the type of program he delivers. Mankowitz, who is already story editor for Columbia Pictures in Britain, and is a wellknown novelist and dramatist, has set the first series, which will comprise six half-hour programs for airing in the fall.

The initial series will have an umbrella title of "Couldn't Happen" and, according to Mankowitz, they'll develop a new type of tv journalism, combining and adapting the techniques of motion pictures, documentaries, the theatre and magazines. Four writers have been assigned to the series and Mankowitz, himself, will write at least one of the scripts. He will also produce, but not direct.

Initialler in the series will be "The Big Tilt," which will postulate the theory that four hydrogen bombs have been dropped more or less simultaneously by the

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Denny Vaughan Hits Back

Toronto, Aug. 6.

On the charge that he had no say as what was to be used in his now cancelled weekly show, plus criticism of the present policy of the Canadian Broadcasting Corp. in hiring producers' wives, Denny Vaughan this week lashed out at the CBC, revealing that his show cost $10.000 to $15,000 to produce but that some $3,000 of this went to dance numbers to which he objected. He claimed that Glenna Jones, wife of his producer, Loyd Brydon, was featured to such an extent that his vocalist, the blond Joan Fairfax, had her time cut down and was "over-shadowed."

He added: "This was my show, remember, but in 39 weeks last season, I never had a set and walked in front of a curtain to sing or play the piano." Vaughan claims that the show was his in name only and that his objections to guestars, or even the music itself, was never considered; that he had no say in the production carrying his name.

Said Vaughan: "Before I began the 39-weeks' series, (sponsored by Lever Bros.) CBC asked me to sign a contract which said I must do anything they demanded. I refused to sign because they could have had you spend the half-hour standing on your head if they wanted. Most of the other performers, however, are frightened into signing the agreement. In reality, I had nothing to do with my own show except to take orders. The number of times I played the piano during the series was ridiculous." (Vaughan is highly rated in North America and Europe as a pianist and composer; was the darling of the 'teeners in London, England, before deciding to return to Canada a couple of years ago.)

TV Technicians End Brit. Dispute

London, Aug. 6.

Agreement is being reached between the commercial television contractors and the Association of Cine and Television Technicians, and, as a result, the threatened dispute has been called off. The terms of settlement are to be ratified by the two organizations, and the new wage pact will be backdated to July 1.

The Union had protested that their attempts to negotiate an agreement had been frustrated by the tv programmers and they imposed an arbitrary July 1 date for settlement. Although final agreement was not concluded by that date, the Union is satisfied with the back-dating promise.

IRISH GOV'T WEIGHS McLENDON'S TV BID

Dublin, Aug. 6.

McLendon Investment Corp., headed by Texas broadcaster Gordon McLendon, will learn in 90 days the decision of the Irish government on whether it will be allowed to establish a tv station here. Ronald Kahn, negotiating for McLendon, returned to the U. S. this weekend, with the deal still in the air.

McLendon project is one of a number submitted to the government and is regarded as the main contender to Pye Co.'s Irish radio-tv manufacturing subsid. Pye submitted plans more than a year ago, but was asked to hold off because, a Pye exec said, "the country could not afford tv."

VARIETY - ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

CHICAGO

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JUNE, 1957 TOP COMPETING SHOWS		ARB RATING
1. **WOMAN OF THE YEAR**— Spencer Tracy, Katherine Hepburn; 1942; MGM; MGM-TV	Best of MGM Sat. June 1 10:00-12:15 a.m. WBBM	27.2	30.0	21.2	66.4	Secret Journal Crunch & Des Championship Bowling	WNBQ WNBQ WNBQ	17.0 8.0 8.2
2. **NOW VOYAGER**— Bette Davis, Paul Henreid; 1942; Warner Brothers; Associated Artists Productions	Community Playhouse Fri. June 7 10:00-12:10 a.m. WGN	18.2	21.0	12.2	50.9	Standard News Roundup The Moon Is Down, Movietime, U.S.A. Howard Miller	WBBM WBKB WBBM	16.2 11.9 4.0
3. **JUNE BRIDE** Bette Davis, Robert Montgomery; 1948; Warner Brothers; Associated Artists Productions	Thursday Premiere Thursday, June 6 10:00-11:55 p.m. WGN	14.8	18.0	7.2	49.5	Standard News Roundup Beatty; Sports; D. Connors Chamber of Horrors Movietime, USA Late Show	WBBM WNBQ WBKB WBBM	20.2 7.7 4.9 5.0
4. **THE MAN WHO CAME TO DINNER**— Bette Davis, Monty Wooley, Ann Sheridan; 1941; Warner Brothers; Associated Artists Productions	Courtesy Theatre Sun. June 2 10:00-12:10 a.m. WGN	13.0	17.0	5.3	41.9	News, Suports, Weather Movie 5 Late Show	WBBM WNBQ WBBM	22.3 6.5 5.6
5. **THE BLACK PARACHUTE**— Larry Parks, John Carradine; 1944; Columbia; Screen Gems	Fair Store Movie Mon. June 3 10:00-11:25 p.m. WGN	12.7	14.1	9.6	40.7	Standard News Roundup The Saint in London, Movietime, U.S.A.	WBBM WBKB	24.9 7.3
6. **FOREVER AMBER** Linda Darnell, Cornel Wilde, George Saunders; 1947; 20th Century Fox; NTA Film Network	Premiere Performance Wed. June 5 7:30-9:30 p. m. WGN	12.6	13.3	11.4	40.5	Father Knows Best Ozzie & Harriet I've Got a Secret This Is Your Life	WBBM WBKB WBBM WNBQ	21.4 18.6 27.2 27.0
7. **DRUMS ALONG THE MOHAWK**— Claudette Colbert, Henry Fonda; 1939; 20th Century Fox; NTA	Feature Film Tues, June 4 10:00-11:55 p.m. WGN	12.1	14.3	7.2	42.8	Standard News Roundup In Town Tonight That Night in Rio, Movietime, U.S.A. Late Show	WBBM WBBM WBKB WBBM	20.4 7.4 6.0 6.8
8. **THE MOON IS DOWN**— Lee J. Cobb, Sir Cedric Hardwicke; 1943; 20th Century Fox; NTA	Movietime, U. S. A. Fri. June 7 10:00-11:45 p.m. WBKB	11.9	12.5	11.1	29.5	Now Voyager Community Playhouse	WGN	18.2
9. **I, THE JURY** Biff Elliot, Peggie Castle; 1953; United Artists; United Artists-TV	Movietime, U.S.A. Wed. June 5 10:00-11:30 p.m. WBKB	10.3	11.4	8.5	34.3	Standard News Roundup Mages Playhouse	WBBM WGN	21.8 7.8
10. **THE SAINT IN LONDON**— George Sanders, Sally Grey; 1939; RKO; C&C	Movietime, U.S.A. Mon. June 3 10:00-11:25 p.m. WBKB	7.3	8.0	6.6	23.4	The Black Parachute, Fair Store Movie	WGN	12.7

BOSTON

1. **THE LEOPARD MAN**— Dennis O'Keefe, Margo; 1943; RKO; RKO Teleradio	Stars in the Night No. 1 Fri. June 7 11:40-1:00 a.m. WNAC	12.3	15.2	11.3	86.6	Headline	WBZ	1.8
2. **CANADIAN PACIFIC**— Randolph Scott, Jane Wyatt, Nancy Olsen; 1949; RKO; RKO Teleradio	Late Show Sat. June 1 11:40-1:30 a.m. WNAC	11.3	14.9	7.9	74.4	The Conspirators, Hollywood's Best	WBZ	3.6
3. **ACTION IN THE NORTH ALTANTIC (Part 1)**— Humphrey Bogart, Raymond Massey; 1943; Warner Brothers; Associated Artists Productions	Boston Movietime Mon. June 3 4:45-6:45 p.m. WBZ	10.5	11.3	8.8	51.9	My Little Margie Mickey Mouse Club Western Marshall	WNAC WNAC WNAC	2.7 13.1 8.1
4. **BULLETS OR BALLOTS**— Edward G. Robinson, Joan Blondell; 1936; Warner Brothers; Associated Artists Productions	Boston Movietime Wed. June 5 4:45-6:45 p.m. WBZ	9.4	10.1	7.9	43.9	My Little Margie Mickey Mouse Club Sky King	WNAC WNAC WNAC	4.3 14.7 10.9
5. **SITTING PRETTY**— Robert Young, Maureen O'Hara, Clifton Webb; 1948; 20th Century Fox; NTA Film Network	Premiere Performance Sun. June 2 11:20-1:00 a.m. WBZ	9.3	10.4	7.0	71.6	Crusader Canadian Pacific, Late Show	WNAC WNAC	5.1 2.5
6. **CASE OF THE CURIOUS BRIDE**— Warren William, Margaret Lindsay; 1935; Waner Brothers; Associated Artists Productions	Boston Movietime Thurs. June 6 4:45-6:45 p.m. WBZ	9.1	9.8	6.7	46.3	My Little Margie Mickey Mouse Club Ramar of the Jungle	WNAC WNAC WNAC	4.3 12.0 9.7
7. **ACTION IN THE NORTH ATLANTIC (Part 2)**— Humphrey Bogart, Raymond Massey; 1943; Warner Brothers; Associated Artists Productions **KID NIGHTINGGALE**— John Payne, Jane Wyman; 1939; Warner Brothers; Associated Artists Productions	Boston Movietime Tues. June 4 4:45-6:45 p.m. WBZ	8.5	9.5	6.7	46.2	My Little Margie Mickey Mouse Club Navy Log	WNAC WNAC WNAC	3.4 10.9 10.6
8. **BOY MEETS GIRL**— James Cagney, Pat O'Brien, Marie Wilson; 1938; Warner Brothers; Associated Artists Productions	Pleasure Playhouse Sun. June 2 5:30-7:00 p. m. WBZ	7.9	9.5	5.8	26.5	Search for Adventure Sheriff of Cochise Rin Tin Tin	WNAC WNAC WNAC	18.3 21.3 22.3
9. **MR. RECKLESS**— Barbara Britton, William Eythe; 1948; Paramount; Pine-Thomas	Stars in Night No. 1 Thurs. June 6 11:39-12:45 a.m. WNAC	7.1	12.2	4.3	67.0	Broken Arrow Tonight	WBZ WBZ	7.3 1.4
10. **DOCTOR X**— Preston Foster, Fay Wray; 1932; Warner Brothers; Associated Artists Productions	Boston Movietime Fri. June 7 4:45-6:45 p.m. WBZ	6.8	8.2	5.5	34.8	My Little Margie Mickey Mouse Club Lassie	WNAC WNAC WNAC	3.4 11.3 17.9

Inside Stuff—Radio-TV

When Larry LeSueur married former New York Times fashion editor Dorothy Hawkins last March, the CBS newsman's honeymoon was cancelled because he had to cover a major crisis at the United Nations.

Last week, the pair tried again, going to Mexico where LeSueur, a widely travelled correspondent, had never been. After he and his wife raced down 11 flights of stairs in a crumbling Mexico City hotel, he ended up in harness again, covering the Mexican earthquake of July 28 for the network.

Now he hopes they can escape—maybe to Bermuda.

CBS Inc. is assigning a former outside management consultant to establish and head a new budgeting service department. Reed M. Roberts Jr., recently senior associate of Cresap, McCormick & Paget management consultants, will be in charge, his new job beginning Monday (12).

L. Byron Cherry, veep over CBS finance and management services, explained that the department will be fundamentally an "information gathering job." It will have nothing to do with "control." Roberts will project the expenditures and income of each division of CBS Inc. and present top management with a coordinated money picture to act on as it pleases.

Cherry thought that the practice of budgeting services is more well established in other fields than in broadcasting.

Country & western music stations have banded together for the first time to form a bureau of their own. Country & Western Music Broadcasters Assn. was established by 20 station operators to research, merchandise and promote their programming.

Organization hopes to represent 50 c&w stations shortly, with a concerted push now being undertaken to get more members. Kurt Meer, owner of KCUL, Fort Worth-Dallas, is the organization's prexy; Jack Feldmann, general manager of KRKD, L.A., is exec veep; Kenneth Firnstahl, general manager of KEVE, Minneapolis, is secretary; Warren Roberts, boss of WEAS, Atlanta, is another veep, and Ron Freeman, head of KVVG, Fresno-Tulare, is treasurer.

William Weldon, topper of Blair TV's sales operation, has taken a leave of absence from the reppery for at least a couple of months. Illness of his mother-in-law, Mrs. L. R. Goshin, operator of two daily newspapers and the Jefferson City, Mo., radio station KWOS, has necessitated his temporary return to manage her holdings.

Jack Denninger is taking over at Blair during his leave of absence.

Edw. Roth to WGN-TV As Program Manager

Chicago, Aug. 6.

Edward J. Roth Jr., joins WGN-TV here on Aug. 12 as the station's new program manager, the post vacated last month by Jay Faraghan. To take the new position, Roth has resigned a similar post at WNDU-TV, South Bend, Ind., the commercial station of Notre Dame U. and an NBC affiliate.

WGN Inc., seems to be accenting youth in the exec echelons. Roth, who is 35, was appointed by the new 38-year-old prez and general manager of WGN, Inc., Ward Quaal. Roth previously had worked for NBC-TV in New York as associate director on such shows as "Robert Montgomery Presents," Milton Berle Show, "Kraft Theater," and the "T-H-T" trio.

Denver—Jim Bennett, veteran KLZ radio and television newsman, was named news director of the stations, succeeding Sheldon W. Peterson, who has moved to WTCN radio and tv, Minneapolis. Both stations are Time owned.

Radio Review

CYRIL RITCHARD THEATRE
(Danger)
With Ritchard, host; Hugh Burden, Isobel Dean, George Merritt
Producer: Frederick Bradnum
Writer: Richard Hughes
30 Mins.; Mon.-thru-Fri., 2 p.m.
WNYC, N. Y.

WNYC, N. Y., isn't giving up on radio drama. The municipal station last Monday (5) afternoon launched a cross-the-board program of productions originally transcribed in England by the British Broadcasting Corp. The series is tagged "The Cyril Ritchard Theatre," with the actor-director functioning as host.

The initial offering was particularly interesting in that it marked a repeat of the first radio play, "Danger," originally produced Jan. 15, 1924, by the BBC in London. In addition, the author, Richard Hughes, introed the presentation with some optimistic comments on the future of radio drama.

The three-character play held up satisfactorily, with Hugh Burden Isobel Dean and George Merritt making up the cast. But whether the "listening play," as Hughes calls it, can make a comeback is a moot point. Hughes feels it hasn't been killed by tv—that it has too much vitality. The public and the sponsors, at present, apparently don't concur. *Jess.*

Bond Clothes Mulls Return to DuMont

Bond Clothes, which left WABD, N. Y., last spring when Mike Wallace went over to the ABC-TV network, is negotiating with the DuMont New York station to return in the fall, either as the sponsor of three half-hours a week in the outlet's extension of live programming or once again as bankroller of a nightly news strip.

It sponsored Wallace in the news. Since Wallace's leaving, station has only carried news at 11 p.m., integrated into the format of an interview show, "Night Beat." Katz agency is handling the dickers for Bond.

D.C.'s 40% Status as Originating Point for Mutual Network Shows

Washington, Aug. 6.

Washington has emerged as one of the two major centers for program origination under the new plan which Mutual has put into operation. Mutual now originates a far larger share of its total time in the nation's capital than any other radio or tv web. This amount may even increase under the Roberts-Hauser-Hammer control.

Mondays through Fridays, the web launches 11 daily news shows in Washington and 10 on Saturdays and Sundays. In addition, there are such specials as the Fulton Lewis show, once weekly Reporter's Roundup, special coverage of Presidential and other major news conferences, and an occasional 15-25-minute cut-in on the Senate racket hearings or similar events.

On the regular newscasts, one-third originate in Washington, one-third in New York and the remainder come from such cities as Detroit, Chicago, Boston, Miami and Philadelphia.

In addition to news, virtually all of the taped and recorded music used under the new plan, originates from Washington from sign-on time until 4 p.m. The music is recorded in New York and sent to Washington for origination, in conjunction with the news shows.

Robert Hurleigh, veteran broadcasting newsman, who has operated the Washington office since 1954, moved the network's news headquarters here in March and increased his output commencing June 2 when the new plan began to operate.

He has been working with a staff of seven newsmen, Jack Goertz as director of public affairs three staff announcers and five engineers. Fulton Lewis is an independent contractor who maintains his offices in the Washington headquarters of the web.

Cost of the Washington operation presently is between $400,000 and $500,000 annually, for which Washington originates about 40% of all the Mutual programs.

As Hurleigh sees it, "Washington is the place for originating news and public events, not New York. There is no reason why a newsman in New York should tell about the happenings in the nation's capital. And to the people around the country, Washington is the local city to originate the big national and international news stories."

Hurleigh, incidentally, was one of the originators of the news and music format on which the network is now embarked.

New Mutual Slate To Take Over Today (Wed.) As O'Neil Team Resigns

Official takeover of Mutual net by new management group readed by Paul Roberts and Bertram J. Hauser from RKO Teleradio takes place today (Wed.) at a board meeting, with new directors slated to be elected, as well as a roster of officers.

Prior to the board meet, all Mutual officers associated with the old management submitted their resignations, including John B. Poor, prez, Richard Puff, v.p. of advertising - promotion - research; Wendell Campbell, sales v.p.; Robert Carpenter, station relations v.p., Brad Simpson, program director. Also resigning are Tom Duggan in the station relations department, Ollie Morby, business manager, Virgil Reiter, Chicago sales exec and engineer H. Jacobowitz. Thomas O'Neil will be replaced as Mutual Board chairman.

Poor will remain as v.p. in the RKO Teleradio organization and Campbell also will remain in the RKO family as sales exec for o&o's.

Thanks for

Keeping me on

A stool 11 years.

Groucho Marx

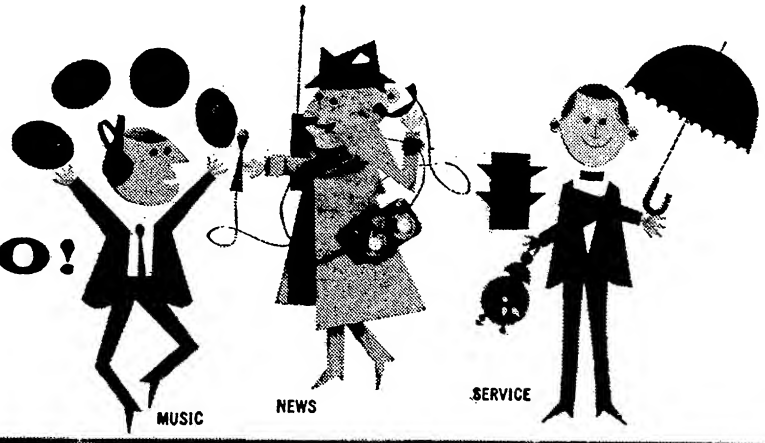
Stool Placer-
John Guedel

Stool Pigeons.
Bob Dwan and Bernie Smith

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Over WBC, music is programmed with care, with skill . . . yes, with real art. Because it *is* a fresh, new art—the way WBC deejays serve up the records that keep listeners listening.

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To get their ear, to prove that *No Selling Campaign is Complete Without the WBC Stations*, start calling A. W. "Bink" Dannenbaum, WBC VP-Sales, at MUrray Hill 7-0808 in New York.

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PORTLAND, KEX

TELEVISION
BOSTON, WBZ-TV
BALTIMORE, WAAM
PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV
SAN FRANCISCO, KPIX

WIND represented by A M Radio Sales
WAAM represented by Blair-TV
KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by Peters, Griffin, Woodward, Inc.

AMERICAN BANDSTAND
With Dick Clark, emcee; guests
Producer: Tony Mammarella
Director: Edward J. Yates
90 Mins., Mon.-thru-Fri., 3 p.m.
Participating
ABC-TV, from Philadelphia

On Monday (5), ABC-TV picked up as a network afternoon offering a live program that has been a local success for years in some of tv's major markets. "American Bandstand," in fact, began with a different title but essentially the same format five years ago on WFIL-TV, now ABC's Philadelphia affiliate. The 90-minute program, hardly lavish when compared to the outlays for other daytime network shows, utilizes available highschool kids with a yen to mug and dance to pop records on tv and meet the program's guest recording stars. There are other successful shows like it on WABD and WOR, in New York, and if this is an improvement oyer them or even the WFIL original it is a matter of only slight degree. Nonetheless, th's program, as only a case in point, has definite appeal, limited for adults, perhaps, but great for teeners.

Whether it's a wise setup for ABC affiliates is entirely another matter. There are opportunities for any station in a large tv market (where there is some kind of supply in touring singers, whose labels are only too eager to get them tv exposure) to produce an "American Bandstand," and get 100% of the tv advertising dollar, not just a third.

The web was wise to this slant when it went after a replacement for "Afternoon Film Festival," in order to retain its afternoon time franchise. But it discovered there wasn't as much of a going market for live half-hours of unfried dimensions as there might be for a longer, relatively inexpensive show with a known rating record.

If stations buy the economics of the program and run it, it should make a respectable buy for national underwriters. It has a fresh, young emcee, Dick Clark, who has rapport with the highschoolers, a tough lot to please. But by the same token, it has some faults, easily correctable, which seemed to make the kids queasy the first show. Not Clark, but the program planners forgot that these "participators" want to be accepted as adults; a "happy birthday" bit didn't go at all, with a handful of the highschool kids showing out and out disdain for such childishness and the rest only awkwardly participating in song.

Typical of such programs were the guest appearances. When seen, the Chordettes went through a brief, pleasant if irrelevant interview by Clark, and after lip syncing to a couple of their records, went over to an "autograph table" and slipped their Hancocks into willing hands. Most of the time the screen is filled with dancing kids, some self-conscious, some exhibitionistic, others tough, and it's a treat for parents to get these closeups of the teenage social animal.

Taking away from the effectiveness of "American Bandstand" is the fact that 3 p.m., its daily starting time, may be too early to reach the vast majority of teeners from which it must get its primary audience, and the farther west the show goes the worse it's going to get. *Art.*

LABOR RACKETS HEARING
With Matt Warren, Clark Mollenhoff
270 Mins., 10-12:30 and 2-5 p.m.
Sustaining
WABD, N. Y., from Washington

Value of tv as a medium of communication is attested anew by the current presentation by DuMont Broadcasting's News and Special Events of the Washington hearings conducted by the Senate Select Committee on Improper Practices in the Labor or Management Field. But while the cameras are catching the atmosphere of the hearing room far better than the printed word, nevertheless this labor probe lacks the drama and suspense of the televised Costello and McCarthy sessions.

Early testimony no doubt was frequently dry to the average viewer. On the other hand it may have been vastly interesting to the student of labor affairs. Obviously the amount of interest at any given moment is determined by the identity of the witness on the stand. Thus when the controversial James R. Hoffa, Teamsters Union v.p., or ILGWU head David Dubinsky appear before the committee the attention of the public should mount sharply. For both Hoffa and Dubinsky have been linked to convicted extortionist John (Johnny Dio) Dioguardi.

Occasionally the cameras rove to register varying expressions of those in the hearing room—some with grim countenances, some puffing cigars at a rakish angle. Facial reactions of the committee members, movement of cameramen, members of the press, et al—all these activities couldn't possibly be recreated by newspaper descriptions of the hearings.

Aside from its sterling camerawork, DuMont had a couple of able commentators on hand for wrapups of the morning and afternoon sessions, various interviews and behind-the-scenes analysis. Matt Warren of WTTG, DuMont's Washington outlet, adeptly handled the news summary and from time to time interviewed his associate, Look mag labor reporter Clark Mollenhoff, from the hearing room floor via split-screen technique.

It may be said that both Warren and Mollenhoff for the most part seldom interfered with the flow of testimony and wisely permitted the viewer to act as his own reporter. Also worthy of note is DuMont's practice of superimposing the names of individuals on the screen as a means of identification.

Airings of the labor hearings, exclusive with DuMont's WTTG and WABD, N. Y., are expected to continue for at least another week or more. As the probe gains momentum it's apparent that viewer interest will likewise increase in this excellent public service presentation.

The two stations, incidentally, have waived their commercials but at hearing recesses and other appropriate times lose no opportunities to toss in plugs for such house shows as "Art Ford's Greenwich Village," "Night Beat," "The Big Story," "Entertainment Press Conference" and "Herb Sheldon's Studio Party," among others.

Gilb.

Set Gobel Writers

Hollywood, Aug. 6.

Writers for next season's alternate-week NBC-TV "George Gobel" show were set last week, with Elon Packard, Harry Winckler, Milt Rosen and Jack Brooks inked.

First pair are holdovers from last season, latter who wrote Gobel's material for his guesting on NBC-TV "Chevy Show" couple of months back.

JACK MABLEY
Producer: Virginia Donahue
Director: Ritchy Victor
15 Min.; Mon.-Fri., 3:45 p.m.
PARTICIPATING
WBKB, Chicago

The billboarding of Jack Mabley as "the hard-hitting Chicago Daily News columnist" is unfortunate. It makes him a disappointment. Although Mabley is indeed a two-fisted trouble-shooter on the afternoon sheet, his attitude on television is rather courtly, and instead of occupying the time with his own startling comment he searches his daily interviewees for theirs. He conducts a pleasant and sometimes enlightening interview on the soft pedal.

Guests and topics are generally those of interest to the afternoon housewifery, and while he's not exactly of the in-depth school, Mabley does on occasion manage to put his subject on the spot. In his tete-a-tete (31) with Carol Fox, general manager of Chi's opera company, the Lyric Theatre, Mabley point-blanked: "Did you find Maria Meneghini Callas temperamental?" (answer: negative), and "Are the (showy) first night audiences really sincere?" answer: of course, of course). Miss Fox turned out to be an excellent subject, willing to give her opinions and ready with facts and figures. And Mabley's well-chosen questions showed a preparedness for his guest.

As an interviewer, Mabley is relatively objective, leisurely and unstylized. His adjuncts as a television performer are his good-looks, his drawling glibness, and a low-pressure show of warmth. And, of course, his Daily News byline is no small attraction to the dial twirlers. *Les.*

Foreign TV Reviews

SUNDAY NIGHT AT BLACKPOOL
With Mel Torme, Tanner Sisters (2), Arthur Haynes, Carrol Levis, Gimma Boys (6), Malcolm Goddard Dancers, Jack Parnell's orch
Producer, director: W. Lyon-Shaw
60 Mins.; Sunday, 9 p.m.
Associated TeleVision, from Blackpool

"Sunday Night at Blackpool" is the summer replacement for Associated TeleVision's big weekend vaudeo show, "Sunday Night at the London Palladium." This new series is presented by George and Alfred Black, whereas the London program was under the Val Parnell banner. Apart from that and the replacement of the "Beat the Clock" game by a talent spotting competition entitled "Strike It Lucky," there's very little difference.

Headlining the bill of the program under review was Mel Torme, who had to bow out of an earlier ATV show because of illness. His routine, subdued and easy going, clicked with the holiday audience at the northern seaside resort, and also provided pleasant viewing for home audiences. He made his bow playing a drum duet with bandleader Jack Parnell, and then vacated the drum stool to sing "It's Alright With Me." His mellow vocalistics and excellent jazz feeling turned this normally good tune into an even better one. He followed up with "When I Fall in Love," and wound the act with his disclick "Mountain Greenery." Backing by the Parnell outfit was good, and a little humor by Torme also registered.

The Tanner Sisters, close harmony duo, did a routine based on

(Continued on page 40)

Tele Follow-Up Comment

Studio One Summer Theatre

Scripter Theodore Apstein touched home several times in his domestic comedy, "My Mother And How She Undid Me," aired over CBS-TV's "Studio One Summer Theatre" Monday (5). His yarn concerning the turmoil brought on a young couple's household on the arrival of a newborn, and first child, was lighthearted and breezy and enhanced by several top performing displays.

His gimmick of using the baby as narrator, however, strained the comedy too much and unintentionally served to lose some of the script's credibility. Played straight, sans the "talking babe," the script would have had more punch, more meaning and stronger comedic values.

Show's biggest comedy plus was in the work of Ann Jackson who played the mother devoting her all to the newborn. In voice, mannerism and facial expression she captured the mood of the part with a believable and sure farcical touch. As her husband, Larry Blyden, too, handled his role in the proper tone. The supporting cast was unusually topnotch, with Frances Sternhagen standing out in a bit as a babysitter. Eddie Bracken was the off-stage voice of the baby-narrator. His was a thankless part, at best.

Additional nods belong to producer Norman Felton and director Seymour Robbie who kept the farcical situation within bounds.

Gros.

Goodyear Playhouse

Vermonters are about as proud of their taciturnity as Texans are of their verbosity, according to the thesis of "Weekend in Vermont" by Ernest Kinoy which got an excellent interpretation from a quartet of front line players on the Goodyear Playhouse Sunday (4), Dorothy Stickney and Howard Lindsay plus Tony Randall and Patricia Barry contributed handily to the overall pleasantness of the session.

Major fault, however, was in the scripting in the sections where Kinoy went overboard. Miss Stickney and Lindsay as parents of Miss Barry, went too deeply in portraying parents that would make Cal Coolidge sound like a chatterbox. There was a tendency to caricature the deep and silent facade of the Vermonters. Another spot where the writing went out of key was the poetic flight by Miss Barry in describing her feelings. The two characterizations didn't mix too well. Otherwise, the yarn came off nicely.

Story concerned a first generation New Yorker who meets the parents of his Vermont fiancee at the family homestead. Parents didn't especially dig the idea of their solidly-backgrounded daughter marrying a man with no roots in this country, but they overcome their prejudices after the proper flareups. All principals performed excellently, and only the few scripting lapses militated against its being a firstline effort. *Jose.*

Kraft TV Playhouse

The predicament of a former corporation exec who's forced to take a job as a shoe salesman and then learns to like it was given the once-over lightly treatment on the NBC-TV "Kraft Television Playhouse" Wednesday night (31). The ingredients for an absorbing drama were clearly present, but they failed to jell in a script that gave only safe and stereotyped answers.

The opening sequence in which Kent Smith, in the lead role, returns to his old office for a job and clashes with his former boss, Everette Sloane, was firstrate. But the rest of the stanza ran down hill in its statement of the familiar, but never convincing, idea that money is not essential to the good life.

Helping to underline this theme is Smith's wife, (Ann Rutherford), who can't reconcile herself to roughing it on a salesman's salary; his daughter, another snob who's pilloried by her snobbish friends; Sloane, the unhappy rich man who, infact, turns out to be nearly broke himself; and Sloane's wife (Eileen Heckart) who, between cocktail and garden parties, roots for the real things in life that money can't buy. At the windup, Smith turns down a big job to stick it out as salesman, a job which gives him more personal satisfaction.

In the lead, Smith gave another one of his solid performances, lending overtones of intensity to a role which carried the full burden of the drama. Sloane played with his usual skill while Miss Rutherford and Miss Bancroft were okay in their respective parts. *Herm.*

U. S. Steel Hour

Scripter Arthur Hailey, the Canadian public relations man who did "Flight Into Danger" and "Time Lock," got out of the suspense-adventure groove with a satire-comedy Wednesday (31) night, titled "The Change in Chester." It was a dud.

The change apparently was too much for "Hailey's Comet" to encompass. Story, telecast on "U. S. Steel Hour," CBS-TV, 10 to 11 p.m., concerned a Milquetoast character who attends a personality projection school, graduating to become assistant to the prez, to win the girl he formerly didn't have the spunk to woo. While not fresh, the idea for a spoof of big biz, modern psychology and, what have you via the Milquetoast-turned-lion format, was okay, but the lines were tired and most of the delineated characters did not have the needed sparkle. Situations, too, with the office wolf, the boss, were hackneyed.

Coming off best in the comedy department was John McGiver as the head and instructor of the personality school. His was a solid performance, capitalizing on a better conceived character than the others. Tom Poston as the principal, the lamb turned lion, was competent. Mary Sinclair, his coworker, pusher and beloved, could have done better . . . many of her lines had the conviction of a first reading. Alan Hewitt as the bossman did o.k. Barbara Hall, the ex-$64,000 contestant who had a special part written in for her, was not showcased enough to draw any conclusion. Hers was a walk-on part for the most part, the girl with a wiggle passing through the office for comic effect. She finally did say a few words, psychological gobbledygook, that came off in the setting.

Theatre Guild production, under the direction of Don Richardson, could have used some better sets for the personality school. They did not convey the image of such a school and were much less imaginative than those used for the business offices. *Horo.*

Julius La Rosa Show

Julius LaRosa, Perry Como's regular summer stand-in on his Saturday night NBC-TV hour, gets better and better all the time, and last weekend (3) sometimes better than his material. Weaker portions of the variety stanza were limited by and large to the first 15 or 20-minutes, when, it seemed, the musical numbers were so lavishly produced that they put a partial cloud over La Rosa's warmth.

As the latest of these strong weekend entries transpired, it became noticeable that video variety bookers, having reached the top limit of the cash they can pay for talent in the melee for their services, are of needs finding other inducements: expressly, bigger and longer plugs for whatever the per-

(Continued on page 40)

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Robt. Sarnoff Re Soft TV Market

Continued from page 25

is subject to the same stresses of an inflationary, and at times unsettled, economy that every other important American industry is.

"If I read Mr. Gould correctly, then I subscribe to his main point.

Hard Sell Season

"No responsible television executive can look you in the eye and say this has not been a hard-sell season. Network salesmen have worn out more shoe leather this selling season than at any time within my memory. There are good reasons for this. One is that many large advertisers, caught in the inflationary squeeze between higher gross sales and lower net profits, have, for their agencies, adopted a more cautious attitude toward major advertising investments in all media. Another is that the same inflationary pressures working on sponsors have been working on the networks in terms of increased program costs. Another is that daytime tv and special programs have become increasingly attractive buys and this has probably siphoned some money from regular nighttime network periods.

No Perennial Golden Goose

"But the concept of network television as a golden goose business, the golden eggs flowing into its coffers in a placid and endless stream, is no more correct than the often repeated statement that the national tv audience is declining because of low program calibre. Television networking is a free-enterprise business of enormous complexity. A newspaper or magazine, if it fails to meet its projected advertising space budget, can curtail its number of pages. A television network, sold or unsold, must program its prime viewing hours. And it must alone underwrite the heavy costs of non-sponsored shows.

"Yet, there is surely no cause for hysteria because a few facts about unsponsored time and late selling find their way into print. We should be a mature enough medium to analyze our problems calmly without hitting out in 10 different directions. The Times figures on unsold evening hours on all networks were, to the best of my knowledge correct. NBC could have attempted to counter these facts, I suppose, by pointing to a 100% increase in daytime sales over a year ago and by mentioning $40,000,000 in orders for special programs. But that might have made even more obscure the central fact that the networks possess no magic immunity from problems common to all business in these unsettled times.

"Since the article appeared, we have finalized two important nighttime sales and I anticipate we will be in a sold-out nighttime position when the fall season begins. I am sure that CBS will be also. But the fact that our annual sales volume will be higher than a year ago does not in any sense lessen the need for realization of our true role as a part of the American business economy, accepting in equal measure the problems and the rewards of that economy. The Times article contributed to that realization.

"I think a realistic appraisal of television today might take this abbreviated form:

"Good overall economic health; problems arising from inflationary aspects of economy common to all businesses; selling market tough, somewhat spotty, but picking up hopefully. Needed more shoe leather, less talk about inflated income."



Mgt.: William Morris Agency

While Sullivan, Allen Squabble, Patterson Cuffoes 'Today' Shot

Ed Sullivan paid top tv dollar ($4,000) for the exclusive services of Floyd Patterson, after indulging in a squabble with his Sunday night rival over the heavyweight champ's allegiance, and what happens? A daytime tv show, offering Patterson absolutely no coin at all, persuaded him to make an appearance the morning after he retained the crown by TKO'ing Hurricane Jackson.

Cliff Evans, sports reporter for "Today" on NBC-TV, got Patterson and his wife to drive up to the network studios in their car, stop and carry on a conversation with the telecaster. One hitch was the daytime show could only carry Patterson's picture and not his voice, because of the exclusive Sullivan contract.

The CBS-TV variety show emcee had Patterson appear last Sunday (4), nearly a week after the Evans exposure. At the announcement of the $4,000 one-shot contract, Allen on NBC-TV claimed that he had a verbal agreement with Patterson, made with the fighter three weeks before the Jackson fight, that he'd appear on Allen's own Sunday show win or lose.

ABC Radio Ups Two

Two men have been upped in the American Broadcasting Network program department. William D. Hamilton, eastern program manager of the radio network since 1954, was tapped as national program director, directly under program veep Stephen B. Labunski.

Drex Hines, a network producer-director, was named assistant national program director.

Cleveland — July was "baby month" at WJW with births announced by the families of Rich Riechenback, John Roach, Chuck Lorius, Tom Carson, Jerry Kowalski, Bob Forster and Marge Schneider. The total of seven babies will be augmented by four more—Chuck Ranaldo, Joe Marinko, Ted Anthony and Guy Ewing.

Glucksman Resigns NBC Berth, Joins York Prod. on Lewis TV'ers

Ernest D. Glucksman has tendered his resignation to NBC after a seven-year term as a producer, effective immediately, to head up the tv department of Jerry Lewis' York Pictures Corp. In addition to producing the Jerry Lewis personal shows Glucksman will seek properties to develop for film tv series to be produced under the York banner.

Two such properties are now being readied for fall production on NBC. Glucksman produced more than 100 top comedies and spectaculars including Martin & Lewis shows, the Donald O'Connor shows and Chevy shows.

Alvin Cooperman In NBC Bowout, Joins Jaffe

Alvin Cooperman, quitting as director of NBC nighttime programming, becomes a production exec with Henry Jaffe Enterprises. Cooperman leaves immediately for the Coast for production of the Shirley Temple fairy tale video stanzas.

Cooperman started in tv in 1951 in production on NBC-TV's Milton Berle Tuesday night show. Later, after a stint with the network's color shows, he started work in '54 on "Wide Wide World."

Britannica

Continued from page 27

for its o&o's, has added WAAM-TV, Baltimore, its newest station, to the EB roster. Also coming in for the library are KING-TV, Seattle, and KGW-TV, Portland, Ore., both operated by the KING Broadcating Corp. Other stations making the library deal include WISN-TV, Milwaukee; KHVH, Hawaii; WTAR-TV, Norfolk, Va., and WTIC, new Hartford, Conn., station.

Full library deals have been made in about 25 markets, with the remaining of the 48 markets taking less than the 700 titles. With the new station buys, Richard Carlton, Trans-Lux sales v.p., estimated that by September there will be approximately 100 programs utilizing EB films being telecast in the U. S. daily or weekly.

Speaking about future growth for Trans-Lux, topper Richard Brandt said Trans-Lux is dickering for a syndicated property and is assembling a feature film package for tv distribution.

Frisco AFTRA

Continued from page 24

programming, presenting the shows minority viewers are interested in, creating wider sports coverage, and eliminating commercials . . .?"

Letter, over signature of exec secretary Bruce Poyer, went to city officials of Frisco, Oakland, Berkeley, Richmond, Alameda, San Leandro, Vallejo, Daly City, Burlingame, San Mateo, Redwood City, Palo Alto, Santa Clara, San Jose, San Rafael, Santa Rosa and Napa. Total population of these cities, all within a 60-mile radius of Frisco, is close to three million and all would be prime Skiatron targets

NBC's Nielsen Pact

Continued from page 24

radios in other than fixed positions." He pointed out too that the Nielsen practice of arbitrarily giving both NBC and rival CBS the same percentage of out-of-home listeners was doing NBC an injustice.

"Monitor," "Handstand" and other NBC programs, according to the NBC veep, have a known appeal among a larger out-of-home audience than that for CBS dramatic shows. "Yet," he charged, "both networks are subject to indiscriminate application of out-of-home percentages by Nielsen with no recognition of the editorial content of the networks."

Culligan said that it could prove worthwhile for a network to pay the extra coin—because "money is relative"—if an electronic system "can get people to understand the true dimensions of radio." (Nielsen, it is reported, has been willing to make some kind of out-of-home measurement available for increases in payments from subscribers.)

Culligan is buying Nielsen again, he said, because it was the only major service available.

ABC Radio

Continued from page 24

national-international analysis with their own local news coverage.

Future of the ABN policy of using a variety of different commentators across the regular schedule in order to give a balance of political and philosophical views is also under scrutiny, it was learned. What may happen is that the several analysts now in ABN employ will rotate on the shorter hourly feeds.

There may simply be an expansion of news time by the radio network, since news is considered of fundamental importance in radio.

TvB

Continued from page 2

on Nielsen for the two March periods, came during a period of a decided upswing in radio revenue. Until now, the organization levelled its guns chiefly at newspapers.

Radio Advertising Bureau, its audio counterpart, contested use of March rating reports for the two media. RAB maintained that radio listening shows a traditional increase in the late spring and throughout the summer because of the large out-of-home listenership. RAB, reached at deadline, was unable, to dispute the March analysis.

TvB, in the report, said that in the ayem radio drew 12.7% fewer homes per average minute in March, 1957, than in the corresponding 1956 period. This was a drop from 7,100,000 to 6,200,000 homes. TV, meantime, added 500,000 to its average minute tally. Bureau also reported gains for tv and losses for radio elsewhere in the program day.

$7,500 Singers

Continued from page 25

upped scales in an already overscaled medium, or the agents, as the chief ones to gain, will become richer and richer.

The fact that Dinah Shore has agreed to pay $10,000 for the McGuire Sisters (others say with the right kind of bargaining they could have brought in for $7,500) doesn't necessarily represent a breach or a violation, since nobody's involved in any pact on establishing price ceilings, but nonetheless producers feel it's precisely this kind of precedent that could open the flood gates and send all the good intentions down the drain.

The price rumblings will be heard for some time to come. As the booking season progresses it'll become more and more of a vexing issue unless the networks and producers are successful in maintaining their ceiling and withstanding the agents' demands in the prevailing bullish market.

Amer. Tobacco Dumps Account Group on Its New Hit Parade Brand

American Tobacco Co. dumped the entire account group on its Hit Parade brand, forcing agency BBDO to make a complete overhaul on the filter brand's account group. Major changes in the advertising approach of the relatively new brand, big in both radio and video spot, are expected.

Company reportedly spent $8,000,000 in the last five months of 1956 alone to push the cig, which, in the same time, sold about 125,000,000 packs. This means an advertising expenditure of over five cents a pack and, it's understood, represents about 1,000,000 new smokers for Hit Parade.

American Tobacco would not reply to queries as to why the shakeup was precipitated. A BBDO source explained that it is customary to push a new product with more than a normal amount of advertising coin.

Len Carey becomes top of the Hit Parade account group as "management supervisor." Steve Bell was formerly account supervisor. He's being replaced by Elliott Plowe, who will report to Carey. Al Cuddiback replaces Bill Connor as tv supervisor for Hit Parade. Other changes were also made.

Larry Israel Quits Mpls. for Balto Job

Minneapolis, Aug. 6.

Larry Israel, who only a few months ago came on from Pittsburgh, Pa., to take over at KMGM-TV here as vice president-general manager, has resigned to go to WAAM-TV, Westinghouse station at Baltimore, Md., in the same capacities. Operations manager Dave Murray is taking over as acting general manager.

KMGM-TV, one of five Twin Cities video stations (including the educational KTCA-TV which starts broadcasting next month), was acquired last year by a Pittsburgh group that recently sold a sizeable interest to Metro. Latter's oldies and other pre-1948 theatre features comprise practically all of its programming. Station doesn't go on air until 5 p.m. daily.

Dallas—Gordon B. McLendon, prez of McLendon Investments Corp., has purchased KTBS, AM-FM, Shreveport, from Newton Wray, prez of KTBS, Inc., subject to FCC approval. Sales price was reported to be $200,000.



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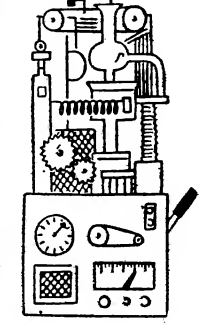
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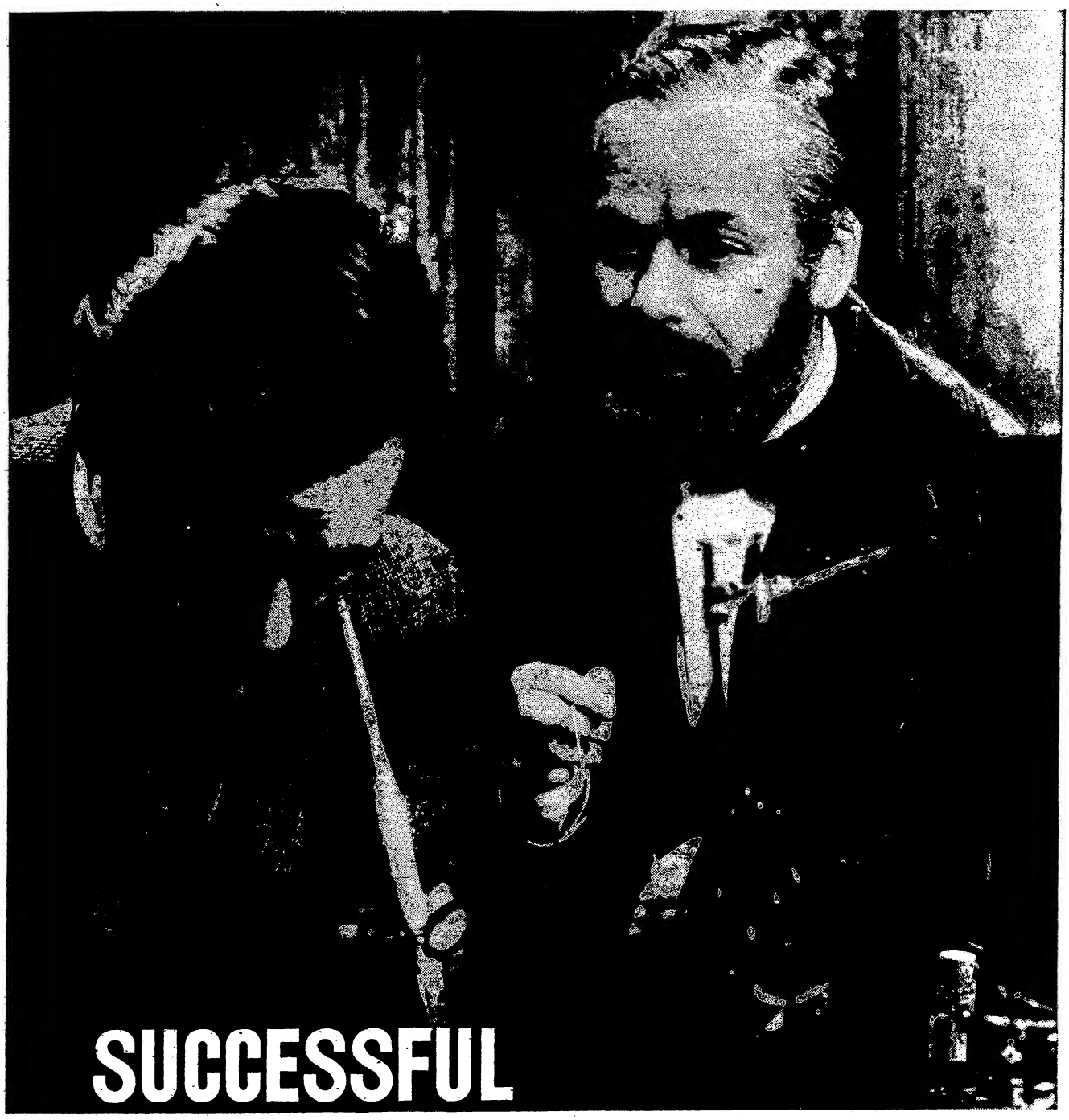
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"The Northwest's Leading Station"
EDWARD PETRY & COMPANY INC. NATIONAL REPRESENTATIVES



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One April weekend, Warner Bros.' "The Story of Louis Pasteur," with Paul Muni, was slated twice on WWLP, Springfield, Mass. Same program . . . same station . . . Saturday at 11 P.M., and again on Sunday at 2 P.M.

Results? On Saturday night the Academy Award winning Warner Bros. feature had a 30.5 Pulse, with a 63% share of audience—highest rating ever for a feature film in the time period. Sunday? A 15.0 rating—with 56% share of audience—again, the highest ever for a feature film in the Sunday afternoon period.

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TV-Radio Production Centres

IN NEW YORK CITY . . .

Sandra Nemser, reporter-researcher for CBS Radio's "Update," back from Mexico City, where she witnessed the earthquake . . . **Betty Ann Grove** vacationing from television to do "Finian's Rainbow" at Beverly, Mass. . . . **Tomi Romer** eschewing tv for a couple of weeks for a booking at the Starlight Theatre, Pawling, N.Y. . . . **Jessica James** cast in the current Philco tourer, "Philco's Valentine" . . . **Bennye Gatteys**, who did a rock 'n' roll teenager part on "Studio One" a couple of weeks ago, pulls a real switch by starring in "Romeo and Juliet" at the Fair Park Arena Theatre in Dallas Aug. 11-25. It's a visit home for her too.

Marion Young Taylor, known to radio audiences as Martha Deane, celebrated her 16th year in broadcasting this week . . . **Charles E. (Ned) Midgley Jr.**, manager of the media department, has been elected a v.p. of Ted Bates. Midgely joined the agency in 1950 after having been with CBS for nine years as sales service manager . . . **Studs Terkel**, radio and tv personality of Chicago, now conducting a jazz and folk music program on WFMT, has penned a book "Giants of Jazz," which will be published next month by Thomas Y. Crowell Co. . . . **Edward King** has been named staff director at the Metropolitan Educational Television Assn. His first assignment will be to direct "The Living Blackboard," daily educational series to be presented beginning in September over WPIX . . . "Television for Children" booklet reviewed elsewhere in the present issue will be distributed gratis to all tv stations via NABTB prexy **Harold Fellows**, ex-Bostonian as was **Solomon Agoos** by whose bequest some $15,000 a year is available for projects of the Foundation for Character Education. **Ralph Garry** of Boston U. School of Education prepared the booklet . . . When **Ed Wolf's** hardy perennial serial, "Hilltop House" went off the air suddenly coauthor **Lynn Stone** was in Paris. Last week when the serial was again cancelled co-author **Addie Richton** was in Bermuda. C'est la video . . . Having turned over his new stage play to his agent, **Elwood C. (Bill) Hoffman** is resuming television script-writing after a lull.

Actress **Martha Greenhouse** is appearing on the Westinghouse Summer Theatre Monday (12) on heels of a role on a recent U.S. Steel show . . . The 20th floor of the Mutual building is being completely taken over by the net, with WOR, WOR-TV, and RKO Teleradio offices shifted to other floors . . Kraft has picked up three more five-minute Mutual news shows . . . Ex light-heavyweight champ **Tommy Loughran**, now a Wall Street broker, in an article in Parade Magazine tossed verbal punches at **Red Skelton, Jackie Gleason, Peter Lind Hayes** and **Rocky Graziano** for creating impression that all fighters are punch-drunk stumblebums and are an object of funny ridicule . . . Know where Radio City is situated at 42d & Broadway? That's in Wichita 1, Kans., according to the KFBI letterhead which heralds this indie as "the pioneer voice of Kansas."

Mutual's "Reporters' Roundup" celebrates its seventh birthday Monday (12) by having Senator Estes Kefauver of Tennessee as its guest . . . **John Wingate** interviews singer **Ella Logan** on WABD's "Night Beat" tonight (Wed.) . . . WLIB, after giving Southern Senators a 15-minute block of time to answer proponents of civil rights legislation last Wednesday (31), replied with a station editorial favoring the Administration sponsored Civil Rights Bill . . . **Lee Meriweather**, Miss America 1955, subs for WCBS-TV weather gal **Carol Reed** for a fortnight beginning Aug. 19 when latter vacations . . . Suffering a severe burn on his arms in a summer stock accident, **Ronald Dawson** returned to New York last week and now steps into "Modern Romances" video cast . . . Batoner **Paul Taubman**, one of the busier musical directors on tv, does 17 half-hour tv shows a week: Once-weekly "Twenty-One," "High-Low" and three strips, "Tic-Tac-Dough," "Bride and Groom," "Edge of Night" . . . **Jose Iturbi** guesting on **Fleetwood's** WRCA "Music Through the Night" Monday (12) . . . **Shari Lewis** on week's vacation before starting her new "Hi Mom" WRCA-TV series on Thursday (15).

Bill Hanrahan and **Gene Hamilton** vice **Al Collins** last two week's of month while latter rests from his WRCA chores . . . Same station's program boss, **Steve White**, off for three-weeks at Point Lookout . . . **Walter Matthau, Audrey Christie** star in Aug. 11 "Alcoa Hour," play by **John Whedon** called "Trouble with Women" . . . **Joseph Bambara** becomes veep of electronics systems for CBS Labs . . . **Michael Strong** into upcoming femme lead on "Matinee Theatre" . . . "Suspicion" producer **Mort Abrahams** lined up a **Sarett Rudley** adaptation of **Gore Vidal's** "Judgment of Paris," another adaptation, by **Joseph Schrank** from **R. C. Sheriff's** "Home at 7," and an adaptation by **Leo Davis** of a short story, "The Unstoppable Man" . . . WNJR sports chief **Jocko Maxwell** returns to his local slot Aug. 20 after vacationing . . . **Harriet Menken**, radio-columnist on the erstwhile New York World and later syndicated by Hearst, is quizzing stars, reviewing plays and generally chatting things theatrical Mondays over WEVD . . . **Chick Hearn** and **Jim Gibbons** to "commentate" L.A. Times Charity grid game Friday (16) . . . Singer **Judy Lynn** joined "Big Payoff" regulars this week . . . **Tom Donovan**, "Studio One" staff director, directing **Art Carney's** rendition of "Harvey" at Ivoryton, Comm., the next three weeks . . . **Keith Dare**, from Katz agency, joins American Broadcasting Network sales . . . **Ricardo Montalban** into Tex and Jinx tv show today (Wed.) . . . **Tammy Grimes** to play lead in "Kraft Theatre" "Sextuplets" tonight (Wed.) . . . **Farley Granger** stars in "Circle of Fear," on Kraft Wednesday (14), along with **Don Dubbins, Lee Remick** and **Sylvia Sidney** . . . **Daniel Petrie** inked to direct CBS-TV Oct. 28 "Prince and Pauper" special . . . **Monte Lang** to announcing staff of WPAC, Patchogue, L.I. . . . WMGM's **Big Joe Rosenfield** celebrates fourth anni on "Happiness Exchange" tonight (Wed.).

IN LONDON . . .

The "Dragnet" series notches its hundredth appearance on commercial tv, Aug. 13 . . .Comedian **Max Wall** has been inked by **Jack Hylton** for a series of 30-minute shows to be presented by Associated Rediffusion fortnightly from Sept. 16 . . . **Shirley Bassey** topped the bill of Saturday's (3) Associated TeleVision airing of "Val Parnell's Saturday Spectacular." Also on the show was the Duke of Bedford . . . Anthony Havelock-Allen will introduce a selection of pictures entered from all over the world for the Edinburgh Film Festival on BBC-TV, Aug. 16 . . . A new thriller serial based on **Eric Ambler's** novel "The Schirmer Inheritance," was networked by Associated TeleVision from ABC-TV's Birmingham studios for the first time on Sat. (3) . . . BBC-TV will air an excerpt from "Silver Wedding," the comedy starring **Evelyn Laye** at the Cambridge Theatre, Aug. 12 . . .**Luise Rainer** offered femme lead in BBC-TV production of Tolstoy's "The Kreutzer Sonata."

IN HOLLYWOOD . . .

Lou Costello has three more guest shots coming up with **Steve Allen** to give him a year's total of six. He's soloing now that **Bud Abbott** is in practical retirement on his ranch . . . **Johnny Carson** settled his contract with CBS-TV and will venture on his own. He did two series for the web but the writers just couldn't "find" him . . . **Freddy Roberts**, one of Europe's top romantic heavies, settling in Hollywood and letting **Paul Kohner** call the turns . . . **Walter Winchell** filmed three of his "file" shows and has yet to remove his hat . . . Agencies are crowding each other to land the radio rights for the Coast games of the Giants and Dodgers next season . . . **Jack Foreman** was CBS-TV choice for new post of film production operations manager. His aides will be **James Starkey** and **Robert O'Neill** . . . **Mike Wallace** was to have pitched his ABC-TV show here for two weeks and unaccountably cancelled. One of his subjects was to have been **Lili St. Cyr**, the Coast's "Lady Peel" . . . **Fred Wile** and **Pat Weaver** headed east after a series of confabs with the Kaiser people in Oakland . . . **Paul Coates** will follow the news on KTTV with his own commentary and interviews with the principals . . . **Berne Tabakin** named veepee in charge of the western division of National Television Associates.

IN CHICAGO . . .

Norman Ross takes over WBKB's "A.M. In Chicago" on Aug. 12 when comic **Paul Gray** goes back on the cabaret circuit . . . WTTW's five-fold power boost, to 275,000 watts, slated to be effected on Sept. 3 . . . WMAQ's **Louis Roen** narrating "**Galerie Vivante**," a program of **tableaus** at Ravinia Park on Aug. 15-17 . . . **Eve Kiely** and **Robert T. Long** have joined Geoffrey Wade **ad shop as account exec and tv writer**, respectively, on the Alberto-Culver (VO-5 **Hair Dressing**) **account** . . . **Henry T. Sjogren**, asst. general manager of the NBC o&o's here, **vacationing** on the Great Lakes with **his family on their 30-foot cutter, the Hula-Kai** . . . WBKB shifting **Ruth Jamison, Jack Mabley** and "Here's Geraldine" to earlier time-slots this week to accommodate the ABC net's new "American Bandstand," Philadelphia origination . . . WBBM-TV's **Ray Rayner appearing** tonight (Wed.) at Cicero Centennial Celebration Teenage Street Dance . . . **Norman Barry** to be commentator at a fashion show in Evanston, Aug. 29 . . . **Bernie Saber**, Kling Studios musical director, in New York this week for recordings.

IN SAN FRANCISCO . . .

Bill Shaw, KSFO boss, says business is up 53% over a year ago, admits the Golden West Broadcasters' Frisco outlet is "one of a half dozen" rad › stations which would like to glom onto the Giants' broadcasts rights when the National League club winds its way westward. Big stumbling block, of course, is the price—and the whole big league-Skiatron deal is tangled in such a miasma of verbiage that no one can yet sit down with pencil and paper and figure out what might be a proper price for radio rights. Deal, however, is looking more and more solid . . . Charley Stern, busy with his new weekly quarter-hour "World of Jazz" on KRON-TV, and his two-hour KGO radio show—the KGO show's format now includes live-audience previews of new records, with the audience deciding "pop" or "flop," a la Peter Potter . . . **Y. A. Tittle**, the grid 49er quarterback, signed for thrice-weekly sportscasts from KYA. KPIX is going all-out on the sixth tv anniversary of Captain Fortune (**Pete Abbenheim**), who'll rate a Chinatown parade, among other things, Aug. 23.

ALL TEN
OF THE
TOP TEN
PLUS
24 of the
TOP 25
ON
WSAZ-TV

In the June 1957 ARB survey of the 110 county area served by Huntington Charleston television . . .

WSAZ-TV PROGRAMS ARE WAY OUT IN FRONT

1 THE FORD SHOW
2 THE PERRY COMO SHOW
3 YOUR HIT PARADE
4 THE LORETTA YOUNG SHOW
5 THE CHEVY SHOW
6 THE PEOPLE'S CHOICE
7 FATHER KNOWS BEST
8 THE STEVE ALLEN SHOW
9 TWENTY ONE
10 THIS IS YOUR LIFE



HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ Huntington & WKAZ, Charleston
LAWRENCE H ROGERS, PRESIDENT
Represented by The Katz Agency

Troy WTRY Sale Brings $1,400,000

Albany, Aug. 6.

WTRY, in Troy, which hit the jackpot with a music and news format following its purchase in 1955 by a New England group of which Ken Cooper and Mowry Lowe were the moving spirits, has been sold for a reported $1,400,000 to Donald W. Kops and Victor W. Knauth, operators of WAVE in New Haven. Transaction is subject to FCC approval.

Kops and Knauth made the buy from Tri-City Radio Co. whose principals, aside from Cooper and Lowe, are Robert T. Engles and C. George Taylor.

Operating for the past year on a 24-hour schedule and via 980 kilocycles, WTRY was established in 1940 by Col. Harry C. Wilder, of Syracuse. It had an ABC affiliation for a time, later was a longtime CBS outlet.

As an independent operation, it achieved spectacular ratings and coined money under the Cooper-Lowe direction.

Kops said that "We are very impressed by the deep roots and prominent position WTRY has in the lives of the people in Troy, Albany and Schenectady. We are committed to maintaining and strengthening these ties."

Current policies and staff will be continued, with emphasis on "community service," Kops added.

WOI-TV's 'Hey, Look'

Des Moines, Aug. 6.

WOI-TV, in nearby Ames, had lost a lot of audience ground when the Des Moines NBC and CBS affiliates began, but is now back up there in the struggle for first place. The Iowa State College commercial and educational tv station placed five network (ABC) shows in the Des Moines area top 10 and also five syndicated shows in that category's top 10 in a special ARB rating for June.

WHO came on the air in 1954, four years after WOI, and took the NBC affiliation in tv. KRNT, in 1955, became the CBS-TV affiliate.

Motorola's 11% Net Hike

Chicago, Aug. 6.

Motorola Inc. reports an 11% increase in net earnings for the first six months of this year over the same period in 1956. First half profits totaled $3,409,788, or $1.76 a share, this year. Second quarter earnings, averaging 66c a share, is a company record for the period.

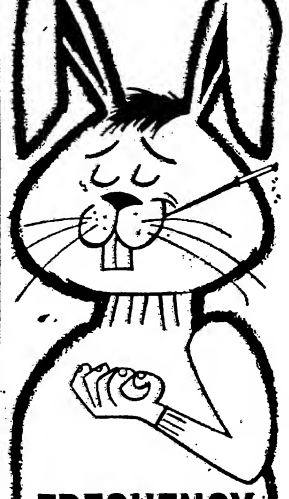
Sales for the first half totaled $105,666,759.

NBC's Radio Story: Onward & Upward

Sponsored hours on NBC Radio are continuing in an upward spiral. Network reported for the first week of July seven-day total of 32 hours and 25 minutes of paid time against CBS' 25 hours and 48 minutes and now has a weekly (end of July-beginning of August) total of 37 hours and five minutes opposed to CBS' 24 hours and 58 minutes.

New NBC lead over CBS in sponsored time is 12 hours and seven minutes or 48.5%. More significant, in measuring the tide of NBC sponsorships, is its report that the web is 100% better in sold time than it was exactly a year earlier.

In January, CBS had 25 hours and three minutes of network airtime sold, while NBC sold the same week 14 hours and 55 minutes. From then til now, NBC points out, the "competetive swing" in sold radio network time has been 22 hours and 13 minutes in NBC's favor.



FREQUENCY

There are all kinds, but the kind that really stirs the heart of Al Terrence is the **sales frequency** that boosted his annual carpeting sales volume from $200,000 to $3 million in four short years.

KTTV's part in this growth is a matter of record... Al's record...

Al asks each new customer what brought him to the Al Terrence Carpet Company, and more than two-thirds cite Paul Coates' **Confidential File** and KTTV.

There's much more to the story. Just ask Al Terrence...

Better yet, ask your KTTV sales rep for the full KTTV story on **frequency**..

KTTV
Los Angeles Times-MGM Television
Represented nationally by BLAIR-TV

"AFRICAN QUEEN"
Starring Humphrey Bogart—in the role for which he won the best-actor-of-the-year Oscar in

1952



"MOULIN ROUGE"
Stars José Ferrer, Academy Award Winner for the best motion picture of

1953



"SUDDENLY"
Starring Frank Sinatra . . . the motion picture that was cited as one of the year's best in

1954



"PURPLE PLAIN"
Starring Gregory Peck, the adventure picture that won such wide acclaim in

1955



and more Class A films of the same calibre . . . starring, among others GARY COOPER, JOHN WAYNE, TONY CURTIS, GINA LOLLOBRIGIDA.



movies are better, than ever..

and newer

on WCAU-TV, Philadelphia



Monday Night, September 9th, on "Million Dollar Movie," WCAU-TV kicks off a series of the greatest number of post 1952 pictures ever released for television. And it's an exclusive!

Yes sir! With but ONE exception* these films were made in 1952 OR LATER.

Included are Oscar-winning films, others in which the stars won Oscars for their performances, and some of Hollywood's most successful box-office hits.

The impact of this sensational new series . . . backed by the biggest, most spectacular promotion ever aimed at the vast Philadelphia television audience . . . is sure to send ratings soaring.

The success of advertisers wise enough to buy into this tremendous promotion is assured. But, the time to act is NOW! Contact:



WCAU-TV

CHANNEL 10 · CBS IN PHILADELPHIA

Represented by CBS-TV SPOT SALES

WCAU-TV ranks *first* in Philadelphia with syndicated film shows. Among the new arrivals, available for sponsorship:

THE GREY GHOST
HARBOR COMMAND
FRONTIER DOCTOR
JUNGLE JIM

*the exception: John Wayne in one of his greatest box-office successes, "Red River."

Lotsa CBS-TV Specs

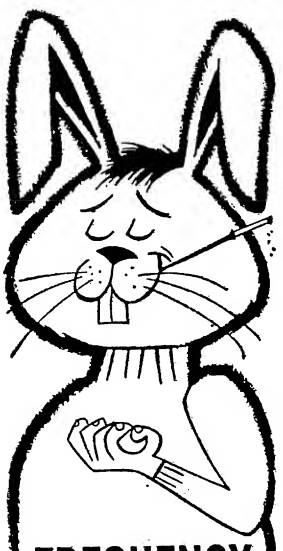
Continued from page 25

every time slot. But apart from the arithmetical limitations involved, there's the matter of product conflicts, so that Thursday, for example, is ruled out as a spec night for any automaker other than Chrysler, which has the 8:30-9:30 period tied up with "Climax" and "Shower of Stars." As of the moment, the CBS-TV schedule is so tight that the web had to let the four Bell Telephone science specials move to NBC because room couldn't be found in the schedule.

There's also the philosophical consideration in terms of the theories of program continuity. The "scatter" schedule of preemptions is a must, since the network believes any regular preemption arrangement hurts the web's regular programming. Beyond this, too many specs, even on a scatter basis, cou'd be harmful. Final point, related to the basic one of quality, is the fact that CBS itself will produce only five of this season's lineup, with the web's programming operation firmly believing that a property has to be really extraordinary to rate as a spectacular.

With these cautions, the network still has an alltime high at hand, comprising 10 90-minute duPont specials (four to be produced by the network); five 60-minute Lucille Ball-Desi Arnaz specs for Ford (which Desilu will produce); five Lowell Thomas hour specials for Delco and United Motors; a repeat Christmas-time showing of "Wizard of Oz," still unsold; the Bing Crosby-Frank Sinatra spec for Edsel; and a 90-minute Leland Hayward year-end 90-minuter to be produced by the web and not yet sponsored. Besides these, Prudential will do four one-hour specials in its "Twentieth Century" Sunday series, preempting two half-hours on either side of its 6:30 period; and Monsanto Chemical will sponsor four "Conquest" one-hour science specials in the Sunday 5 to 6 period.

Hylan points out that there's no money to be made from the specs another key factor in the basic ground rule that the show has to be better than those it replaces. Certainly there's no money to be made from production, even in the five shows the network itself produces. As for time, the spec charge just about balances out against the coin lost from preemptions. A 90-minute spec sponsor is charged 160% of the hour rate, vs. a total of 180% for the three half-hour sponsors preempted. But the half-hour sponsors have discounts, so that if the spec advertiser is truly a one-shotter the web may make a little cases, the spec advertiser has other money. If, as in most of the exposure on the web, he's discounted on the spec charges and the revenue is just about balanced by the loss due to preemptions.



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KTTV
Los Angeles Times-MGM Television
Represented nationally by BLAIR-TV

Mankowitz

Continued from page 28

four great powers in the same part of the world and caused the earth to tilt from its axis. As a result, Great Britain becomes a tropical island. The program will discuss the effect of this development on the accepted British way of life. Next will follow a program entitled "White Golliwog," which, by developing the idea of a white minority in Britain, will, in an inverse manner, discuss the color problem. Another of the six subjects, "Jersey Oil," will be based on the assumption that natural reserves of oil are discovered in the Channel Islands, leading to conflict between Britain and France. The Channel Isles are, of course, half way between the two countries.

About one-third of each of the programs will be pre-filmed material and, in the main, talent names will be secondary to editorial content. That, however, will not rule out the use of star personalities where justified.

Other off-beat projects are under discussion, but so far they're all in the talking stage. As in the case of the "Couldn't Happen" series, any additional ventures will contain the free-hand clause.

ARB's N.Y. Study

Continued from page 27

considered fairly good feature nights, the "Late Show" on Fridays scores a high 16.1 during the regular week of June 1 to 7. But what happens to the ratings during the non-regular period, when other than the top ones are telecast? The Friday "Late Show" ratings dip to an average of 10.1 for the four-week period and plummet still further when the high regular rating is not averaged in, putting the ratings at 8.1 for the three week period. An 8.1 rating, though, remains pretty good for the off-hour late time period, and its to the credit of the "Late Show" that on Saturday and Sundays the ratings show a high degree of consistency, with some 15-minute periods drawing a higher average four-week rating than the regular one-week figure.

But the see-saw feature rating status of the "Late Show" is markedly evident on Mondays, and to some degree Wednesdays and Thursdays. A similar see-saw situation holds true for "Movie Four" on Sunday nights on WRCA-TV, and for WPIX's "Premiere Performance" Saturday nights.

In contrast to the features, with their ups and downs during rating and non-rating weeks, telefilm series on the whole remain fairly stable ratingwise, although ratings of many telefilms, especially in the New York market, with WCBS and WRCA playing dominant roles, being below those achieved by features, even during non-rating weeks.

FCC—Pay-TV

Continued from page 24

influence the Commission's decision with respect to on-the-air tollvision is a question being suggested here more and more frequently as time for the Bartlesville, Okla., closed circuit operation of "Telemovies" approaches. Some of the parties in the subscription proceedings have insisted that the Bartlesville and similar developments will supply most of the information the Commission needs to decide whether subscription should be authorized and that tests therefore are unnecessary. CBS has urged the Commission to forego subscription at least until it can evaluate developments in wire.

The Bartlesville project is due to begin before the Commission's Sept. 17 meeting. By that time, also, the projected moves of the Brooklyn Dodgers to Los Angeles and the New York Giants to San Francisco should be firmed up and the agreements between the club owners and Matty Fox of Skiatron TV Inc. to televise the games next season on closed circuit subscription should be taken out of "escrow." What effect this may have on Commission thinking only time will tell.

Foreign TV Reviews

Continued from page 34

hit songs throughout the years, with costumes to match. They opened with "Don't Go Down the Mine Daddy," and followed up with "My Baby Don't Love Me No More," "If I Had a Talking Picture of You," "Roll Out the Barrel," and "Around the World." The routine's an old one, but was pleasantly performed, with good harmonies. Comedian Arthur Haynes is a tv natural ,and can make even the corniest gags sound funny. He has a warm personality and knows how to win an audience. The "Strike It Lucky" item, was conducted by Carroll Levis, who's had plenty of experience in handling this type of show. For the artist voted top talent at the end of the knock out rounds, there's a prize of $2,800. It's a pleasing spot in the program but does not compare with "Beat the Clock," as the final result is just a show within a show.

The Gimma Boys, high powered acro troupe of five boys and a girl, gave out with a snappy, exciting routine full of new stunts, and the Malcolm Goddard Dancers ably executed some good dances. Production was good, with some unusual camera angles also worked in. *Bary.*

CONFIDENZE MUSICALI
With Teddy Reno, guests
Director: Antonello Falqui
20 Mins., Mon., 9:15 p.m.
RAI-TV from Rome

Leisurely paced show has been rapidly gaining in popularity since its recent start, with Teddy Reno's easygoing manner a welcome change from the usually more frantic European emceeing norm. Star has had stateside nitery experience, which shows, and thus is able to round out his excellent voice—which he projects like a native in several languages—with an ingratiating hosting stint. His new "Italian Calypso" rendering looks a likely trend-setting winner here.

Show allows for several songs, properly varied among Italo pops and foreign, including new stateside tunes, plus one or two weekly guest stars. Show caught spotlighted Kim Novak during her Rome visit, and she turned out to be one of the most decorative persons seen on local video in some time, projecting well on the personality side as well, even as translated by the multi-lingual Reno. Hollywood choreographer Hermes Pan appeared with her, adding to a favorable impression of the Yank-Italian axis here.

Of all the Yank-inspired local televisions, even including the various quizzes, etc., Teddy Reno's 20-minute stanza is undoubtedly, because of the showbiz savvy which shines through, the closest to the stateside manner. Reno himself is ready for American stage nitery or television work any day—or as soon as he can free himself from his many local commitments. *Hawk.*

TV Followup Comment

Continued from page 34

former is elsewhere engaged in doing. Apart from the routine plugging the title singer did for his own RCA platters, there were Joey Adams with a long, though not unfunny, plug for his tome, "Cindy and I"; Elaine Malbin, through a corporate tieup, for the travelling NBC Opera; Rosemarie, the onetime child star, pushing her new Mercury disk, "Chenaluna Rock 'n' Roll," which turned out to be a cosi cosa arrangement of what was once a nice sentimental song.

The one time in the course of the 8 to 9 p.m. course when a larger-than-life production number would have helped was in the appearance of pianist Frankie Carle. Carle, pleasant in two numbers, was left almost entirely to his own devices as a tv performer. Nothing, either original or diverting, was added visually to help the sound.

Teamed again with Adams was Al Kelly. The standup comedian and the double-talker were entertaining, even with some of nitery circuit's oldest jokes. Soprano Malbin, one of the more photogenic femmes of the genre, did okay with "Un Bel Di."

On the whole, this was a rewarding show; values were generally on a par with those of Como during the winter. Rounding out the scene were The Maxwells, two really terrific vaude acrobats whose muscles are helped no end by their funny slow-motion style. *Art.*

Ed Sullivan Show

The vaudeo layout last Sunday (4), with Dan Dailey subbing for the second and final week for vacationing Ed Sullivan, failed to register a sustaining impact. Individually some of the acts came off very well, but overall impression left something to be desired.

Pace wasn't helped by some of the headliners. Heavyweight champion Patterson who came on stage was inarticulate. His talents apparently are strictly ringside. But his bow and that of other sports figures, including Cleveland pitcher Herb Score, probably met the look-see demands of the fans. Also on hand were Ted Williams, with a pitch for the Jimmy Fund children's cancer campaign, referee Rube Goldstein and the defeated heavyweight contender Hurricane Jackson. Another headliner was Venetia Stevenson, voted by Popular Photography mag as the most photogenic girl in the world. Her's was just a chitchat bit.

After watching subbing Dan Dailey for two weeks, conviction is strengthened that he's a good song and dance man for tv. Two of his numbers, the opening "You Were Meant for Me" and the closing "Tea for Two" were good video fare, somewhat on the old fashioned side, but entertaining nostalgia. As emcee, he would be better if he would not plead so vigorously for mitting.

The Kirby Stone Four lent some humor with their singing and shenanningans. Jay Lawrence showed himself to be a comedian with style and cleverness in his fight number. For the teenagers, disk favs Frankie Lyman and the Everly Bros. performed ably. Highbrows were treated to an operatic score by Cesare Valletti. Chicato & Johnson were winning and graceful in their acrobatic stint. The All-American Chorus from Denver lacked the zip to sustain them through their medley of tunes. *Horo.*

Canada Sponsors

Continued from page 29

McGall says these are still "in negotiation." Renewed this fall for CBC-TV coverage are "Cross-Canada Hit Parade;" "Juliette," singing star series; "CBC Folio," a drama series; "Citizen's Forum," "Junior Magazine," "Perspective" and "The Plouffe Family." Among American weekly programs definitely returning this fall over the CBC-TV network (sometimes with Canadian sponsors or American tab-grabbers who have Canadian headquarters here) are "The Perry Como Show," "Father Knows Best," "Burns & Allen Show," "December Bride," "You Are There" and "Stories of John Nesbitt."

Atlanta — Holt Gewinner Jr., after two years as media director for Day, Harris, Hargrett & Weinstein here, returns to WSB Radio as national sales promotion director. He first joined station in radio sales in 1951.

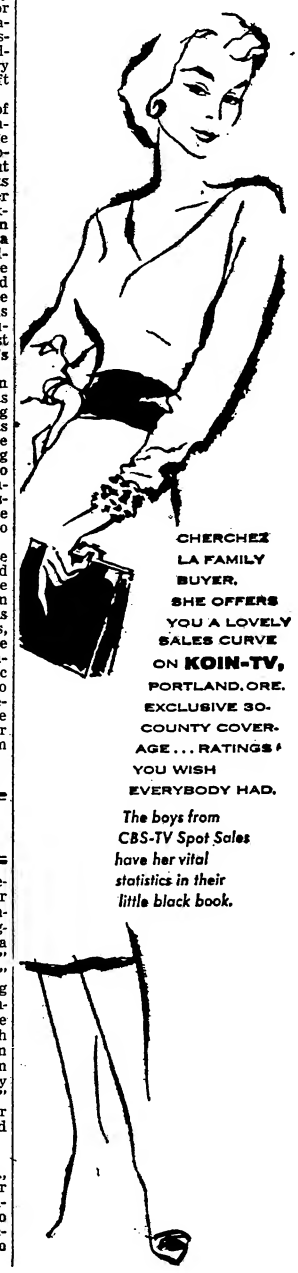
Ted Husing Back In Active Service, Signs To Cover CBS Sports

Ted Husing is returning to the active list. The veteran radio sportsgabber and disk jockey was given a contract by CBS this week to broadcast special color on network sports coverage.

Husing, who in 1956 was operated on for brain tumor, will mostly work for CBS Radio, doing background on all sports, though the contract is with both CBS Radio and CBS-TV so it is held possible he will eventually do tv shows as well.

Eyesight of the 55-year-old broadcaster, almost completely destroyed after the operation, has improved, network said. Belief was held by the web that Husing may eventually return to doing play-by-play. His first assignment has not been picked.

Husing, who is still in Pasadena, Cal., where he has been recuperating, was guest of honor at a testimonial dinner last February. It was given by the N.Y. Sports Broadcasters Assn. Pact with Husing is understood to have been made through CBS Radio's executive sports producer James Dolan.



From WHDH 50,000 WATTS—BOSTON

Congratulations...

To those stations selected
by Life Magazine for
inclusion in "Radio's New Riches"–
July 22, 1957 issue – and to all
other stations whose
imagination and showmanship
have created a new and
powerful era in radio.

WHDH is proud to have
its vitality recognized –
a vitality it intends to
continue injecting into all
its future operations.

WHDH

50,000 WATTS * BOSTON

REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

Jocks, Jukes and Disks

By MIKE GROSS

Les Paul - Mary Ford: (Capitol). "STROLLIN' BLUES" (Montclare†) is a nifty rhythmic blues item that should bring Les Paul & Mary Ford back into bestseller prominence. "I DON'T WANT YOU NO MORE" (Iris-Trojan†) has a pleasing folk ballad quality that'll attract plenty of attention.

Micki Marlo: (ABC-Paramount). "WHAT YOU'VE DONE TO ME" (Gil†) is fashioned in the rockabilly groove for solid spinning chances. Micki Marlo's swinging style gets an important assist from Paul Anka's vocal collaboration. "THAT'S RIGHT" (Weiss & Barry, Piamco†) is a swinging item with a vibrant vocal.

Rosemary Clooney (Columbia): "YOU CAN'T LOSE THE BLUES WITH COLORS" (Berlin*), a new Irving Berlin ballad with a solid beat in the contemporary groove and interesting lyric idea, makes topflight material for Rosemary Clooney. Could go all the way. "THAT'S HOW IT IS" (Roger*) is a neat rhythm ballad.

Rita Raines: (Cadence). "SLEEPY SUNDAY AFTERNOON" (Stereo†), a cute item which Rita Raines builds into a payoff potential on all spinning levels. "I TOLD A STRANGER" (Harper House†) gives the thrush a ballad showcasing for fair results.

Sue Rainey: (Capitol). "THE CARELESS YEARS" (Daywin†) is a slow and sentimentally effective ballad that should come through for a big spinning play. "WHAT'S THE GOOD WORD, MR. BLUEBIRD" (Bourne*), a rockin' treatment of the evergreen.

Jo Stafford-Vic Damone: (Columbia). "GOOD NITE" (Sun Valley†) sets the duo in a pleasing ballad setting that they deliver for top listening appeal. "SILENCE IS GOLDEN" (E. H. Morris*) is turned into an attractive shellac entry by their harmony blending.

David Houston: (RCA Victor). "I'LL FOLLOW YOU" (Towne*), an attractive ballad that gets added values from David Houston's slick balladeering. "THE TEENAGE FRANKIE AND JOHNNIE" (Trinity†), the classic "Frankie and Johnnie" gets a juve peg for juke action.

Karen Chandler: (Decca). "TELL ME MORE" (Maple Leaf†), a charming rhythm ballad that could grow nicely on the spinning circuit. "MY HEART SINGS" (Leeds*), a fresh handling of the oldie with a rockin' piano backing for juke appeal.

Martha Lou Harp: (Prep). "JUST A CLOSER WALK WITH THEE" (Ardmore*), a gospel grooved item that gets and effective and moving vocal treatment. "BY THE BEND IN THE RIVER" (G. Schirmer*) puts the thrush in a western setting and she builds it for top values.

Fay Summers: (Port). "HANGIN' AROUND" (Benell†) shows of newcomer Fay Summers in a style reminiscent of Dinah Washington but she's got enough on her own to come up strong. "I CAN SEE THROUGH YOU" (Benell†) points up her effective rockin' ballad technique.

Chris Hamilton: (London). "FASCINATION" (Southern*), this organ workover adds to the growing list of instrumental versions of "Fascination" and should get a good share of the play. "OPUS NO. 1" (Embassy†) gets another hot ride via Hamilton's organ solo interpretation.

The Cookies: (Josie). "HIPPY-DIPPY-DADDY" (P.N.P.†) is a high flying swinger that'll go place with the juke trade. "KING OF HEARTS" (Benell†), one of those familiarly grooved rock 'n' roll affairs.

Murray Arnold Quartet: (MGM). "MOONLIGHT" (Mills*) is melodic and rhythmic and has a good chance as an instrumental stepout. "MARTINIQUE" (Mills*), this trip features Murray Arnold's piano in a chile tempo.

Eileen Barton: (Epic). "GOODNIGHT MY LOVE" (Robbins*) will get a new spinning ride because of Eileen Barton's appealing updated treatment. "EVERYBODY'S BUDDY" (Knollwood*) has the musical pep that the thrush handles so well.

Nick Noble: (Mercury). "MOONLIGHT SWIM" (Hill & Range†), a lighthearted seasonal song which should attract the deejay spins. "LUCY LOU" (Abbott†), a modern tempoed version of the "Frere Jacques" melodic line.

Leny Eversong: (Coral). "AUTUMN CONCERTO" (Symphony House*), an impressive ballad heightened by Leny Eversong's power-packed pipes. "ST. LOUIS BLUES" (Handy Bros.*), a worthwhile addition to the long string of interpretations of this classic.

The Jones Boys: (Liberty). "GOOD NIGHT" (Sun Valley†), a nifty vocal combo treatment of an appealing ballad. "OUT OF MY DREAMS" (Williamson*), a delightful reading of the Rodgers & Hammerstein tune out of "Oklahoma."

Herb Jeffries: (RCA Victor). "SWEET LEILANI" (Joy*) sets Herb Jeffries in a swinging mood along the Hawaiian music comeback trail. "SING TO ME" (UVP*) has Jeffries swinging out with an okay beat for juke tastes.

Charlie Fuqua's Ink Spots: (Verve). "DARLING, DON'T CRY" (Bourne*) showcases a fine harmony style on a ballad with a distinctive rhythm beat. "YOU NAME IT" (Hallmark*) is an okay ballad effort.

Sam (The Man) Taylor: (MGM). "A TOUCH OF THE BLUES" (Roger*), a solid sax sendoff to an interesting blues item. "TANGANYIKA" (Demo Recordings*) has a latino style that terpers like to toy with.

Lee Lamar: (Era). "TEENAGE PEDAL PUSHERS" (Chadwick*), an instrumental with a beat for juke appeal. "SOPHIA" (Thunderbird*) is a colorful instrumental that will win over deejay programmers.

Best Bets

LES PAUL-MARY FORD (*Capitol*)	**STROLLIN' BLUES** / *I Don't Want You No More*
MICKI MARLO (*ABC-Paramount*)	**WHAT YOU'VE DONE TO ME** / *That's Right*
ROSEMARY CLOONEY (*Columbia*)	**YOU CAN'T LOSE THE BLUES WITH COLORS** / *That's How It Is*
RITA RAINES (*Cadence*)	**SLEEPY SUNDAY AFTERNOON** / *I Told a Stranger*
SUE RAINEY (*Capitol*)	**THE CARELESS YEARS** / *What's the Good Word, Mr. Bluebird*



LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

British Pop Reviews

Johnny Worth (Columbia): "LETS GO" (B. F. Wood) is one out of the big beat locker, with singer's virile vocalizing set off by the rocking Geoff Lock orch. "JUST BECAUSE" (Sherwin) shows Worth throbbing a la Johnnie Ray, but with enough of his own style to make him a good prospect.

Ronnie Hilton (HMV): "THE MIRACLE OF LOVE" (Berry) from the film "Miracle in Soho," is so-so. Despite Hilton's customary topnotch performance. "WONDERFUL WONDERFUL" (Leeds) suffers from over-relaxed performances by singer and orchestra.

Duchess of Bedford (HMV): "LUCK'S IN LOVE WITH YOU" and "I'M IN LOVE" (Chappell) showcases another in the list of titled artists though, this Duchess is the genuine article. Disk is a gimmick to garner royalties for old people's charity.

Michael O'Duffy (Nixa): "SLATTERY'S MOUNTED FUT" (Keith Prowse) tells the amusing saga of 24 Irishmen out on the spree to a rousing march tempo. "COME BACK PADDY REILLY" (Keith Prowse), another piece of traditional Eirana, is suited to O'Duffy's smooth tenor voice.

Ted Heath Orch (Decca): "SHISHKEBAB" (Good), otherwise known as "Harem Dance," never gets going long enough to swing in the best Heath tradition. On the other hand, "HEADING NORTH" (Good), after a gentle piano intro, is much more in the beat bracket. *Pip.*

Richard Maltby orch playing Salt Air Ballroom in Salt Lake City, Aug. 7-17.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Mantovani	Film Encores	London
2.	My Fair Lady	Original Cast	Columbia
3.	Around World 80 Days	Sound Track	Decca
4.	Polly Bergen	Bergen Sings Morgan	Columbia
5.	Bells Are Ringing	Original Cast	Columbia
6.	Harry Belafonte	Evening With Belafonte	RCA Victor
7.	Frank Sinatra	A Swingin' Affair	Capitol
8.	Mantovani	Great Operatic Arias	London
9.	Nat King Cole	Love Is The Thing	Capitol
10.	The Platters	Volume 2	Mercury
11.	Ella Fitzgerald	Sings Cole Porter	Verve
12.	Sammy Davis Jr.	Here's Lookin' At You	Decca
13.	Sarah Vaughan	Sings Gershwin	Mercury
14.	The Weavers	At Carnegie Hall	Vanguard
15.	Tommy Sands	Steady Date	Capitol
16.	Shelly Manne	My Fair Lady	Contemporary
17.	New Girl In Town	Original Cast	RCA Victor
18.	Eydie Gorme	Eydie Gorme	ABC-Paramount
19.	Li'l Abner	Original Cast	Columbia
20.	Lester Lanin	Dance To The Music	Epic

Album Reviews

Johnny Mathis: "Wonderful, Wonderful" (Columbia). Johnny Mathis came to the disk front this year with his slice of "Wonderful, Wonderful." Although the tune isn't included in this package, it's an apt title. Mathis is a careful crooner who gets the most out of lyric values. He belts a slick rhythm beat in "Too Close for Comfort" and "That Old Black Magic" and hits the right mood with such nifty ballads as "All Through the Night" and "In the Wee Small Hours in the Evening."

Sammy Davis Jr.-Carmen McRae: "Boy Meets Girl" (Decca). Pairing of Sammy Davis Jr. and Carmen McRae adds up to a disk delight. They work together with ease and charm packing plenty of exuberance and spirit en route. Disk kicks off in high gear with "Happy to Make Your Acquaintance," from Frank Loesser's "Most Happy Fella," and never lets up. It's a solid commercial package.

Barbara Lea: "Lea In Love" (Prestige). Barbara Lea is winning an important niche in the school of jazz canaries and this set will help her cause. Although the peg for the package is on the love theme, there's enough variety and change of pace to make it interesting and highly listenable throughout. Some of the oldies have received plenty of wax coverage but in Miss Lea's hands, they become fresh and attractive again. And as far as the less familiar items, such as "Will I Find Love Today?" and "Sleep Peaceful, Mr. Used To Be," she gives them a good start in the album sweepstakes.

Bill Snyder Orch: "The Follies Girl" (Decca). In conception this a show-wise set. The peg is the recapping of hits from the "Ziegfeld Follies" from 1907 to '27. (There are two exceptions: "You Stepped Out of A Dream" from Metro's "Ziegfeld Girl" in 1941 and "M-I-S-S-I-S-S-I-P-P-I?" which was introduced in 1916 by Frances Williams, who appeared in the "Follies" of that year.) There's plenty of savvy in the Bill Snyder execution, too, but the nostalgia could have been played to the hilt with the addition of vocals.

Ronnie Binge Orch: "Girl Of My Dreams" (RCA Victor). Chalk this up as another likeable addition to the mood music shelf. As the title suggests, the tunes are in the dreamy groove, rich, langorous and easy on the ear. Ronnie Binge sets 'em all up in gentle tempo.

The Norman Luboff Choir: "Songs of the Sea" (Columbia). The standout choral work of the Norman Luboff Choir gets a handsome showcasing in this package of 14 sea-chantys. It should do as well commercially as the group's previous "Songs of the West." The same ingredients are in this set. It's tasty and harmonious and the melodies are classic. Nobody will go wrong on this one.

Lionel Hampton: "Hamp's Big Four" (Verve). The "Big Four" here are Lionel Hampton, vibes; Oscar Peterson, piano; Ray Brown, bass, and Buddy Rich, drums. It's a combo that's hard to beat and it's swinging jazz at its best. On this "Big Four's" agenda are "That Old Black Magic," "Blues For Norman," "It's A Blue World," "When The Saints Go Marching In" and "Midnight Sun."

Alfredo Mendez: "Fiesta For Pipe Organ' (RCA-Victor). A pipe organ and a chile beat is the blending here—and it works. For those who dig the south-of-the-border rhythms, this package will open up new avenues for the beat. The Jose-come-lately, also, will be drawn to such items as "Cherry Pink," "Tico Tico," "Sweet and Gentle" because of the stylish way Alfredo Mendez pipe organs them through. *Gros.*

VARIETY 10 Best Sellers on Coin Machines

1.	GONNA SIT RIGHT DOWN (6)	*Billy Williams* ..... *Coral*
2.	IT'S NOT FOR ME TO SAY (3)	*Johnny Mathis* ..... *Columbia*
3.	TEDDY BEAR (4)	*Elvis Presley* ..... *Victor*
4.	SO RARE (12)	*Jimmy Dorsey* ..... *Fraternity*
5.	LOVE LETTERS IN THE SAND (11)	*Pat Boone* ..... *Dot*
6.	WHITE SILVER SANDS (3)	*Don Rondo* ..... *Jubile* *Dave Gardner* ..... *OJay*
7.	RAINBOW (2)	*Russ Hamilton* ..... *Kapp*
8.	TAMMY (1)	*Debbie Reynolds* ..... *Coral*
9.	SEARCHING (1)	*Coasters* ..... *Atco*
10.	DIANA (1)	*Paul Anka* ..... *ABC-Par.*

Second Group

	AROUND THE WORLD	*Victor Young* ..... *Decca* *Mantovani* ..... *London*
	SEND FOR ME	*Nat King Cole* ..... *Capitol*
	I LIKE YOUR KIND OF LOVE	*Andy Williams* ..... *Cadence*
	WHOLE LOTOF SHAKING	*Jerry Lee Lewis* ..... *Sun*
	FALLEN STAR	*Ferlin Huskey* ..... *Capitol* *Jimmy Newman* ..... *Dot*
	SHORT, FAT FANNY	*Larry Williams* ..... *Specialty*
	OLD CAPE COD	*Patti Page* ..... *Mercury*
	BYE, BYE, LOVE	*Everly Bros.* ..... *Cadence*
	MIDDLE OF THE ISLAND	*Tony Bennett* ..... *Columbia* *Tennessee Ernie Ford* ..... *Capitol*
	SHANGRI-LA	*Four Coins* ..... *Epic*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Longhair Reviews

Prokofiev: "Peter an The Wolf" (Columbia). This popular work in a new charming version with Cyril Ritchard as narrator. Coupling is another firstrate piece for the budding kiddie highbrows: Benjamin Britten's "Young Person's Guide To the Orchestra."

Carmen Amaya: "Flamenco" (Decca). A superlative flamenco program by Carmen Amaya's company with guitarist Sabicas featured.

Boston Pops Orchestra: "Hi-Fi Fiedler" (RCA Victor). A sparkling show of recording technique on three familiar works, the suite from "Le Coq d'Or"; the overture to "William Tell"; and "Marche Slave."

Carlos Surinach: "Second Symphony" (MGM). An intense, colorful work by the contemporary Spanish composer, Carlos Surinach. Another arresting modern Spanish work, "Rapsodia Sinfonica," by Joaquin Turina, rounds out the disk.

Roland Hayes: "My Songs" (Vanguard). Roland Hayes again displays his flawless artistry on a program of Aframerican religious folk songs.

Music of India-Album 2 (Angel). More of India's strange and haunting music as played by Ravi Shankar and others on exotic stringed and percussion instruments.

SPA, PUBS' PACT ROW LOOMS

See ASCAP Cleffers' Suit Vs. BMI Staying Pre-Trial for Year or More

The $150,000,000 antitrust suit of the 33 ASCAP songsmiths against Broadcast Music Inc. and the major networks will remain in the pre-trial examination stage at least for another year, according to legalities familiar with the case. At the present time, lawyers for both sides are taking a summer hiatus in pre-trial quizzes, but the questioning is due to resume some time in September.

In addition to the questioning of witness, several important corollary arguments among various parties, directly or indirectly involved in the suit, are still to be finished by Special Master Harold Kennedy who has been directing the pre-trial procedure. Top outstanding issues still to be resolved are the petition of BMI to examine all of the performance records of ASCAP, which is not a party to the suit, and, on the other hand, a bid by the tunesmith plaintiffs to delve into some BMI records which the latter thinks is not germane to the plaintiffs' suit.

But even if all the pre-trial activity were finished this fall, the case would then have a considerable wait before coming to actual trial. At the present time, the case is not even on the Federal Court calendar. Another delaying factor in the case is the request of the plaintiffs for a jury trial. In view of the fact that such a case would probably run for some time, the assembling of a jury to handle such a longterm case might also be a problem.

The case has now been in the pre-trial hopper for over three-and-a-half years. A spokesman for the songwriters' end of the suit stated that there was a possibility that the case could come to bat within six months or so, by special dispensation of the court, if a decision could be reached on ending the pre-trial proceedings.

Aside from the importance of its own implications, the cleffers' suit against BMI and the broadcasters is looming as a significant factor for the music biz in the current negotiations between ASCAP and the tv industry. Negotiating committee for the tv side has already complained in initial talks about the suit hanging over their heads while discussing a new pact.

Platters' Plaint

Piracy is the price of success for The Platters, Mercury Records' rock'n'roll combo which have had a series of worldwide disclicks. In addition to numerous imitations of The Platters, some of the overseas groups have even assumed closely patterned billing. In the Philippine Islands a group calls themselves The Splatters, while in Buenos Aires, there's a quintet known as Los Platinos. The Platters, currently playing in South America, are known south-o-the-border as Los Plateros.

The combo completes its Latin American tour in December when they'll return to New York for more Mercury sessions and tv guest shots.

Rockabilly Jimmy Dean Due For Big Buildup In Pix a la Presley

Columbia's a&r topper Mitch Miller is high on Jimmy Dean as a pop artist, and the buildup will be in that direction. When the CBS telecaster (who originates his shows from Washington) was with Mercury, Dean was in the country & western groove.

GAC, which handles Dean, has had unusual interest from Hollywood in him, but agency prexy Larry W. Kanaga, who had close contact with Elvis Presley at RCA Victor when he (Kanaga) was head man of the diskery, points to the latter as "an example of making a film deal too fast." That's based on the very light ($15,000) commitment Hal B. Wallis (Hazen Productions) made to the singer, although eventually the producer upped the contract as Presley's first film for 20th-Fox (on loan-out) caught fire at the boxoffice.

Kanaga's Victor background long conditioned him to the credo that "you gotta get outside of New York to get a true feel of which artist and what brand music appeals to America at large."

Decca Inks Two

Gene Maltais, a 22-year-old singer from Concord, N.H., has been added to the Decca roster. His first sides are "Crazy, Baby" and "Deep River Blues," both cleffed by himself.

Bill Plato, a pianist, is another new Decca-pactee.

Mercury's '5-For-1' To Ease 78 Stocks

Chicago, Aug. 6.

Mercury Records last week started its "Five for One, Take All Plan" to get unwanted 78's of all labels off the dealers' shelves.

During this month, retailers will be allowed to return unsaleable 78s of any and all labels to Mercury for 71c credit per record. This credit will be applied to the purchase of Mercury LPs, on a one to five basis. For example, if the dealer orders $50 worth of Mercury LPs, he can get a $10 credit on old 78s. Offer expires Aug. 31.

All LP's purchased on the "Take All Plan" will be subject to the diskery's 100% exchange policy.

ANN FULCHINO BACK TO VICTOR PUBLICITY

Ann Fulchino, RCA Victor pop publicist who has been on an extended leave of absence due to illness, returned to her job this week at the N.Y. homeoffice.

Dierdre Budge, who has been filling in for Miss Fulchino, has been named to a new post of administrator of artists relations for the publicity department.

WB FIRMS NIX ANY EXTENSION

Foreshadowing a deep-going controversy between the major publishers and the Songwriters Protective Assn. in the upcoming negotiations for a new basic agreement, the Warner Bros. firm, Music Publishers Holding Corp., has refused to extend its pact with SPA through this year. The SPA pact now in force actually expired at the end of 1956, but the cleffers' organization asked that the pact be renewed for one year. All major publishers okayed the extension except for MPHC, embracing such firms as Remick, M. Witmark, Harms and Advanced.

It's understood that MPHC failed to extend the SPA pact primarily because of a provision requiring the consent of writers for the usage of their songs in tv films. This involves the highly important synchronization right which would apply not only to new tv films, but also old pix sold for tv programming. Several top publishers have indicated that they are opposed to this clause while SPA is just as adamant in retaining it.

While the Warner Bros. firms have not okayed the pact, the latter org claims that MPHC has continued to use the standard SPA agreement, without, however, subcounter-signature as required. SPA prexy Burton Lane has notified

(Continued on page 50)

Buck Ram in Deals With Latin-Am. Firms For Music and Talent

Buck Ram, tunesmith and manager of several rock 'n' roll combos, has made a deal for representation of his various enterprises in South America with two companies. M. S. Brenner's Ediciones Internationales Fermata will be Ram's affiliate in Argentina while M. R. Ledbinidger's Fermato will represent him in Brazil. Ram's companies include the Argo and Wildwood music companies and Personality Productions.

Ram is now in the process of setting up a U.S. company to exploit the Latin material which will be available to him on the reciprocal deals. Ram already has a management pact with Tito Madi, a top Brazilian crooner who also is a prominent pop songwriter in that country. Ram, now in Los Angeles, is going to Rio de Janiero Aug. 15.

Capitol Sales Zoom 37% to New Peak Of $35,100,000; Net Up to $3,239,000

Hollywood, Aug. 6.

With sales skyrocketing to a new peak, Capitol Records' net income for the fiscal year ended June 30, 1957, jumped to $3,239,362 after $3,533,000 of U. S. and Canadian taxes, prexy Glenn E. Wallichs disclosed in the annual report to stockholders. Net represents $6.80 per share of common stock as compared to $3.35 per share for the preceding fiscal year.

Sales figure for the year, Wallichs reported, was $35,108,401, a jump of 37% over the preceding year's record tally.

Report showed that cash and U. S. Government securities alone exceeded all current liabilities at the closing date. Net working capital totaled $7,792,337 and the book value of common stock was $18.65 per share, up 45% from last year's $12.85.

During the year, the firm acquired and retired 2,405 shares of its preferred stock at an aggregate cost of $118,950. Shares had a par value of $120,250 and their retirement completed the retirement of all outstanding preferred stock of the firm.

Capitol is a wholly-owned subsidiary of Electric & Musical Industries (EMI) of England.

RIAA to O.O. Question of Disk-Phono Standards

The Record Industry Assn. of America, disk trade organization, is going to explore the problem of setting up joint technical standards for both the disk and equipment manufacturers. Frank B. Walker, RIAA prexy and chief of MGM Records, said he planned to put the question on the organization's agenda in the near future.

Problem was set forth in detail in last week's VARIETY via a letter from Charles W. Farrington, owner of a record store in Arlington, Mass., who criticized the absence of adequate standards between disks and the playback devices.

Victor to Hypo Coast Operation

Bob Yorke, sales chief for the RCA Victor album division, is stepping into a new post next week as overall chief of the diskery's operation on the Coast. Move was primarily dictated by Victor's decision earlier this year to hypo soundtrack album activities and it's expected that Yorke will attempt to establish close liaison with the Hollywood filmmakers.

George R. Marek, v.p. and general manager of Victor disk division, has been sparking the diskery's step-up of soundtrack and legit original cast packaging for some months, even pre-dating his takeover of the g.m. spot a couple of months ago. Marek, who recently copped the "South Pacific" film soundtrack for Victor, has expressed his belief in the commercial potential of the reciprocal worldwide exploitation angles involved in the disk-film tieups. Marek, now in Italy on an extensive operatic recording schedule, is due to return to the U. S. Aug. 20.

Yorke's job on the Coast will be a newly created one. There has been no overall top Victor exec in Los Angeles since the exit of Henri Rene last year. Rene, however, was mostly concerned with the artists & repertoire phase of the diskery's setup.

Yorke's replacement as album sales chief has not yet been named.

Michiko Hamamura, Jap Big-Seller Victor Chirp, On CBS-TV 'Big Record'

By DAVE JAMPEL

Tokyo, Aug. 6.

One of the most meteoric and improbable rises in Japan's show biz history was climaxed when the Victor Company of Japan received word from its RCA homeoffice that Michiko Hamamura was definitely in line for an appearance on or about Sept. 18 on the new CBS-TV "The Big Record" show starring Patti Page. ("Big Record" preems Sept. 18 in the erstwhile Arthur Godfrey "Friends" slot.)

While it was known here that New York head office was interested in lining up a one shot tv apperance for the 18-year-old exotic who is listed as a singer, it was suspected that some face-saving would be the outcome once the American execs heard a tape of Miss Hamamura's record of "The Banana Boat Song." But such was not the case.

In a country where 50,000 sales is considered very good and 10,000 is average, Michiko's "Banana Boat Song" backed with "Venezuela" sold 100,000 in its first five weeks. The mark is expected to top 200,000 by the end of the annum.

The disk represents the only one made by the terper whose voice has been described, not inaccurately, as a growl. Her stage format at personal appearances sets her up as a little girl lost at the county fair who doesn't know which way to turn. She has a slatternly walk and her English couldn't get her a meal in Nedick's.

Like almost all records by vocalists in Japan, half of the lyrics are in the vernacular and half in English. The payment for disks is on a royalty basis and production manager Takeo Isobe of Japan's Victor subsidiary admits that the rate is "not so high." Average royalty rate here for a pop artist is three to five yen (360 yen to a dollar).

Miss Hamamura is slated to star in a picture for Toho that rolls in August. Victor here doesn't want to release a second record yet. They feel the market is not yet ready to absorb a followup but her next is slated to be "Dark Moon" and "Mama Looka Boo Boo." Isobe added that he hopes she will record while in New York, utilizing the better facilities.

Dick Jacobs, Coral musical director, hitting the road this week to plug his "Fascination" platter.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia (Charles DuMont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music Co.)	Minneapolis—(Schmitt Music Co.)	Indianapolis (Pearson's)	Kansas City—(Jenkins Music Co.)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Around The World (Young)	1	1	1	3	2	2	2	2	2	1	1	1	113
2	2	*Love Letters Sands (Bourne)	3	3	2	1	4	3	1	3	1	2	2	3	104
3	5	*Tammy (Northern)	2	2	3	9	1	1	4	4	10	9	..	2	74
4	3	*Old Cape Cod (Pincus)	4	..	5	5	5	5	3	5	8	3	6	10	57
5	7	*Gonna Sit Right (Chappell)	6	7	6	8	8	4	..	..	6	6	..	5	53
1	10	*So Rare (Robbins)	..	..	..	6	..	8	10	..	5	4	3	7	34
7	6	*Not For Me To Say (Korwin)	7	..	8	2	7	..	7	..	7	..	7	..	32
8	4	†Bye, Bye, Love (Acuff.-R)	..	..	..	4	..	9	6	7	3	7	..	..	30
9A	9	†White Silver Sands (Southern)	5	8	4	..	..	6	..	..	..	10	..	6	27
9B	11	*Teddy Bear (Gladys)	8	..	10	..	..	..	5	1	4	..	..	..	27
11	8	†Dark Moon (Dandelion)	..	5	..	7	..	..	..	..	9	5	..	..	18
12A	..	*Shangri-La (Robbins)	..	4	7	..	10	10	..	..	..	..	..	..	13
12B	..	*Affair to Remember (Feist)	..	6	..	..	3	..	..	..	..	..	..	..	13
14	14	†Gonna Find Bluebird (A.-R.)	..	..	..	10	..	..	..	9	..	..	4	..	10
15	..	*Bernardine (Cromwell)	..	..	..	..	..	..	..	8	..	8	..	9	8

Dance Expert Predicts Rock 'n' Roll, Presley Will Be Around for Years

Dallas, Aug. 6.

One of the dance world's top figures said here that rock 'n' role is here to stay—and so is Elvis.

The views were those of Arthur Berg of Los Angeles, prez of the National Assn. of Dance and affiliated Artists Inc., at the groups' annual convention here at which some 600 delegate attended.

"Sure, some of that rock 'n' roll stuff is sort of savage," he said. "But people like it. They want it. And they want Elvis Presley. They'll be wanting rock 'n' roll and Elvis for many years to come. Rock 'n' roll is one of the few new and pure styles to come along in years. Elvis is one of its foremost representatives as a singer."

Dancing itself, partly attributable to the r&r roll craze, is enjoying its greatest popularity in history, according to Berg.

"It is a pure and exuberant dance form," he said. "I've seen dance crazes come and go, such as the Charleston, Big Apple, Shag and Jitterburg—but those were all fads. Rock 'n' roll is not a fad. "It gives teenagers an outlet for their enthusiasm. It is music they can understand and there is a beat to the rhythm they can feel. It gives them a lot of opportunity to dream up their own dance creations. There is no set pattern to it. I think though, that as time passes rock 'n' roll will modify a bit and the steps will become milder."

According to Berg, older people are dancing to faster music with a heavier beat. "Older folks are going for items like the rhumba, foxtrot, and even the cha-cha-cha," he said.

"Presley is the most popular singer going today. Much of this popularity can be attributed to teenagers, mostly girls. Elvis will last, but he'll change his style. Before long, I think you'll find, he'll swing to ballad style stuff. If he does that he'll be around for years and years."

British Rock 'n' Roller Calls Hotel Mgr. 'Guv,' Gets the Old Heave-O

Blackpool, Eng., Aug. 6.

Rock 'n' roll stars are not popular in English hotels. A few months ago Frankie Lymon and the Teenagers, from the U. S., hit some bad press headlines with reports of alleged lawlessness in their hotel suite at Manchester, Eng.

Now Tommy Steele, English rock 'n' roll star has been ordered out of the exclusive Majestic Hotel here because he tinkled a xylophone in the hotel's palm court at 2 a.m. The manager, John Kay, said: "I took the xylophone sticks from Mr. Steele's hands. I certainly did not give him time to rock and roll, or whatever they call it. I stamped on him right away, and told him to go to his suite—and he went. Next day I gave him notice to vacate his rooms."

Manager told Steele it was a four-star hotel and a respectable one. He complained that one of the Steele party addressed him as "guv."

Tommy Steele said: "It was only a boy's prank. Anyway, I hate hotels. And at that one we had to wait a long time for coffee, so I'm glad we're out of it." Steele, 20-year-old b.o. hit in vaude, is clicking in his current 28-minute act at the Palace Theatre. He is doubling this afternoon season with nightly shows at nearby towns.

Granz O'Seas to Cut 'Ella at Monte Carlo'

Norman Granz, Verve Records peripatetic topper, hopped overseas again last week to wax Ella Fitzgerald's appearance at the Monte Carlo Annual Gala last Sunday (4). Granz taped the bash, which was held at Monte Carlo's Sporting Club, for an album release to be called "Ella at Monte Carlo."

Granz's most recent on-the-spot taping was made at the Newport Jazz Festival over the July 4 weekend. He's currently readying a five-album release of the concert.

Up Don Ovens to Head Cap's East Promotion

Don Ovens has been upped to eastern promotion manager at Capitol Records. Ovens reports to Max Kallison, Cap sales manager based in New York.

Ovens, who had been promoting Cap disks in the New York-New England area, takes over the post vacated by Manny Kellem who shifted to Prep Records, Cap's new subsid.

N.Y. JAZZ FESTIVAL SETS NAME LINEUP

The New York Jazz Festival, which will be the kissoff to this season's round of jazz fetes over the country, has lined up a big roster of names for its two-day stand at Randall's Island Aug. 23-24. Set for the affair are Billie Holiday, Dave Brubeck's Quartet, Dizzy Gillespie's orch, Gerry Mulligan Quartet, Johnny Richards band, Miles Davis and Horace Silver quintets, Stan Getz, Anita O'Day, Maynard Ferguson, Carmen McRae, Max Roach and the Count Basie orch.

Don Friedman, who launched the New York Jazz Festival setup last year, is again promoting the event.



LESTER LANIN

Columnist DICK SINNOTT says, "the first teen-age rage since Glenn Miller in the New England area is maestro Lester Lanin, societies favorite." But, to the kids coast to coast his new EPIC RECORD ALBUM (LN-3340) "Dance To The Music of Lester Lanin," he is also their favorite.

Condon to Tour

Eddie Condon, one of the pioneers of the jazz concert barnstorming circuit, will hit the road again with his own troupe next January and February. Condon last toured in the U.S. about 10 years ago although he did 32 concerts in England earlier this year.

Associated Booking Corp. is setting up the 1958 Condon trek.

British Disks Surmount Hazards

London, July 30.

There's been a steady decline in disk sales over the past few months. Nonetheless claims that 1957 will be a better year than last look promising. For the first four months of this year disk production totalled 27,772,100, which was worth $13,025,600 excluding sales tax. The total record production last year was just over 67,000,000, so the figures for this year to date are well up on a record breaking average.

Disk production and value, not excluding sales tax, for the first four months of this year are:

January: 8,768,900 worth $4,253,200.
February 7,153,000 worth $3,211,600.
March: 6,078,800 worth $2,814,000.
April: 5,771,400 worth $2,746,800.

However, increased prices of disks, mainly due to higher labor, musicians, raw materials and recording costs, may to some extent curb the disk buying kick that British collectors have been on for more than a year. Decca has recently put up its prices from between 5c and 20s and other record companies have already followed suit or will in the near future.

Fire Island Gets Into Fete Act Via Longhairs

Fire Island (N.Y.) is getting in on the summer music festival act. The Ocean Beach Festival, Inc., a non-profit org, is launching its initial program this weekend (9-10) with a series of two chamber music recitals.

The chamber group includes George Feher, cellist; Gabriel Banat, 1st violinist; Bernard Robbins, 2d violin; Leonard Davis, viola, and Stanley Drucker, clarinet. All, except for Banat, are members of the N. Y. Philharmonic.

EPIC TAKING HDQTRS. AWAY FROM COLUMBIA

Epic Records, Columbia's subsid label, is going out on its own—as far as an h.q. is concerned. Since its inception more than three years ago, Epic had been located at Col's New York homeoffice at 7th Ave. and 51st St. Label is now prepping a move at the end of this month to West 45th St. between 5th and 6th Aves.

Epic will continue to be tied to the parent company. The move stems from label's need for space to house its continually growing singles and album program.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York (Colony)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Boston—(Jordon Marsh Co.)	Philadelphia—(Record Mart)	Pittsburgh—(National Record Mart)	Chicago—(Lyon-Healy)	Kansas City—(Katz Drug Records)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Louisville—(Shackleton's)	Minneapolis—(Dayton's Dept. Store)	Cleveland—(Highbee Dept. Store)	Indianapolis—(Ayres)	Portland—(Sherman Clay Co.)	Hollywood—(Music City)	San Francisco—(Sherman Clay Co.)	Denver (Denver Dry Goods)	Seattle—(Frederick Nelson)	TOTAL POINTS
1	1	AROUND THE WORLD (Decca) Sound Track (DL 9046)	2	7	1	1	1	2	3	2	1	3	1	9	2	1	1	1	1	2	2	4	1	1	193
2	2	NAT KING COLE (Capitol) Love Is the Thing (W 824)	5	3	3	3	..	1	2	5	4	1	3	8	4	..	9	5	5	1	3	2	2	5	146
3	3	FRANK SINATRA (Capitol) A Swinging Affair (W 803)	1	4	5	4	2	3	4	6	5	2	2	2	6	..	4	2	..	3	4	..	3	4	143
4	6	MANTOVANI (London) Film Encores (LL 1700)	..	2	4	6	9	5	6	3	2	5	4	4	..	8	..	8	8	5	..	..	5	3	100
5	5	ELVIS PRESLEY (Victor) Loving You (LPM 1515)	..	1	..	..	..	4	1	1	6	..	5	1	5	..	5	..	2	..	5	9	..	6	92
6	4	MY FAIR LADY (Columbia) Original Cast (CL 5090)	..	..	2	5	5	..	7	..	3	..	6	..	9	..	2	9	..	4	7	1	4	8	82
7	12	ROGER WILLIAMS (Kapp) Fabulous Fifties (KXL 5000)	..	9	9	..	..	8	5	9	9	..	8	..	1	..	10	7	9	9	..	6	7	2	57
8	11	POLLY BERGEN (Columbia) Bergen Sings Morgan (CL 994)	..	..	10	9	..	..	..	..	..	9	7	..	..	..	6	4	..	6	..	3	8	..	37
9	7	KING & I (Capitol) Sound Track (T-740)	..	..	8	..	3	..	8	..	7	6	..	..	..	..	..	10	..	..	..	..	6	7	33
10	17	TENNESSEE ERNIE (Capitol) Hymns (T-756)	..	..	6	..	..	7	10	7	10	..	10	..	..	5	7	..	..	7	..	..	10	..	31
11	13	LESTER LANIN ORCH (Epic) Dance to Music Of (LN 334C)	..	5	..	2	..	..	..	..	..	..	9	..	..	3	..	..	..	10	..	..	9	..	30
12	9	EDDY DUCHIN STORY (Decca) Sound Track (DL 8289)	..	..	..	7	4	6	..	10	..	..	..	..	..	..	3	..	7	..	..	..	..	..	29
13	10	TENNESSEE ERNIE (Capitol) Spirituals (T-818)	..	..	..	..	..	9	..	4	..	8	..	..	..	4	..	..	6	..	..	..	..	..	24
14	14	OKLAHOMA (Capitol) Sound Track (SAO 595)	..	..	..	8	6	..	..	..	8	4	..	..	..	..	..	..	..	..	..	..	..	9	20
15	20	TOMMY SANDS (Capitol) Steady Date (T-848)	..	..	7	..	..	..	..	8	..	..	..	..	..	..	8	6	..	8	..	..	..	10	19
16	..	NEW GIRL IN TOWN (Victor) Original Cast (LOC 1027)	4	..	..	10	8	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	18
17	18	JULIE LONDON (Liberty) About the Blues (LRP 3043)	..	10	..	..	..	..	9	..	..	10	..	7	..	..	..	..	..	..	..	5	..	..	14
18	15	PAT BOONE (Dot) Pat (DLP 3050)	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	4	..	..	..	..	..	11
19A	..	LES ELGART (Columbia) For Dancers Only (CL 803)	..	..	..	..	..	..	..	..	..	..	..	3	..	9	..	..	..	..	..	..	..	..	10
19B	22	ELLA FITZGERALD (Verve) Rodgers & Hart (NEV 4002-2)	9	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	10
19C	23	ROSEMARY CLOONEY & HI-LO'S (Col) Ring Around Rosie (CL 1006)	10	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	10
22A	8	HARRY BELAFONTE (Victor) Evening Belafonte (LPM 1407)	7	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
22B	..	JUNE CHRISTY (Capitol) June, Fair & Warmer (T 833)	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	8	..	..	9
22C	25	LENA HORNE (Victor) Lena at the Waldorf (LOC 1028)	3	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	9
22D		HARRY BELAFONTE (Victor) Calypso (LPM 1248)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	7	..	9

Inside Stuff—Music

Ogden Nash will read the verses which he wrote to accompany Saint Saens' "Carnival of the Animals," at the annual benefit for the Boston Symphony's Summer School of Music at Tanglewood, Lenox, Mass., Thursday (8). The poet, who lives in Baltimore, will appear with Arthur Fiedler, the Boston Pops Orchestra and piano soloist Seymour Lipkin as part of "Tanglewood on Parade."

The verses were originally composed for a recording of the work with a reading by Noel Coward. However, Nash has recited them in previous performances with Thomas Scherman and the Little Orchestra Society of New York, and with Reginald Stewart and the Baltimore Symphony.

A crackdown on unlicensed jukeboxes has been started throughout Vermont, according to Tax Commissioner Leonard W. Morrison. He said amusement machine operators were being questioned by tax department inspectors and ordered to bring their license payments up to date. Under a license fee system set up by the 1951 Legislature, pinball and other coin-operated amusement machines require a $100 license fee and the jukebox permits cost $50.

Album liner-note authors for Johnny Mathis' "Wonderful, Wonderful" (Columbia) and Barbara Lea's "Lea In Love" (Prestige) were caught off base in reference to the Alex Fogarty-Sid Shaw tune, "Will I Find My Love Today?" Both albums claim it as a first-time recording. A single disking of the tune was released a few weeks ago by Decca's Merv Griffin.

Charles A. Wall, BMI vice-prexy and a colonel in the Reserve Army, is currently in command of a team of 150 Reserve officers from the New York area now undergoing two-week training at Fort Dix, N.J. Wall was in combat service during the last war, receiving numerous battle decorations.

American Music Conference, an industry-sponsored org dedicated to advancing the use of music, is staging its eighth annual award for the use of musical themes in advertising. All printed ads using a musical theme to promote a non-musical product or service are eligible. Last year's contest had a record number of 400 ads entered.

Theme song from the 20th-Fox film, "Island In The Sun," is to be handled in Britain by B. Feldman & Co. Paddy Crookshank, European topper of Robbins Music Corp., and Feldman's finalized the deal with the Clara Music Corp., Harry Belafonte's publishing company, last week. The picture preemed in London last week.

British Disk Bestsellers

London, July 30.

All Shook Up ..... Presley (HMV)
Puttin' On Style .... Donegan (Pye-Nixa)
Will Make Love .... Hamilton (Oriole)
Teddy Bear ..... Presley (RCA)
Little Darlin' ..... Diamonds (Mercury)
Around The World .... Hilton (HMV)
Love Letters Sand .... Boone (London)
Tonight Josephine ..... Ray (Philips)
White Sports Coat King Bros. (Parlophone)
Butterfingers ..... Steele (Decca)

Lynn Farnol to Handle SPA Public Relations

Songwriters Protective Assn. has taken on Lynn Farnol Associates to handle its public relations. Merryle (Bud) Rukeyser, formerly of Young & Rubicam, will be in charge of the SPA account for the Farnol firm which includes among its clients several top show biz and industrial outfits.

Need for a stepped-up public relation campaign by SPA was dictated by the cleffer organization's multiple activities on several fronts, including its running fight with Broadcast Music Inc., its upcoming negotiations with the music publishers for a new contract and its advocacy of revising the 1909 Copyright Act and other legislative matters.

Victor Aims at Country Market Via New Studios in Nashville

RCA Victor is getting into the hillbilly act in a big way with the construction of a new recording studio in Nashville for both the custom record and regular commercial disk divisions. Studio is scheduled for completion in October.

The studio was designed by William Miltenburg, RCA Victor's chief engineer and manager of recording. To be constructed of concrete block, the studio will be equipped for both monaural and stereophonic recording. The front part of the building will be one story and will house the administrative staff. The rear part of the building will be two stories and will contain the recording studios.

Chet Atkins, musical director and recording artist, will be in charge of artists & repertoire for the new facilities. Selby Coffeen has been named resident engineer with Ed Hines to be rep for custom sales for the Nashville area and Jack Hill to be recorded programs field man.

A. L. McClay, RCA Victor's overall plant manager, said the construction of the new studios follows the policy of providing recording and processing facilities at strategic locations around the country. Other Victor studios are located in New York, Chicago and Hollywood.

Brit. Army Jumps Date

London, Aug. 6.

The British Army's broken the rules. The band of the 2nd Battalion, the King's Royal Rifle Corps, played the forbidden music—a selection from "My Fair Lady" — barred from public performance here until the show opens in London next year.

It happened at a garden party given by the Queen at Buckingham Palace for 3,000 members of the American Bar Assn., who have been holding their convention in London. The bandmaster said the score had been sent by another officer's mother from New York. It would not be played again, he added.

TED STEELE JOINS BETHLEHEM'S STAFF

Ted Steele has joined the indie Bethlehem label as musical director. He'll take over the musical direction of the diskery's special artists as well as etch with his own orch.

Deal with Bethlehem doesn't affect his current tv setup. Steele produces and emcees a three-hour cross-the-board show for WOR-TV. Before moving into tv, Steele conducted his own orch at New York's Stork Club and Essex House.

L.A. Tooters Set Back In Legal Maneuvers Vs. AFM, Music Trust Funds

Los Angeles, Aug. 6.

Legal hopes of dissident Coast musicians suffered a severe setback when L. A. Superior Judge Philbrick McCoy declined to issue temporary restraining orders or appoint receivers in connection with the last two of the four lawsuits filed against the American Federation of Musicians over the operation of the Music Performance Trust Funds. Denial paralleled the first phase of the original two lawsuits, but the petitions were denied in those cases over a question of jurisdiction later reversed by the Appellate Division.

In the new cases, however, Judge McCoy ruled that even if the California courts are found to have jurisdiction, "on the merits alone it would be an abuse of discretion" to grant restraining orders. At issue in these cases is the Federation policy of a 5% Trust Fund royalty on music for telefilms and the reuse payment structure on transcriptions, spot announcements and jingles.

Jurisdictional issues, still being battled through higher courts, revolves around whether Samuel R. Rosenbaum, trustee of the Funds and an admittedly "indespensable party"in the actions, is subject to the rulings of a California court since he is headquartered in New York.

Elliot Paul's Book On 'Crazy American Music'

Author Elliot Paul ("The Last Time I Saw Paris," etc.), who is an expert boogie-woogie pianist, has written a treatise on "That Crazy American Music" which Bobbs-Merrill will publish in October. He runs through the development of music in the U. S. and lays on heavily on jazz, boogie and rock 'n' roll, to which he is decidedly partial.

Frederick Fell is bringing out Vic Fredericks' book on "Rock 'n' Roll for Real" and Guy Barry's "How To Dance The Cha-Cha-Cha, the Calypso and Other Latin American Dances." Barry is heralded as the dance instructor who first introduced the cha-cha from Cuba.

A music book of another sort is London Sunday Times music critic Ernest Newman's "From The World of Music," to be published by Coward-McCann in September.

Lieberson O'Seas

Goddard Lieberson, Columbia Records prexy, left for Europe last week for a month's vacation.

Lieberson headed overseas after winding up the diskery's annual sales convention in Miami Beach.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales ratng for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Music)	Miami—(Spec's Record Shop)	Louisville—(Variety Record Shop)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Katz Drug Records)	Cleveland—(Record Rendezvous)	Hollywood—(Music City)	San Francisco—(Columbia Music)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	ELVIS PRESLEY (Victor) Teddy Bear	..	10	..	9	9	7	3	9	1	1	1	1	..	10	2	2	..	6	..	83
2	3	BILLY WILLIAMS (Coral) Gonna Sit Right Down	..	1	..	1	4	1	5	..	..	10	5	2	..	9	7	..	1	4	..	82
3	2	PAT BOONE (Dot) Love Letters in the Sand	..	..	..	4	2	2	2	3	..	..	3	7	..	1	..	5	4	..	..	77
4	5	JOHNNY MATHIS (Columbia) It's Not for Me to Say	3	..	2	7	5	5	4	..	..	..	2	3	..	..	9	..	7	2	..	72
5	4	EVERLY BROS. (Cadence) Bye, Bye, Love	..	3	..	..	6	8	1	..	..	..	4	..	4	8	..	4	2	1	..	69
6	7	DEBBIE REYNOLDS (Coral) Tammy	9	..	5	..	7	..	8	2	2	..	..	..	1	..	..	..	..	..	1	53
7	16	MANTOVANI (London) Around the World	6	..	7	..	1	..	6	..	7	..	..	..	2	..	..	..	..	3	8	48
8	11	LARRY WILLIAMS (Specialty) Short, Fat Fanny	..	..	..	6	..	..	10	..	8	2	10	..	3	..	1	..	..	..	..	37
9	8	JIMMY DORSEY (Fraternity) So Rare	..	..	..	3	8	..	..	5	..	..	9	10	..	7	..	6	6	10	..	35
10	9	NAT KING COLE (Capitol) Send for Me	..	..	10	2	..	..	7	..	..	6	..	6	..	..	..	3	9	..	..	34
11	12	PATTI PAGE (Mercury) Old Cape Cod	10	2	..	..	..	4	..	..	..	..	6	..	..	4	..	8	..	..	..	33
12	13	PAUL ANKA (ABC-Par) Diana	2	7	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	31
13	21	BILLY WARD (Liberty) Stardust	4	..	..	..	3	..	..	..	..	..	..	9	7	..	10	..	..	..	4	29
14	10	DELL-VIKINGS (Dot) Whispering Bells	..	..	9	..	..	6	..	..	..	5	..	..	6	..	..	7	7	2	..	28
15A	17	AMES BROS. (Victor) Tammy	..	4	..	..	..	..	..	..	5	..	..	..	..	..	3	..	..	8	..	24
15B	6	COASTERS (Atco) Searching	..	..	4	8	10	..	..	..	..	9	8	..	..	..	..	9	5	..	..	24
17	..	BING CROSBY (Decca) Around the World	..	5	..	..	..	..	..	..	6	..	..	..	..	2	..	..	..	..	..	20
18A	..	DON RONDO (Jubilee) White Silver Sands	..	..	..	..	..	3	9	..	..	..	..	8	..	..	8	..	..	..	..	16
18B	..	FOUR COINS (Epic) Shangri-La	..	..	..	..	..	..	..	..	10	..	..	..	8	5	..	..	..	5	..	16
20	18	JOHNNY & JOE (Chess) Over the Mountain	..	..	8	..	..	..	..	..	..	3	..	..	..	..	..	..	..	7	..	15
21	..	JOHNNY MATHIS (Columbia) Wonderful, Wonderful	..	..	..	..	..	..	..	..	..	..	..	4	..	..	4	..	..	..	..	14
22	..	TONY BENNETT (Columbia) Middle of the Island	..	..	..	..	..	9	..	6	..	..	..	..	..	..	..	..	..	..	5	13
23A	25	ANDY WILLIAMS (Cadence) I Like Your Kind of Love	..	9	..	..	..	..	..	..	..	..	..	..	..	6	..	7	..	..	..	11
23B	15	VICTOR YOUNG (Decca) Around the World	..	..	..	..	..	10	..	..	..	..	7	5	..	..	..	..	..	..	..	11
23C	19	RUSS HAMILTON (Kapp) Rainbow	..	..	..	..	..	..	..	..	..	..	..	..	5	..	6	..	..	..	..	11

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Gallagher & O'Brien—WMCA—New York	Eddie Gallagher—WTOP—Washington	George Friary—WIDE—Biddeford	Bob Barber—WITH—Baltimore	Norm Prescott—WBZ—Boston	Leo LaBrache—WMOO—Milford	Dick Piper—WKBR—Manchester	Larry Brownell—WKBW—Buffalo	Nick Nickson—WBBF—Rochester	Al Melzer—WHEN—Syracuse	Dan Fusco—WRUN—Utica-Rome	Bill Sheridan—WADK—Newport	Dean Slack—WJOY—Burlington	SOUTH: Chuck Thompson—WALA—Mobile	Wiljohn Miller—WTRL—Bradenton	Jack Vaughn—WYZE—Atlanta	Jack Gale—WTMA—Charleston	John Wrisley—WIS—Columbia	Dave Walshak—KCTI—Gonzales	Don French—KTSA—San Antonio	Roger Clark—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Bernie Allen—WIND—Chicago	Wayne Cody—WMAY—Springfield	Al Lohman—KFBI—Wichita	Dick Drury—WBRB—Detroit	Chuck Norman—KSTL—St. Louis	Buddy Webber—KOWH—Omaha	Bob Engel—WJW—Cleveland	Bill Mertz—WVKO—Columbus	Robb Thomas—WEMP—Milwaukee	FAR WEST: Dick Gilbert—KPOK—Scottsdale	Jack Wagner—KHJ—Hollywood	Duke Norton—KLAC—Hollywood	Andy Wilson—KPAL—Palm Springs	Dick Cook—KSFO—San Francisco	Frank Darien—KSJO—San Jose	Frank Evans—KDAY—Santa Monica	Paul Coburn—KLUB—Salt Lake City	Ray Hutchinson—KOL—Seattle	TOTAL POINTS
1	1	9	**Billy Williams**	Coral	*Gonne Sit Right Down	8	7	..	6	2	..	..	3	7	2	1	1	7	..	2	..	9	1	1	6	3	1	2	2	..	..	7	3	1	3	2	1	..	..	3	6	1	3	..	..	220
2	2	7	**Elvis Presley**	Victor	*Teddy Bear	3	..	1	..	4	..	..	1	..	..	3	6	2	3	..	1	..	2	8	5	..	1	..	6	2	..	1	..	..	..	..	..	..	..	1	..	5	..	..	..	143
3	7	14	**Johnny Mathis**	Columbia	*It's Not for Me to Say	2	5	7	..	..	..	..	..	..	3	4	2	..	9	9	..	..	8	..	1	3	3	6	..	8	..	2	5	2	4	8	..	..	4	9	3	..	9	8	140
4	4	14	**Pat Boone**	Dot	*Love Letters in the Sand	1	1	..	3	..	3	..	..	3	3	..	2	4	4	..	..	..	5	3	..	..	..	..	7	..	7	3	..	..	..	..	6	..	9	..	1	2	..	..	..	131
5	6	12	**Patti Page**	Mercury	*Old Cape Cod	7	4	4	..	4	1	..	..	9	..	2	5	5	..	10	10	..	2	..	..	..	..	..	..	10	..	..	..	4	2	..	1	7	10	7	..	5	4	2	10	..	128
6	5	4	**Debbie Reynolds**	Coral	*Tammy	..	..	..	..	..	..	..	..	5	1	4	..	1	..	..	1	4	..	..	..	6	4	8	..	..	7	1	..	8	7	8	5	..	..	..	2	..	..	1	2	123
7	3	12	**Everly Bros.**	Cadence	†Bye, Bye, Love	..	6	..	8	1	6	4	..	6	..	..	8	3	7	8	..	..	6	..	..	..	..	9	1	4	6	..	5	..	..	..	..	..	..	..	..	8	..	3	..	99
8	14	7	**Don Rondo**	Jubilee	†White Silver Sands	..	..	..	..	..	..	..	2	8	5	..	..	..	..	..	2	..	7	9	7	..	6	..	..	9	4	..	..	9	..	..	..	..	..	..	..	..	6	1	68
9	18	9	**Victor Young**	Decca	*Around the World	4	8	..	..	7	..	10	..	2	4	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	3	4	3	..	..	..	..	..	..	..	5	..	66
10	17	8	**Mantovani**	London	*Around the World	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	5	..	3	7	..	..	8	..	..	..	..	..	6	..	..	..	2	..	..	5	7	9	9	..	..	54
11	..	4	**Ames Bros.**	Victor	*Tammy	..	..	..	..	..	..	5	1	..	..	..	..	..	1	..	..	..	..	4	9	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	43
12A	8	7	**Nat King Cole**	Capitol	†Send for Me	..	..	5	..	..	7	..	..	..	..	9	6	9	..	..	..	..	8	..	..	..	..	..	..	..	5	..	..	..	..	..	..	9	6	..	8	..	..	7	..	42
12B	21	5	**Larry Williams**	Specialty	†Short, Fat Fanny	..	..	..	4	..	..	..	..	..	..	..	..	..	5	7	..	6	..	..	1	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	42
12C	11	7	**Four Coins**	Epic	*Shangri-La	..	..	..	..	..	..	..	..	4	7	8	7	..	..	..	..	5	10	..	..	..	..	..	..	..	..	..	9	9	..	7	..	..	..	6	..	..	..	7	42
15	24	12	**Jodi Sands**	Chancellor	*With All My Heart	..	..	9	..	..	..	..	..	..	..	..	9	..	..	..	..	..	4	..	..	2	..	8	..	..	..	..	..	..	..	..	..	5	..	..	4	10	..	..	37
16	10	19	**Jimmy Dorsey**	Fraternity	*So Rare	..	2	..	..	5	..	..	..	9	5	..	..	..	6	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	31
17A	15	13	**Coasters**	Atco	†Searching	..	..	5	..	..	..	..	..	..	..	..	..	..	3	6	..	..	5	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	29
17B	19	9	**Billy Ward**	Liberty	*Stardust	..	..	..	3	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	8	..	..	..	..	6	..	..	..	..	..	..	..	..	..	29
19A	9	5	**Paul Anka**	ABC-Par	†Diana	..	..	2	5	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	25
19B	30	2	**Jill Corey**	Columbia	†Love Me to Pieces	..	..	..	..	..	..	..	..	6	..	..	..	..	..	1	7	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	25
21	..	3	**Dinah Shore**	Victor	*Fascination	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	9	24
22A	22	8	**Dave Gardner**	OJay	†White Silver Sands	..	..	2	..	6	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
22B	13	6	**Dell Vikings**	Dot	†Whispering Bells	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	2	..	2	..	..	..	..	8	..	..	..	..	..	..	..	..	23
24A	20	4	**Russ Hamilton**	Kapp	†Rainbow	..	..	10	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	4	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	20
24B	36	11	**Ricky Nelson**	Verve	*A Teenager's Romance	..	..	..	7	10	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	2	10	..	..	..	..	..	..	..	..	20
24C	..	3	**Johnnie Ray**	Columbia	†Build Your Love	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	8	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	20
24D	16	6	**Nat King Cole**	Capitol	†My Personal Possession	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	8	..	..	..	..	..	..	..	..	8	..	..	..	..	..	3	6	..	..	..	20
28	39	3	**Tony Bennett**	Columbia	*Middle of the Island	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	19
29A	..	8	**Johnny Mathis**	Columbia	†Wonderful, Wonderful	6	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	6	..	..	..	..	..	..	..	..	..	..	..	18
29B	..	1	**Ron Goodwin**	Capitol	†Swinging Sweethearts	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	18
31A	..	4	**Dick Kallman**	Liberty	†7 Wonders of the World	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	7	..	5	..	..	17
31B	27	12	**Andy Williams**	Cadence	†I Like Your Kind of Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	2	..	..	..	..	17
33	..	4	**Vaughn & Eckstine**	Mercury	†Passing Strangers	9	..	8	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
34A	12	8	**Joni James**	MGM	*Summer Love	..	..	..	..	..	7	9	..	..	10	10	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	13
34B	..	1	**Jimmie Rodgers**	Roulette	†Honeycomb	3	..	..	..	..	..	..	9	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
34C	..	10	**Coasters**	Atco	†Young Blood	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	2	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
37A	31	2	**George Hamilton IV**	ABC-Par	†High School Romance	..	..	5	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
37B	..	5	**Owen Bradly**	Decca	†White Silver Sands	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	2	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
39A	..	9	**Marvin Rainwater**	MGM	†Gonna Find Me Bluebird	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	11
39B	..	1	**Tony Bennett**	Columbia	*I Am	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	11
39C	23	3	**Eileen Rodgers**	Columbia	*Third Finger, Left Hand	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
39D	..	12	**Pat Boone**	Dot	*Bernardine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	11
43A	28	9	**Johnny & Joe**	Chess	†Over the Mountain	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
43B	..	1	**Al Hibbler**	Decca	†When Will I Forget You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	5	..	..	..	..	..	..	..	..	..	10
45	..	3	**Vic Damone**	Columbia	*Affair to Remember	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	9

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On The Upbeat

New York

Norman Gimbel, who's penning the score for the upcoming musical, "When In Rome," with **Moose Charlop**, off to Italy last week . . . **Miles Davis** and **Julian (Cannonball) Adderly** held over at the Cafe Bohemia . . . **Louis Prima** and **Keely Smith** held over at Harrah's Club, Lake Tahoe, Nev., for another six weeks . . . **Dotty Saulter**, who toured the Near East with **Dizzy Gillespie**, making her Miami debut at Wally's Clover Club . . . **Milton Karle** handling **George Shearing's** disk promotion. Latter opened a five-week stand at the Embers Monday (Mon.).

Dub Albritton now personal managing **Brenda Lee**. **Charles E. Mosley** has been appointed her legal guardian . . . **Stan Rubin** and **Max Kaminsky** to alternate at Herb McCarthy's Bowden Square (L.I.) weekly dixieland bashes . . . **Judy Scott** set for the Zephyr Room, Cleveland, Aug. 20 for one week . . . **Bonnie Alden** hitting the deejay circuit to plug her new Roulette release, "No Hu Hu" . . . **Stan Getz'** Quartet and the **Mitchell-Ruff Duo** into Lower Basin Street Thursday (8) for a special 10-day engagement . . . **Bob Green** added to the deejay staff at WINZ, Miami.

Nat Pierce takes two days off (Aug. 13-14) from his gig at the Village Vanguard with **Rudy Braff** to assist the Cleveland Symphony when **Erroll Garner** guests . . . Chicago deejay **Howard Miller** hosting the music biz crowd at a dinner at the Press Box tonight (Wed.).

London

Charlie Gracie doing a two-week vaude date at the London Hippodrome . . . Songstress **Eve Boswell** to make another record promotion visit to Germany in September . . . The **Hermanos Deniz** Band is to take over from **Francisco Cavez** at the Savoy Hotel for six weeks from Aug. 26 . . . Trombonist **Bobby Mickleburgh** has joined the **Sid Phillips** band . . . Chirper **Marion Ryan** back at work after a minor operation.

Hollywood

Keith Kittrell signed by Rell Records . . . **Henry Vars** will handle musical director chores on the Batjac production, "Time Is A Memory" . . . **Connie Haines** inked a deal with Top Records to do a Helen Morgan album . . . **Walt Heebner**, formerly with RCA Victor a&r department and more recently in charge of Capitol's custom division in NY, has been signed as general manager of GNP Records and takes over Aug. 15 . . . **Al Anthony** will sing on his next Dot album of organ music.

Chicago

Eddy Heywood pacted for Peacock Alley, St. Louis, Fri. (9)-Aug. 17 . . . **Dave Brubeck** combo into Blue Note here for one week Oct. 23 . . . **Jimmy McPartland-Bud Freeman Quintet** set for Preview Lounge here for three weeks, Sept. 11 . . . **Bobby Kuhn** quartet closes at Heidelberg here after two and one-half years to be followed by **Earl Mortenson** quartet . . . **Joe Bruce** quintet returns to Beritz here, Nov. 5, for four frames.

Philadelphia

After three-month seasonal hiatus the Latin Casino reopens Oct. 5 with **Liberace** as initial attraction, followed by **Sophie Tucker** (14-19) . . . **Wally Ginger** in one-night stand at Sunnybrook, Pottstown . . . **Bob Manning** at Andy's Log Cabin, South Jersey . . . **Al Hibbler** into Chester's Bel-Air Club (5) . . . **Bill Baker**, who handled RCA Victor records promotion in Kansas City, comes here to replace Lee Shapiro who has been moved to New York . . . **Jay Jerome**, local orch leader, to play the Coronation Ball for the Miss America Pageant, at Atlantic City's Hotel Claridge, Sept. 7.

San Francisco

Ralph J. Gleason, Frisco Chronicle jazz columnist, was named to a four-man panel of jazz critics who will pick the best American jazz records of 1957 for entry in an international competition at the Brussels World's Fair next year. Others on the State Department-selected panel are N.Y. Times' **John S. Wilson**, Saturday Review's **Nat Hentoff** and Hunter College's **Marshall Stearns** . . . **Peggy Lee** cancelled her mid-August date at the Fairmont's Venetian Room but Dick Swig signed Ted Lewis . . . **Australian Jazz Quintet** booked into Dave Glickman's new Jazz Showcase Aug. 23, with **Woody Herman** following for a three-nighter starting Sept. 7 and **Chico Hamilton** Quintet coming in after Herman . . . **Don Ewell** joined Jack Teagarden's band . . . **Dave Brubeck's** going to England in February . . . **Gateway Singers** left Enrico Banducci's hungry i, headed for Lake Tahoe.

Kansas City

Wyoma Winters will follow her singing stint at the Terrace Grill here with a hop to Hull, Canada, and a fortnight at the Ottawa House beginning Aug. 29 . . . Cheyenne, Wyo., "Frontier Nights" July 22-27, had a show including the **Stylemasters** Quartet, **Red Ingle, Ruwe & Looey**, the **Paulette Sisters** and **Al Galante** orch . . . **Billy Alberts & the Ardrey Sisters** (2) open a two-week stand at the Muehlebach's Terrace Grill Aug. 16 . . . Muehlebach also has inked **Dick Barlow** orch (8) for an eight-week stand to follow the current **Joe Reichman** engagement which ends Sept. 26 . . . **Don Roth Trio** is set for a return to the Kansas City Club in October. Outfit currently is playing the Tavern of the Broadmoor Hotel, Colorado Springs . . . Other Colorado Springs music makers include **Will Back** at the Falcon Room of the Antlers Hotel, **Eric Correa** at the Garden of the Gods Club, **Bob White** at the Alamo Hotel and **Bob McGrew** at the Broadmoor.

Omaha

Eddie Howard's orch one nighting in this territory . . . **Jay Bellaire** orch signed for Labor Day celeb at Legion Ballroom in Arcadia, Ia. . . . **Nino Nanni** slated for Angelo's Studio Inn Aug. 8, and owner DiGiacomo is billing **Carmen Cavallero, Hill Toppers, George Shearing** and **Ronnie Eastman** as coming attractions . . . **Bob Pell** trio opened at the Countryside Inn's Village Room . . . **Chuck Foster's** orch booked at Peony Park Aug. 23-24.

Frankie Lymon as Single

Frankie Lymon, 14-year-old leader of the Teenagers, a rock 'n' roll combo, is exiting the group to work as a single. Lymon and his group have had a couple of big disk hits including "Why Do Fools Fall In Love," which was written by Lymon.

Lymon and the Teenagers will be agented separately by the Associated Booking Corp.

Ellenville

Continued from page 2

$150,000 for next year, and possibly not that much.

The 65-piece Symphony of the Air (ex-NBC) is the core of the Festival, which employs about 140 artists for the season. The technical and management group numbers 15.

"We are short-handed in the latter; almost everybody doubles in brass, Forest commented.

He turns a deaf ear to the suggestion that experimental and new works be cut or dropped from the Festival program. "It is now rated one of the six finest in the world," he declared. "I want to keep it on that level — not to have it become just another festival."

Empire State is the only place "east of Cincinnati" which presents opera in the summer.

"When there is a new work by Stravinsky (whose 'Canticum Sacrum' was presented this season, with Leopold Stokowski conducting), we want to do it at the Empire State Music Festival."

Assistance from New York State "in any form," would be welcomed. Los Angeles County donates $150,000 to Hollywood Bowl. N.Y. Dept of Commerce has lent a helping hand, on publicity and promotion, within a limited budget available for such purposes. Forest complimented Commissioner Edward T. Dickinson, who attended the July 26 concert with Mrs. Dickinson (the former Eileen Durning). Forest also spoke enthusiastically of Governor Averell Harriman's interest.

Attendance for 18 performances this season approximated 65,000—the same total as for 1956. Visitors from more than 35 states, Canada and other foreign countries were present.

He likewise cited the production of Richard Strauss' "Elektra" and Carol Orff's "Carmina Burana"—the latter, with the American Concert Choir. Laszlo Halas batoned the former.

A boxoffice staple, Puccini's "Madame Butterfly," starring Elaine Malbin and featuring David Poleri and John Tyers, did business at performances July 25, 27, 28.

Long Island Symphony, under Charles Jaffe, will take over from the trotters at Roosevelt Raceways Long Island Sept. 8 to play for seventh annual Hospital Star Nite, a benefit for L.I. hospitals.

M-G-M Records

TOP HITS OF THE WEEK



JONI JAMES
SUMMER LOVE
and
I'M SORRY FOR YOU MY FRIEND
K 12480 MGM 12480

MARVIN RAINWATER
MY LOVE IS REAL
and
MY BRAND OF BLUES
K 12511 MGM 12511

CHUCK ALAIMO QUARTET
LOCAL 66
and
HOW I LOVE YOU
K 12508 MGM 12508

DAVID ROSE AND ORCH.
A NIGHT IN TRINIDAD
and
CAPTAIN'S PARADISE
K 12525 MGM 12525

DICK HYMAN
THE RED HEAD
and
BAND OF ANGELS
K 12516 MGM 12516

SAM (THE MAN) TAYLOR
TANGANYIKA
and
A TOUCH OF THE BLUES
K 12529 MGM 12529

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Cafe Metropole Now Last Stronghold Of Hot Jazz on Broadway

Dixieland music, which has generally been beating a retreat before the cooler variants of jazz in most of New York's jive joints, found its last Broadway bastion at the Cafe Metropole, at 48th Street, a spot that a few years ago switched to jazz after running a long time with broken-down, old-time vaude and burlesque singers.

As a dixieland showcase, the Metropole provides the right kind of gaudy, freewheeling atmosphere for the two-beaters. There's no cover, there's no minimum and there are very few seats. In fact, with the tooters blowing at maximum volume a few feet from the street, the Metropole's entrance is consistently clogged with curb-stone critics who dig the music for free. Inside, a customer can nurse a 15c glass of beer for as long as he wants to while catching the show.

Working on top of a narrow shelf behind the room-long bar, the musicians comprise the top-flight instrumentalists in the dixie idiom. From 3:30 in the afternoon, the various combos play continuously through the night to a varied clientele, mostly young, ranging from college boys and girls to sailors. The Birdland type of hipster is not in evidence.

Among the regulars on the Metropole stand are such veterans as Henry (Red) Allen, Buster Bailey, J. C. Higginbotham, Claude Hopkins and Eddie Bourne in one combo. One of the most popular performers in this spot is Sol Yaged, swinging clarinetist whose crew consists of Cozy Cole, Bob Hammer, Pete Comp and Harry Sheppard. Another fine dixie clarinetist working here regularly is Tony Parenti, one of the original New Orleans practitioners.

Herm.

BASIE SET FOR PARIS AFTER BRITISH TOUR

Count Basie's orch has been booked for a one-week stand at the Olympia Theatre in Paris opening Nov. 16. Date will follow the band's tour of the British Isles starting Oct. 18.

Basie is already well known to Gallic jazz fans via his disks.

Dallas Opera Skeds Two

Dallas, Aug. 6.

The Dallas Civic Opera this fall will have two attractions. One will be presentation of Maria Callas in concert, the two performances of the Rossini opera, "The Italian Girl in Algiers."

They will be given in November, under the direction of Lawrence V. Kelly, the company's general manager.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	BILLY WILLIAMS (Coral)	Gonna Sit Right Down*
2	2	ELVIS PRESLEY (Victor)	Teddy Bear*
3	5	JOHNNY MATHIS (Columbia)	It's Not for Me to Say* Wonderful, Wonderful†
4	3	PAT BOONE (Dot)	Love Letters in The Sand*
5	4	EVERLY BROS. (Cadence)	Bye, Bye, Love†
6	8	DEBBIE REYNOLDS (Coral)	Tammy*
7	9	NAT KING COLE (Capitol)	Send For Me† My Personal Possession†
8		PAUL ANKA (ABC-Par.)	Diana†
9		DON RONDO (Jubilee)	White Silver Sands†
10	7	COASTERS (Atco)	Searching† Young Blood†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*LOVE LETTERS IN THE SAND—"Bernardine"-F	Bourne
2	2	*GONNA SIT RIGHT DOWN	Chappell
3	3	*AROUND THE WORLD—"Around World In 80 Days"-F	Young
4	4	*TEDDY BEAR—"Loving You"-F	Gladys
5	6	*IT'S NOT FOR ME TO SAY—"Lizzie"-F	Korwin
6	7	*TAMMY—"Tammy & Bachelor"-F	Northern
7	5	†BYE, BYE, LOVE	Acuff-Rose
8	8	*OLD CAPE COD	Pincus
9	10	†WHITE SILVER SANDS	Southern
10	9	*SO RARE	Robbins

(*ASCAP †BMI F-Films)

Femme Singers Leave GIs Abroad Very Cold; Rock 'n' Roll, Sinatra Hot

Frankfurt, Aug. 6.

The femme vocalists just aren't scoring high with the American servicemen currently requesting platters on American Forces Network in Germany. That's the opinion of Johnny Vrotsos, program director of AFN Frankfurt, who reports on ladies singing recently on the AFN hit parade. "And it's odd, considering that we have a predominately male audience, mainly American servicemen in Europe, that none of the femme platters are clicking big here," he noted.

"Rock 'n' Roll is still the biggest style favorite for our listeners, and mainly that's a form of singing in which males have specialized. The soldiers also ask for a lot of calypso, mainly Harry Belafonte's 'Banana Boat' and 'Hold 'em Joe.' Skiffle music is also going big here. We get a lot of letters asking for 'Cumberland Gap' and 'Old Rock Island' by Lonnie Donegan.

"And the real old standby of AFN is Frank Sinatra. He's been on our hit parade for AFN longer than any other male or female vocalist, ever since the station went on the air 14 years ago."

TWO JAZZ EMPORIA GO MUTE ON COAST

Hollywood, Aug. 6.

Skidding nitery business locally shuttered pair of bistros in last week. Bar of Music, one of oldest of local clubs, and Zardi's Jazzland are the victims.

Latter was taken over in February by Jack Condon, who continued jazz policy for time then experimented with other attractions in effort to hypo business, finally in sponge after losing around $16,000.

Cugats Rolling in A Flock of Pic Stints

Rome, Aug. 6.

Xavier Cugat and his wife, Abbe Lane, are rolling in several current picture assignments. Miss Lane is now working in a film, "My Wife, the Doctor," shooting in Rome with Victorio de Sica and Toto costarring. She then will go into "Pane, Amor e Cha Cha Cha," (also to be shot in Rome. Following, she'll go to the U.S. for the feminine lead in Jose Ferrer's "Captain's Paradise." Cugat is starting in a film titled "Rhythms from the Caribbean.

When the Cugats return to the U.S., they'll fulfill a commitment for a four-week date at the Sahara in Las Vegas.

Irving Berlin

Continued from page 1

undertakings, the songsmith received the Congressional Medal of Honor from President Eisenhower a few years ago.)

The "God Bless America" Fund, of which Herbert Bayard Swope, Mrs. Theo. Roosevelt and Gene Tunney are administrators, now totals $267,997.61. Of this, earnings from the basic ballad totalled $253,852.43, and is swelled by revenues from the "This Is the Army" ASCAP performances ($2,793.40) plus $11,351.78, constituting all earnings from "Give Me Your Tired." This is an excerpt from "Miss Liberty," written in collaboration with the late Robert E. Sherwood and Moss Hart, and is one of the few Berlin song collaborations—he set the music to the famed Emma Lazarus poem which adorns the base of the Statue of Liberty.

SPA

Continued from page 43

members that such contracts are invalid because they lack the organizational signature and they are being used without authority.

Meantime, talks between the major publishers and SPA about a new pact, to take effect starting in 1958, are due to open next month. The rift with the Warner Bros. combine is the first indication that the discussions will not travel a smoothly paced road.

Some publishers anticipate that SPA, on its part, will ask for the elimination of reduced royalty rates to the disk companies. At the present time, while the statutory royalty for disk usages is 2c per side, the publishers frequently give a cut rate to the disk companies as an incentive to get the tune into the groove. If the publisher okays a 1½c deal, the writer gets one-half of that instead of his 50% of 2c. SPA would, in effect, insure that no matter what deals the publishers make with the diskers, the writers would get a minimum of 1c per side.

A related issue is the practice of deducting disk promotional costs from the total royalty statement, thus further shaving the writer's end. It's understood that SPA wants an end of that and will likely ask that the writers' share be paid in full, before promotional deductions are made.

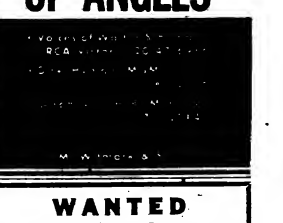
Another question likely to be raised is the question of SPA's auditing of publishers' book. It's expected that SPA will ask for a strengthening of its power to o.o. publishers' books in behalf of its writer-members.

Ken Kersey, jazz pianist appearing recently at the Cafe Metropole, N.Y., in Bellevue Hospital with a nervous breakdown.

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AGENCIES IN VAUDEO WHIRL

Jerry Lewis Sets Carter Barron, D.C., B.O. Mark With 81G in 7; Season Solid

Washington, Aug. 6.

The seven-day Jerry Lewis engagement broke the one-week record for the Carter Barron Amphitheatre here. The run, July 25-31 inclusive, racked up a massive $80,987.

The outdoor theatre has 4,050 permanent seats, but uses several hundred temporary chairs for big engagements, and also sells standing room. For the Lewis engagement, the Feld Bros., who operate Carter Barron, not only sold every seat and all standing room, but got permission to place chairs on the sides of the big stage, and sold them, too, for the final three performances.

Previous house record for a single week was racked up by Danny Kaye, in 1956. But no chairs were sold on stage last year. However, Kaye packed 'em in for 17 days and returned later in the season for an additional seven days.

Thus far, the Carter Barron season has been the best ever, according to the Felds. Last year, this time, they had suffered five rainouts. This year, there have been none, to date.

The Ballet Theatre, currently on a fortnight engagement, is doing fairly solid biz. Bob Hope, who follows for five nights commencing Aug. 20, is assured of a sellout. Harry Belafonte, the final attraction (Aug. 21-31), also looks like a sellout on the basis of the very heavy advance sale.

Of the earlier attractions this summer, the American Jazz Festival, starring Louis Armstrong, is described as "excellent," and the Jose Greco and Pearl Primus dance companies did very good business. Jimmy Durante, despite top flight press notices, was only fair, as was the "Ozark Jubilee." The "New York Opera Festival" was good, but Cab Calloway died at the boxoffice.

HIPPODROME IN A.C. DAMAGED IN 40G FIRE

Atlantic City, Aug. 6.

Million Dollar Pier's big Hippodrome theatre, shuttered since attempts to use it for live shows flopped several seasons ago, was badly damaged last week when a $40,000 fire swept its roof at midday. Theatre building is in center of pier, with kiddie amusements stretched between it and boardwalk.

For a while it was feared that building might meet same fate as pier's big ballroom, which was destroyed by fire on Sept. 13, 1949 when a $300,000 blaze razed the front of the pier. Only roof was damaged, however.

Pier was once showplace of resort when it was built by the late Capt. John L. Young in 1906. In those days Sarah Bernhardt, Leslie Carter, David Warfield, DeWolf Hopper, Houdini, Adgie & Her Lions. Will Rogers and the Emmet Welch Minstrels were headliners at one time or another. Pier was leased to George A. Hamid Sr. in 1938. He gave up lease 10 years later. Pier is owned by the Associated Realties, headed by Clarence Crossan, of Philadelphia. For past several years it has been leased by the Beach Amusement Corp., headed by Max Tubas and Harry Schwartz.

Ill. State Fair's Names

James Arness, star of the vidfilm series, "Gunsmoke," has been signed to appear at the Illinois State Fair, Springfield, Aug. 17. On the layout with him will be Dick Shawn, Dennis James, the Diamonds and the Duke Ellington orch.

Opening night of the fair, Aug. 9, will include Russell Arms, Brenda Lee, Bambi Linn & Rod Alexander, Mimi Benzell, the Vikings and the Hal McIntyre orch.

Kitty Kallen Cancels Persian Room, N.Y., Date

Kitty Kallen has cancelled out of Sept. 18 date at the Persian Room of the Plaza Hotel, N. Y. She was to have opened the season.

Miss Kallen has been suffering from a throat ailment that had kept hed out of show biz for several months. Although she has been working periodically, she feels that a protracted engagement at this time may bring back the ailment.

New England's 'Biggest Ever' June and July

Boston, Aug. 6.

Yankeeland is collecting its biggest al fresco bonanza this summer, with an assist from the weatherman, and the tourist trade is booming as never before. While official figures have not been compiled, educated guesses are that it has been the biggest June and July in New England's history.

With continuous hot weather in all parts of N.E. during May, June and July, the drought, serious in eastern and southern Massachusetts and parts of Rhode Island and Connecticut, has been an asset to vacash biz.

Tent theatre grosses are up in Beverly, Cohasset and on the Cape. Beaches and fun spots are way ahead, and the big fair season about to begin looks headed for a red one. A Hampton Beach (N.H.) Casino, biz was 20 to 30% ahead for June 1 to July 17 of this year compared with the same period last year. As an example of increases, the state-operated parking meters at Hampton took in 13% more than last year so far.

In the Gloucester, Rockport and Cape Ann, north shore area, indications were that biz was up better than 10%. Lawrence J. Hart, manager of the Gloucester chamber of commerce, said that through early May to the end of July, the section clocked around 10% more vacationists.

On Cape Cod, Norman Cook, executive secretary of the Cape Cod Chamber of Commerce, said biz has already "reached new summits." An increase of better than 17% is reported in Vermont; 28% in New Hampshire; 35% in the White Mountain region of N.H.

Beaches from Old Orchard, Me., through York, Hampton Revere, Nantasket to the Cape, are hitting up to 50% increases over last year. Biz is now way ahead at the beaches and fun spots of the record year of 1953.

All Bay State summer resorts reported increases in vacash travel so far this year to the department of commerce.

Dancing Waters Alleges Ice Capades' Imitation

Atlantic City, Aug. 6.

A $500,000 patent infringement suit against Ice Capades Inc., current here, was filed by Dancing Waters Inc., in Federal Court last Friday (2) in Trenton. Ice Capades is charged with using fountain display identical to one patented by Dancing Waters.

John H. Harris, president of the ice show, is also charged with conspiring with Morris Chalfen, president of "Holiday on Ice," in getting auditoriums and theatres to drop use of the fountain displays for a number of years after the ice shows had appeared.

BONANZA IN GUEST SHOTS

With the upbeat in variety shows on video, the talent agencies are witnessing an unusual switch in operations. Big pitch to acts whom they seek to get into the agencies is now directed toward hitting a bonanza in the guest shot field. At the same time, the major offices without a large number of variety shows are facing a problem in trying to retain a lot of acts.

The sudden emphasis on vaudeo shows is causing one of the most surprising switches of all in the vaudeo-cafe field. The William Morris Agency, which used to lead the field in the number of live variety shows, has shifted to third place behind Music Corp. of America and General Artists Corp. Latter office has come up with the largest amount of new vaudeo layouts which include shows with Guy Mitchell, Alan Freed, Nat King Cole, and Perry Como and "The Big Record."

MCA and GAC have been attempting to lure acts with a healthy guestshot roster, as has been the custom of other offices who have controlled a large number of variety shows. However, an office such as William Morris feels that it doesn't have to control the show in order to get its allotment of guest artists. This agency has long contended that no single office can fill the requirements of any vidshow in the matter of guest artists and outside talent. For example, when the Jackie Gleason show was on the air, the Morris office supplied nearly the entire writing staff, despite the fact that MCA assembled the package. In the matter of names, the major

(Continued on page 54)

'HOLIDAY ON ICE' NABS HEFTY 114G IN PORT.

Portland, Ore., Aug. 6.

"Holiday on Ice of 1957" grabbed a hefty $114,000 in eight evening performances at the Civic Stadium (24-31). The 15,000-seater was scaled at $3. This is the third year the show has worked here and each year the take has improved. Run was cut to 8 days instead of the usual 10 due to prebooking date of the Stadium. The new layout preemed here and now heads for runs in the mid-west.

The ice spectacular was shown on a portable 60x140 tank and starred Allan Hayes Jenkins. Oregon Sports Attractions promoted the layout here. Show had a $60,000 advance and had ideal weather for the run.

Wildwood Cafe Reopens After Raye, Kitt Make New Deals at Less Coin

A name act and a talent agency were put into an angelic light last week, when a triple play between a boniface, an act and a talent office enabled the Diamond Beach Lodge, Wildwood, to resume its name policy.

Martha Raye opened the club Friday (2) after the spot concluded a deal which cut the length of Miss Raye's engagement by two days and got Miss Raye to accept a lower salary on the basis of doing one show nightly from Monday to Thursday during her engagement. Miss Raye will be there for eight days. Agency also got Eartha Kitt to make the same deal, thus assuring the nitery of two weeks operation at a nut the spot could afford.

In addition to accepting conditions that meant a smaller salary, Miss Raye, together with her personal manager and ex-husband Nick Condos accepted stipulations waiving the claim they had against the Lodge via a signed pay-or-play contract which couldn't have been consummated unless Miss Raye took the smaller deal, and subject to the permission of the American Guild of Variety Artists, agreed to a delay in posting the bond for her engagement.

Miss Raye opened to an SRO audience and continued in the same vein for the weekend business.

The success of Miss Raye's stand also has raised the question of whether Wildwood is completely a record name city. Comedienne got a new type of crowd into the Diamond Beach Lodge which included the quota of dress-ups instead of the sports-shirt crowd that the diskers entice. Should Miss Kitt hit the same attendance jackpot, it's likely to cause a reevalution of Wildwood booking concepts.

The Diamond Beach Lodge difficulties were started with its initial engagement of the season when it paid Frankie Laine $42,000 for an 11-day engagement, a sum greater than he obtained in Las Vegas. Management never recovered from that initial loss, and when the date of Ted Lewis and a Calypso revue didn't pull as anticipated, George James, representing the club, was forced to drop names and continue on advance policy. In an effort to keep the spot open for the remainder of the season, he said he would attempt to renegotiate the contracts. Following Miss Kitt, spot is to play the McGuire Sisters and Nat King Cole.

Charlie Gracie Rocks 'Em at London Hipp

London, Aug. 6.

U.S. singer Charlie Gracie proved a lively headliner in the new Hippodrome variety season which opened yesterday (Mon.) for a two-week run in an engagement that will be followed by his first British tour. Gracie sang a series of songs that appealed mainly to teenagers because of his disk clicks.

Fredye Marshall, who stepped into the lineup when Dorothy Squires cancelled out because of billing dispute, was also a major hit. American Negro singer was booked after Miss Squires objected to second spot on the marquee.

In support are Scottish comedian Jack Radcliffe, character comic, Billy Russell, Edwards Bros., Canadian acrobats; Janik & Arnaut, adagio dancers; Reg Conliffe, dancing xylophonist, and Duncan's Collies.

Leonidoff Slates O'seas Acts For M.H. Fall Shows

As part of Leon Leonidoff's bolstering of the stage segment of his Radio City Music Hall shows this fall—he has been longtime senior producer at the Hall—he just consummated deals for a number of imports. The Mascott Sisters (2) are a circus act he has slated for the Xmas show. A Spanish trio he caught in Madrid, Caracollillo & Mari-Rosa, flamenco dancers, are set for the October-November show. (There is an unbilled guitarist with the team).

Two acts he saw at Paris' Le Lido, one of them actually an American turn, The Nitwits (10), are slated for the Rockefeller Center showplace vaudfilmer, and Erich Brenn, German plate juggler who has been signed for "Holiday On Ice," will first appear at the Hall before going on tour.

Leonidoff, incidentally, denies any connection with the new Havana (Cuba) Riviera, casino-nitery which The Sands in Las Vegas (Jack Entratter & Co.) are planning for a December opening. All Leonidoff did was to supervise installation of the lighting and assist with the stage and mechanical setup. Jack Cole has been signed to stage the Riviera shows.

Senate Not Likely to Act Before '58 On House Bill to Cut 20% Nitery Tax

Washington, Aug. 6.

The House voted overwhelmingly Monday (5) to slash the 20% bite on nitery tabs to 10%.

It was the first time supporters of the nightclub tax reduction had succeeded in getting a measure so far through Congress. The measure now goes to the Senate which is not expected to consider it until next year.

The bill rolled easily through the House, although its supporters had feared it might be wrecked in a squabble between the wets and drys over the liquor angle.

The Ways and Means Committee, which sent the bill to the floor, acted because the 20% rate is "discriminatory" and because it has proved "a substantial deterrent to the employment of musicians and other entertainers."

"In the case of the cabaret tax," explained the Ways and Means Committee, "the 20% rate is particularly onerous because, although this tax is classed as an admissions tax, its base includes not only the price paid for any admissions but also amounts paid for refreshments, services and merchandise.

"Moreover, the 20% rate applies only where there is a combination of entertainment and the serving of food or beverages. Where only entertainment is provided, the 10% admissions tax usually applies. On the other hand, where there is only the serving of food and beverages, generally no tax is imposed.

"Thus the present 20% tax discriminates against the combination of food or beverages and entertainment since either, if provided separately, is taxed at a lesser rate or is not taxed at all.

"In addition, testimony before a subcomittee of your committee has indicated that this discriminatory, high rate of the cabaret tax has had a serious adverse effect on the employment of musicians and other entertainers."

American Federation of Musicians has been campaigning hard for such a bill via its 20% Tax Relief Committee directed by Hal Leyshon.

FAIR CIRCUIT'S 1ST 'H'WOOD' MUSICOMEDY

Chicago, Aug. 6.

Barnes & Carruthers has brought Le Roy Prinz to Chicago in connection with its latest fair circuit production.

Prinz brought the script and is directing "West-o-Rama." This is the first time, said B&C prexy Samuel J. Levy, that Hollywood personnel has been so used by the fair show outfit. "The reason for the move is that we wanted a book show, an outdoor musical comedy."

Paul Haakon handles the choreography for the cast of over 100. The show opened Monday (5) at Ionia (Mich.) Free Fair with Douglas Kennedy and Brad Johnson among the featured names.

Three Rivers' Bookings

The Three Rivers Inn Canastota, N.Y., near Syracuse, has lined up the bulk of its headliners for the balance of the year. Already set are Olsen & Johnson, who opened yesterday (Tues.), Frank Parker, Aug. 16; Johnny Mathis, Aug 30, Jodie Sands, Sept. 11; Four Coins, Oct. 1; Will Mastin Trio starring Sammy Davis Jr., Oct. 18; and Gordon McRae, Nov. 9. Other dates still being set.

Spot, operated by Don Bruno, recently played the McGuire Sisters who set a record in their 10-day run.

Concord-in-the-Catskills Sprouting Gigantic Cafe With Non-Guest Tab

The "biggest nitery in the world" is on the drawing boards for a Catskill mountain resort location. The Concord Hotel, Kiamesha Lake, N. Y., is now blueprinting a 3,000-to-4,000 seat nitery on its grounds. It would entail a structure 40 feet high so that a balcony can be contained, and would be more intimate than a one-story structure.

At the same time, this inn is stretching its bankroll to go after turns such as Judy Garland and Lena Horne for its Labor Day Weekend. During the past July 4 holiday, the Concord had Tony Martin, who got $4,000, and Jimmy Durante with a $5,000 tab playing separate stands. This is the most expensive parlay ever to hit that part of the country, and talent buyer Phil Greenwald is hoping to create other bills of like calibre to the holiday weekends.

The construction of the 3,000-seater would end the traditional Catskill function of supplying entertainment for guests only with but a few outsiders present. Under the projected plan, when the new nitery opens, hotel guests would still be admitted free, but outsiders would be charged for the entertainment. Whether it would be by minimums or through admissions hasn't been determined as yet.

The present Concord nitery room, the Cordillion, which seats 1,700, is too small for the inn on holiday weeks and most weekends. Under present plans, when the new cafe site is completed, the Cordillion will be broken up so that half is added to the lobby and other half would go for bar and lounge space.

Greenwald is banking on the fact that Miss Garland may be available for the Concord because she'll be in the area on her way to Europe. Miss Horne will be rehearsing for "Jamaica" on Broadway and thus also will be in the vicinity.

Greenwald is now reaching for a set of headliners that rarely work the Catskill resorts. Next Sunday (4), for example, the Lionel Hampton band, current at the Hotel Waldorf-Astoria Starlight Roof, N. Y., will take his entire crew to the Concord during its day off for a one-nighter there. On Sunday (28), Jackie Miles appeared on the Ed Sullivan Show, and then went by car to the Concord, 100 miles away, to make a 10:30 p.m. curtain. Greenwald is mulling the feasibility of doubling more headliners from video shows for playdates at this spot.

The hotel's operator, Arthur Winarick, who developed the Concord from a small hotel to its present status, has a passion for building. The wags playing his hotel describe his desire to build an indoor mountain and a private swamp.

The 3,000-seater, expanded to seat 4,000 when seats are placed theatre style, is currently on the boards, and is a possibility for next season.

REVIVAL OF BLUE LAW RAPS HOOSIER CAFES

Chicago, Aug. 6.

Resuscitation of a 20-year-old state law is apt to mean drastic revision of operating policies or shuttering of Indiana show spots, according to Dick Shelton, Chicago v.p. of McConkey Artists Corp.

The law prohibiting drinking and dancing in the same room has lain idle on the books for the last 15 years, but operators are being denied renewal of annual licenses for their clubs now on the basis of this statute. General opinion asserts that "dry" elements in the state are putting the pressure on officials.

Among the spots affected are the Embers, Ft. Wayne; the B&B, Indianapolis, and Normandy, South Bend. These spots operate on an entertainment budget of from $500 to $2,000 per week. Shelton states that such measures as walling off dance floor or dropping music entirely are among the prospects faced by these clubs.

Casino Op Injured

Toronto, Aug. 6.

Lou Appleby, owner-operator of the Casino Theatre in Toronto, was blown 20 feet into the waters of Lake Simcoe near here when his $7,000 cruiser exploded and was ripped apart because of a faulty feedline.

Suffering head and leg burns, Appleby swam 70 yards to shore, where he received a doctor's care. His boat sank.

Blue Angel Vacations

The Blue Angel, N.Y., will take its second summer holiday over the Labor Day period. Herbert Jacoby-Max Gordon spot will shutter Aug. 25 and reopen Sept. 4.

Show which will inaugurate the fall season will include Carol Burnett who will be on her fourth successive show here.

A.C. July Biz As Hot As Weather; Deposits Up 12½% Over 1956

Atlantic City, Aug. 6.

Jerry Lewis, current at the 500 Club, will be followed into that bistro Thursday (8) by the McGuire Sisters. Dinah Washington started yesterday (5) at the Cotton Club. Billy Williams is held over for another week at Harlem. Guy Mitchell heads revue on Steel Pier vaudeville stage Aug. 11 through 17.

Reflecting the best July business in years, bank deposits, soared almost as high as the month's temperatures, showing substantial increases over figures for July of last year with the luxury tax 3% assessed on hotel room bills tobacco sales and liquor sales receipts, ahead of 1956 for a first time this year.

A total of $119,956,975 was deposited in the three banks on the island during July, an increase of $13,337,892 over the $106,619,083 of July in 1956. It represents a hike of 12.5%. Deposits averaged nearly $5,000,000 daily for the 24 full banking days in July.

Tax collections here showed a good increase, largely due to the increased tax rate reflected in the new year's bills. Mercantile tax collections also zoomed for July as did parking meter collections showing that more people motorists were in the resort.

The figures substantiate the reports of various hotel and amusement people here that July was a record month, for everyone in the area but the farmers, who have had no rain to speak of since early in June.

Hub Fete Topper Resigns

Boston, Aug. 6.

Peter Temple, director of the cuffo Boston Arts Festival since 1954, resigned Thursday (1). During Temple's first year as director, the festival had a six-day program of art and music with an attendance of 100,000.

It has grown to a 17-day exhib with this year's attendance around the 750,000 mark.

Inside Stuff—Vaude

Al Rickard, booker of the Steel Pier for operator George A. Hamid, says that nobody dictates to him on his bookings, citing the fact that in the Pat Boone incident (VARIETY July 31) the only course taken was that which is called for normally in a pay or play contract. Not recognizing General Artists Corp. pitch for a 30-day clause, and refusing to be deterred by any considerations except that of playing the date, the Pier was ultimately paid $13,500 face value of the contract. Because Boone was needed for the shooting of the recently released "Bernardine" and since no date could be substituted because he would be needed for a second film, 20th-Fox shelled out that sum.

Although Hamid is prexy of GAC-Hamid, a GAC subsidiary, Rickard contends that he is the booker of the theatre, and once he books, an act stays booked.

Lake Club Reopening

Springfield, Ill., Aug. 6.

The Lake Club, local nitery currently closed for its annual summer hiatus, will reopen Aug. 9. Bonifaces Hugo Giovagnali and Harold Henderson are seeking the services of Joyce Taylor, Liberty Records songstress and Howard Hughes film starlet, as a "homecoming" attraction for State Fair week (Aug. 9-17).

Miss Taylor, formerly of nearby Taylorville, Ill., made her professional debut at the central Illinois supper spot four years ago. Giovagnali, also of Taylorville, was Miss Taylor's legal guardian until she became of age.

MASS. FAIR SEASON OPENS THIS MONTH

Boston, Aug. 6.

The big fair season in Massachusetts kicks off this month. Weymouth Fair opens Sunday (11) and continues through Aug. 17. The Marshfield Fair is skedded for Aug. 18-24. Both fairs will have pari-mutuel horse racing.

Weymouth Fair has inked for its biggest midway with Joe Chitwood Daredevil Drivers headlining. East Blackstone Fair opens Aug. 16. Topsfield Fair, with dog racing, is set for Sept. 1-7 with Danny White's Water Show.

Brockton Fair, one of the biggest in the area, opens Sept. 8. The Boston Herald, in cooperation with the Greater Brockton Development Commission, will sponsor an industrial progress show at the fair.

Puerto Rico's Caribe And Condado Clickos

By BILL ORNSTEIN

San Juan, Aug. 6.

Both the Condado Beach's Fiesta Room and the Caribe-Hilton's Club Room have floor shows sandwiched between dancing in the calypso manner on a par, if not better, than the Stateside standards. Condado's Fiesta Room has a minimum food and drink tab of $3 for week nights and $5 Saturday and Sundays, while Caribe adds a cover charge of $1.50 for patrons looking in on the floorshow.

Currently at the Condado are the local tv favorites Gaby, FoFo & Miliki, three freres who play concertinos, accordions, saxes and violins in unusual style and click big. Most of their song and comedy is in Spanish with a bit of English thrown in so as not to make the Stateside visitor not entirely unaware of their humor. Rocio Aragon, sister of the trio, is a versatile Spanish dancer who does three numbers before one or two encores. Two orchestras furnish the musical side of the show, Pepito Torres and his Orquesto Siboney and Hector Narvez for dancing before and after the floorshow. One of the brothers plays two concertinos at the same time for the highlight of the act. The specialty would click in U.S. video.

In the main spotlight at the Caribe are Felo & Bruno, labeled "spitfires at the piano" and very apropos. They intersperse their playing with songs in Spanish and English. Both are dynamic personalities who win salvos of applause as they labor through the evening. This week the show is enhanced by The Charmonnaires, femme vocal trio from the states who open the show with half a dozen numbers and register big. Additionally, there is Lucy Fabrey, Puerto Rico songstress, who puts a lot of effort into her song, mostly in Spanish, and finally winds up doing a number with the two pianists for a socko finish.

Florian Zabach in for week's stand at Fred Yezzi's Colony Club on Albany-Schenectady Road.

BELAFONTE BOFFO 94G IN 3D WEEK AT GREEK

Los Angeles, Aug. 6.

Harry Belafonte chalked up a smash $94,000 for final stanza of a three-week run at the Greek Theatre here which ended Sunday (4) night. Third frame was a seven-performance affair.

Alfresco pit reopened tomorrow (Wed.) with the ballet, "Coppelia."

Stephen Rose Exits Concerts for Revlon

Stephen Rose, concert booker, has retired from that field and has joined the Revlon organization in an exec capacity. Rose, during the past year or so, loomed large in the pop concert field having imported the Carabinieri Band of Rome, and toured several other shows.

His major success in that field was the Carabinieri tour, with other ventures failing to pay off as anticipated.

Mary Kaye Trio's Motel

Lake Tahoe, July 30.

Mary Kaye Trio, long one of the top attractions at Las Vegas, Reno and Tahoe resorts, is going to have its own place to play in next year.

Act is buying property on the south shore of Lake Tahoe for the construction of a resort motel to be called Mary Kaye Mooncrest Lodge. Act will play there from time to time during respites from its regular nitery bookings.



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BILLY GLASON
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Jerry Lewis blows top off Capitol

CAPITAL PERFORMANCE, JERRY!

Dear Jerry:

If the Carter Barron Amphitheatre had been under roof you'd have blown it all the way to the capitol with that capital performance of yours. It was a record-breaker that found the critics reaching for their adjectives instead of their hats.



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Washington Post
& Times-Herald

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Vaude, Cafe Dates

New York

Eartha Kitt cancelled out of the Jan. 6 date at the Cafe de Paris, London . . . Jerry Lee Lewis and David Gardner pacted to the William Morris Agency . . . Vic Botti has joined the Milt Morrison Agency . . . Jane Froman set for Blinstrub's, Boston, Nov. 4 . . . Joe E. Lewis has been assigned the Christmas opening day at El Rancho, Las Vegas.

Chicago

Eddie Rich currently at Jimmie's Supper Club, Detroit . . . Allen & De Wood set for Chase Hotel, St. Louis, Sept. 6, for two frames to be followed by Steve Lawrence, Sept. 23, also for two weeks . . . Jo Anne Miller, Bobby Lewis, Martin Bros., Johnny Conrad Dancers (3) on Palmer House bill for Sept. 5-Oct. 2 . . . Ron MacAdan and Heller & Helene at Lake Club, Springfield, Aug. 9-18 . . . Mario Lozer and Dan Gardi at New Stardust Club, Wichita, Aug. 12, for two weeks . . . Paul Gray set for Bimbo's, S. F., for three weeks, Aug. 15 . . . Johnny Hartman pacted for two weeks at Roberts Show Lounge here starting tonight (Wed.) . . . Di Mara Sisters (3) inked for three weeks at Bimbo's, S. F., Sept. 5.

Hollywood

Ricky Layne set by Abby Gresher to headline the San Mateo County Fair Aug. 3-4-5-6 . . . Patience & Prudence, moppet singing team and (daughters of songwriter Mark McIntyre) inked to appear in Ken Murray's "Blackouts" show at Las Vegas' Riviera, starting Aug. 15 . . . Dorothy Collins starring in "Wizard of Oz" at the Municipal Auditorium in St. Louis . . . Betsy Duncan's option picked up at the Slate Bros. Club . . . Cocoanut Grove picked up Freddy Martin's option again, through the Gordon MacRae engagement which opens Aug. 28 . . . Nat (King) Cole opens a two-week stand at the 500 Club, Atlantic City, Aug. 16 . . . Gogi Grant will appear on the bill with the Ritz Bros. at the Flamingo, Las Vegas, Aug. 8.

Cops Film Strip Show Then Pinch Kaboodle

Fresno, Cal., Aug. 6.

Three strippers, their manager, the theatre owner and the burly show's producer were arrested here last week at the start of a burlesque show's run. Accused of violating a city ordinance against stripping and against bumps and grinds were:

Dee Darlin, Frances Roberta James and Jeanne Ford Carley. Jailed for also violating the anti-strip ordinance were Ben Nakamura, who leased his theatre for the show; Harold Darby, the show's producer, and Fred Ernst Balto, the strippers' manager.

Cops took films of the show before moving in.

Detroit D.J. Promotes Domino-Williams Show

Detroit, Aug. 6.

Mickey Shorr, WXYZ-TV disk jockey, will present a "Star Spectacular," with Fats Domino and the Billy Williams Quartet, at the 2,050-seat Shubert for seven days beginning Aug. 16. Others in the show are Paul Anka, Ann Cole, Velours, Jo Ann Campbell, Lee Andrews & the Hearts, The Schoolboys and the Delroys. Tickets are scaled up to a $3.30 top.

The 2,700-seat Riviera, meantime, relights Aug. 25 with the Jerry Lewis show in for two weeks. Tickets are scaled up to $5.95 tops.

N.Y. Cafe Owner 'Insulted,' Sues Eartha for 200G

An eastside N. Y., nitery, the African Room, filed suit last week in the N. Y. Supreme Court, asking $200,637 damages from singer Eartha Kitt. Harold Kanter, owner of the spot, claims that Miss Kitt and a party including filmster John Ireland, held up the spot to ridicule in front of other patrons, called the room a clip joint and slapped him as well.

It's claimed that Miss Kitt's party ordered champagne and when tab came to $137, Miss Kitt accused the owner of hiking checks on them. Ireland ultimately made arrangements with his hotel to pay the bill when spot refused to accept a check. Kanter is seeking $150,000 damages and $50,000 for the assault.

Sweeties in Saugus Sore At Solons' Specification: No Martinis in Bikinis

Saugus, Mass., Aug. 6.

There'll be no boozing in bikinis in Saugus, says the board of selectmen, which exacted a pledge from bartenders not to serve femmes clad in shorts, strapless bathing suits or trunks and bra attire.

The action, now being protested, by the town femmes, started when the chairman of the board of selectmen, John J. Bucchiere, decided that femmes indulging in long cool ones should have more on than when they're in bathing.

He ordered a police sergeant to visit all niteries, cafes, bars and intimers, and draw a pledge from the spots that there will be no serving of under-clad femmes. Saugus distaffers are planning a protest at the next sesh of the board on August 12.

Club Cairo, Chi, Pays Revenooers, Reopens

Chicago, Aug. 6.

Club Cairo, one of the last vaude outlets on Chicago's far north side, was closed last week for non-payment of Federal taxes. However, owner Bill Anastos was able to round up the needed cash to reopen, but he had to assure his sources of being able to book hypnotist Ted Boyer for the opening. Settlement was made at Internal Revenue offices yesterday (Mon.) and Boyer, who was released from his contract with the Chez Paree where he has been playing, signed for the opening four weeks.

Boyer had been headlined at the Cairo for two and one-half years previous to his Chez engagement. Also on the Cairo bill will be the Cheerful Earfulls.

Vaudeo Whirl

Continued from page 51

agencies must call on the other large offices to fill guestshot requirements.

Vaudeo headliners are doing an increased number of reciprocal deals which eliminates some booking control from the various percenteries. It's also been argued that there aren't enough valid headliners around to meet requirements, thus variety acts, no matter with whom they are signed, will be wielding the upper hand this season.

The buying season for the vaudeo acts has started very early. Pacts are being issued far into the fall for guest shots. For example, bulk of the Patrice Munsell guests have already been signed for the fall season. Perry Como has bought Jackie Cooper for Nov. 23, and it's becoming evident that all the major shows will be seeking appropriate guests, no matter with what office they are affiliated.

The practice of Ed Sullivan of buying one cafe act for several shows throughout the season is likely to be picked up by other layouts in order to insure enough talent, according to the agencies. Of course, the agency controlling a show would like to place its own roster of acts to the exclusion of those signed to other offices. However, it's been pointed out that the demand for top variety talent far exceeds the supply and with vid headliners having the right of veto, it won't matter much to which agency an act is pacted in order to get in on the vaudeo bonanza.

New Acts

DICK FARNEY
Songs
Byline Room, N. Y.

Dick Farney, who appeared in the U. S. some years ago in radio, has since become a name in his native Brazil, where his family is w.k. in show biz and cultural circles. He's trying in the U. S. again, and it's evident that he can make it on the intime circuit, at least.

Farney at the piano, backed by a bass and drummer who were at the Byline Room with Eddie Heywood, is a pleasant and ingratiating performer. His pianistics show some original and effective musical figures with a respect for beat and melody. His singing similarly shows originality, being concerned primarily with melodic and lyrical content. Farney's specialty seems to be the samba ballads which have a strong and sexy beat surrounded by colorful music.

Eminently suited for the intimes, he can expand into larger areas. With his background of cafes, disks, and films in Brazil, he could serve in similar U. S. situations.

Jose.

WYOMA WINTERS
Songs
25 Mins.
Hotel Muehlebach, K. C.

Continuing its policy of budgeted shows during the Joe Reichman orch's tenure, the Muehlebach has brought in songstress Wyoma Winters for the fortnight, her first entree here. The hotel got a considerable buy aside from a light marquee value, for Miss Winters is an attractive brunette who handles a song with know-how and stamps it with her own style of timing and phrasing. Through 10 numbers and nearly 25 minutes she kept the Terrace Grill patrons well on her side and bowed off to a hearty hand.

Miss Winters has a special approach to each song, intermixing some better known numbers with other proven, if lesser known, songs all in unusual arrangements.

Quin.

ORNULF AND DOROTHEA OISETH
Folk Dance
60 Mins.
Norsk Folk House, Oslo

This is a fast hour-long act of seven dance numbers in various native costumes played in a "nitery" on a circular outdoor dance floor. Due to summer daylight till 10 p.m., no spots were needed for the act. Norsk Folkemuseums Restaurant has facilities for indoor and outdoor dining and entertainment, but dancers worked outdoors on evening caught.

Oiseth is a great dancer with acrobatic nipups that would hardly be found in average peasant's repertorie. His wife is beautiful, mature and an easy dancer compared to his springbok antics.

They have one pantomime dance which runs about four minutes that would be welcome in any land and would enhance a show like Ed Sullivan's which must be getting tired of novelty acts which are no longer novelties. It's called Treskodans, (Wooden Shoe Dance) is a comic and warm wooing country-jake's making a play for a beautiful doll. She rejects his antics and he stamps on her foot. Having reduced her to tears he then pleads for forgiveness, gets it and then turns shy. It's up to her to do the wooing now. She succeeds and they dance to a happy finale.

For this dance they wore Hardanger native costumes, the most colorful of all n. c's. Three of the numbers were spring dances—not seasonal dances but ones requiring a great deal of bucolic acrobatics. A fourth was a Gangar from Setesdal, danced with Skinnbrok pants (leather in the crotch, seat and inside of trousers). But the Treskodans got the biggest laughs and the biggest hand.

All melodies were from districts represented in dances and played by violinist Londal who was also in costume.

The final dance is called Halling. Doll Dorthea stands on a chair and holds Oiseth's hat on a pole. It is his job to high-kick it off the pole—this being a favorite symbol of a successful country courtship. He boots it into the audience for a round of applause.

It's a class act. *Scul.*

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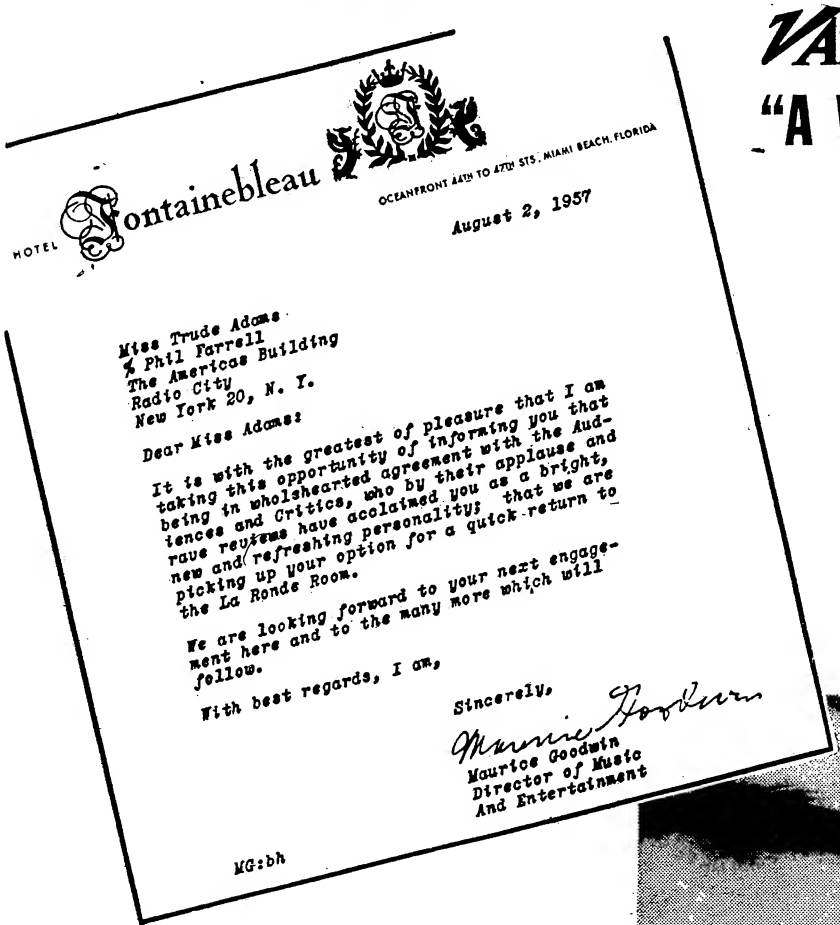
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TRUDE ADAMS
Songs
25 Mins.
Fontainebleau, Miami Beach

"Tall, slender, appealing Trude Adams' entry into the big cafe circuit makes the stop with strong impact in a class room that has played the best in all schools of thrushing. The act staged fc. Miss Adams is a shrewdly devised one that serves her varied stylings to bring out a simple, tongue-in-cheek approach on her specials; captures the full range of a throaty contralto and, overall, projects a shrewdly self-effacing manner that heightens the sum effect on her auditors. The build is a constant one, raising clamorous payoff and bring-back demands.

"General stage deportment in the easy approach, keeps her a **winner all the way.** She's a bet for the class spots and a natural for the video-guesting route."

Lary.



Fontainebleau
HOTEL
OCEANFRONT 44TH TO 47TH STS., MIAMI BEACH, FLORIDA

August 2, 1957

Miss Trude Adams
% Phil Farrell
The Americas Building
Radio City
New York 20, N. Y.

Dear Miss Adams:

It is with the greatest of pleasure that I am taking this opportunity of informing you that being in wholehearted agreement with the Audiences and Critics, who by their applause and rave reviews have acclaimed you as a bright, new and refreshing personality; that we are picking up your option for a quick return to the La Ronde Room.

We are looking forward to your next engagement here and to the many more which will follow.

With best regards, I am,

Sincerely,
Maurice Goodwin
Director of Music
And Entertainment

MG:bh

GEORGE BOURKE
Miami Herald

Trude's a smooth showman.

"If first impressions are anything—and they have to be when they reflect such charm and talent as Miss Adams has—she will be working Miami Beach's top spots just as often as her schedule will permit.

"She has to be seen and heard to be believed. She is almost devoid of any theatricalism and yet she is prime showmanship in the relaxed manner in which she excites and relaxes her audience with everything from operatic arias to saucy special material numbers.

"She also offers the current standards though they are far from standard as Adams expresses them."

PAUL M. BRUUN
Miami Beach Sun

"Trude Adams, making her first appearance in these parts, swept on stage in a white bouffant gown that did credit to a lovely face and figure.

"Miss Adams has a voice with a vibrant quality . . . a magnificent voice. She should be a big hit with audiences all over, because she has an appealing youthful look—like a college coed. She expresses as much with her hands, arms, legs and face as she does with her voice."



"VERSATILE"
"SMOOTH"
"CHARM"
"TALENT"
"SAUCY"
"VIBRANT"
"CLASS"
"EXCITES"

TRUDE ADAMS

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RKO Palace's Swan-Song Vaudfilmer; Into Straight Pix After 8 Years

By JOE COHEN

The Palace will end its stageshow run tomorrow (Thurs.) after a tenure of a little more than eight years. Vaudeville has come and gone at what was once the foremost variety house in the country—the epitome of every vauder's ambition. With each revival and each demise there were economic conditions that created the situation. The condition in the [illegible] counting rooms again dictate the end of the latest stageshow revival at this house.

However, the treasurer's office only reflects a host of other conditions [illegible] vaude to had become the least creative of the theatrical arts. Even if vaudeville could create enough new values, it wouldn't be long before other fields would outbid the family time vaude. An act does better financially in cafes, where he does only half the shows he would in a theatre. And on television, it's on one show for a stipend equalling his weekly cafe salary. So the great acts work elsewhere, and the new acts that play the Palace can't draw enough at the wickets.

The latest incarnation of the Palace wasn't bigtime, although booker Dan Friendly thought along bigteague lines even with a puny budget that couldn't buy one important nitery act. Friendly exercised a lot of tact and judgment on the bill, took chances on new talent and persuaded agents to let representative acts work at a lesser salary. But a sufficient amount of new talent never came up.

The closing bill makes par for course—and a little better. Jay Marshall has been around the circuit in some top cafe situations. He has an easily assimilated vein of comedy, an ingratiating manner, and a knack of getting ahead of the audience.

Lee Sullivan, who tenors in the best Irish tradition, has been in legit musicals and films. He's an experienced hand before audiences and turns out highly acceptable products with a medley of lullabies providing an excellent closer.

A turn of technical excellence is Stanley Burns, who conflicted a bit with Marshall inasmuch as both use dummies in their turns. Burns, although needing material, manipulates his two manikins excellently. A new bit is a puppet which is controlled electronically offstage. The illusion created in this respect puts an additional zinger into the act.

Dolinoff & the Raya Sisters (4) were on the reopening bill at the Palace eight years ago, and also are on hand at the exercises closing the policy. It's one of the stronger illusion turns in the business. The quartet do seemingly impossible stunts in black clothing while lights, shining on the audience, obscure the modus operandi.

In their usual spot when playing the Palace are Berk & Hallow, who provide a fast opening tap turn. Torrini & Phyllis start with magic and finish with a chalk talk in which his illustrations become something else when inverted.

Los Gatos (3) give an excellent exhibition of acro work. They breeze through a series of threehighs and some trick hand-to-handing for fine results. Bud Carlell & Rose display okay fancy roping. Cardell does some precision slicing with the whips for applause-winning tricks, while Rose holds up small objects. Latter would look better in skirts than in shorts.

Per usual, Nick Francis is in the pit and gives aid and comfort to the various turns.

Of course, the economic wheel may turn again and there may be some new acts around that want showcasing on Broadway. In this respect, it's possible that the house may be like the late Sir Harry Lauder who was always coming back for a farewell tour.

One thing is certain about this house, it has built up a large and loyal following from among the oldsters, who remember the golden days and perhaps relive some moments of the former Palace glory. To many of them it was like a home, and to many acts it was like a home, and to many acts it was Broadway at last, even if it didn't lead further up the ladder. For the few hundred acts that played here annually, the Palace represented a hope that they might be seen and liked by some important impresario. To agents and bookers it was a showcase that would determine whether an act should get a video shot or a cafe date. To show business, even at this state, it performed an important function. Its switch to a straight pic policy leaves a lot of people homeless.

History of the Palace

The Palace opened on two-a-day March 24, 1913, with a bill comprising The Palace Girls, Ota Gygi, La Napierkowska, "Speaking to Father," a skit by George Ade with Wilton Pollack; a flash act The Eternal Waltz; McIntyre & Harty, Taylor Holmes, Four Vanis, Hy Mayer and Ed Wynn. Sarah Bernhardt started a three and a half week run on May 5. She insisted on being paid her fee $500 after each performance—in gold. Her leading man was Lou Tellegen. W. C. Fields and Owen McGivney joined her show on May 19. Fritzi Scheff headlined Sept. 1, 1913. Bigtime vaudeville continued for more than 19 years.

Famous runs at that theatre included Frank Fay, 8 weeks, in 1926; Lou Holtz, Lyda Roberti and William Gaxton, 8 weeks, 1931. Kate Smith joined that show during its fourth week and remained to the end. Eddie Cantor, George Jessel and Burns & Allen headed a nine-week layout ending Dec. 26, 1931. The last straight vaude bill began July 8, 1932 with columnist Louis Sobol headlining. A combination picture and vaudeville policy until Nov. 12, 1932, and Eddie Cantor's pic, "Kid from Spain" started a straight film policy until Jan. 7, 1933.

Continuous vaudefilm policy started Feb. 11, 1933 and remained until 1935. There was no vaudeville at the Keith-Albee flagship until May 29, 1949, when the present policy started. First bill comprised Marge & Karr, The Chords, Norman Evans, Marvellos, Cook & Brown, Jerry Wayne, Lorraine & Rognan, Dolinoff & Raya Sisters, with "Canadian Pacific" on screen. Lillian Roth played the Palace during one of its anniversary shows.

The Palace reverted to two-a-day on Oct. 16, 1951, with Judy Garland occupying the second half of the bill. First half comprised The Langs, Doodles & Spider, Smith & Dale, Giselle & Francois Szony, and Max Bygraves. This layout ran for 19 weeks.

Lauritz Melchior headlined the second two-a-dayer with Ben Blue, Jean Carroll, Les Compagnons de la Chanson, Chandra Kaly, Andre, Andre & Bonnie and Billy Wells & Four Fays. Third card comprised Olsen & Johnson, Jose Greco, Jackie Miles, Rudy Cardenas and Bunin Puppets. Betty Hutton played the house twice, and after a lapse, during which time the house resumed four-a-day, Danny Kaye opened for a 16-week run on April 26, 1953. Kaye played 135 performances and grossed $893,000.

Judy Garland's second visit was okay b.o. and Jerry Lewis' recent try ended the two-a-day. There's the possibility that Lewis may play the house again around Christmas time. Even Jack Benny has expressed the desire to play here, but only for a limited engagement.

Palace, N. Y.

Berk & Hallow, Torrini & Phyllis, Stanley Burns, Los Gatos (3), Lee Sullivan, Dolinoff & Raya Sisters (4), Jay Marshall, Bud Carloel & Rose; "Run of the Arrow" (UI) reviewed in VARIETY *May 29, '57.*

Empire, Glasgow

Glasgow, Aug. 2.

Jack Radcliffe (with Helen Norman and Billy Dick), Chas. McDevitt & Skiffle Group (4) with Nancy Whiskey; Terry Dene & His Dene-Aces (3), Bill Wareham & Marcia, Sally Logan, Shane & Lamar, Bobby Dowds Orch.

Here's a mixed layout, blending the established in vaude with the latest from skiffle and rock 'n' roll. A longtime Scot comedian, Jack Radcliffe, does emceeing chores and appears successfully in comedy sketches with his foils Helen Norman and Billy Dick. In timing, attack and poise, Radcliffe shows value of experience and pleases the outfronters with homely comedy in racy vein. He is best as a typical Glasgow drunk arguing with a smart man-of-the-world type.

In contrast, the Chas. McDevitt Skiffle Group, while pleasing the ardent skiffle fans, lacks in stage showmanship and all-round entertainment value. Group gives out in tunes like "Every Day of the Week," "I'm Satisfied with My Girl," etc., but shapes as better to listen to via disks than to watch. Nancy Whiskey, much-publicized folk chirper, who's shortly going solo, gives out with "Green Back Dollar" and "Freight Train," but has only average impact.

Bill Wareham & Marcia, mixed twosome, offer clever balancing act against a toymaker's set. Male, a New Zealander, has only one leg, and merits all the more palming as customers note his pin leg. Sally Logan, teenager thrush, is sweet as she vocalizes "Getting to Know You," "I Give You The World" and "Oh, My Beloved Father." Shane & Lamar are stylish girl dancers who open both segments.

In the modern music section, Terry Dene, backed by the Dene-Aces (bass, drums, guitar), is a new English kid registering via disk and tv appeal. He will need to liven up his act considerably to retain his impact. As is, youth has talent but adopts a too-lazy approach in projecting his personality, such as it is.

Showbacking by Bobby Dowds orch is okay. *Gord.*

B'way Bistros

Continued from page 1

starting Oct. 9. He's contemplating a name policy, with deal on for Jackie Miles to preem the spot.

In addition, the Manhattan Hotel (ne Lincoln), also being renovated and modernized for September occupancy by Webb & Knapp, will have an entertainment room, policy of which is still to be decided. It's anticipated that the spot will have more than a name band policy, which was the mainstay of the old Lincoln hotel.

Of course, the Latin Quarter would still be on the Stem with its 550-600 seats, and Birdland is still around for jazz devotees.

Such an influx of cafes would induce others to open in the area. It's a distinct possibility that should all these cafes open, that the old Diamond Hoseshoe in the Paramount Hotel could suddenly find new tenants.

Theatres Would Welcome

Broadway theatres have long contended that they are handicapped by a small number of cafes. More niteries would make the Stem a more important nightclub centre, and this would pull a greater amount of patronage both from individual and party trade as well as the package tours.

The Webb & Knapp deal with Walters looms as the most important facet of the deal. It's a mutually beneficial item. The basement of any structure is not normally rented with ease. Thus Webb & Knapp with an initial investment of about $50,000 would get a $40,000-plus annual tenant for 21 years, thus quickly amortizing its investment. At the same time, the building makes itself more important for ground level store tenants, which could reflect itself in higher rentals.

Walters, meanwhile, has a ready-built situation for a minimum investment. It's likely that he'll call the new nitery the Cafe de Paris, same label that he's using in his Florida spot. The 1,600-seater would be the largest in Manhattan, only somewhat smaller than the Town & Country Club, Brooklyn.

Later's negotiations for the Arcadia Ballroom would also result in a large seater of about 1,500 capacity. Between all these spots Broadway would have a greater capacity than Las Vegas, and could return New York to a premiere position in the nightclub world.

Lyric Row

Continued from page 2

Threw the Overalls," continued O'Neill, "has lyrics which declare a 'Mick' did the dirty deed" and the Congressman added, "I resent it." This put O'Neill in favor of censorship of lyrics and obviously opposed to the resolution for the probe.

His committee marked time on the issue. Meantime, the Federal Communications Committee got itself in a safe position, far from the controversy. It announced that it lacks authority over songs on the air.

VARIETY BILLS

WEEK OF AUGUST 7

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 8
Rockettes
Conrad Ludlow
Wes Harrison
George Carl
Roxy (7)
"Fiesta at Roxy"
Maria Antinea
Mario Alverez
Enrique Montoya
Virginia Morrison
Nancy Lee Parker
Manuel Del Toro
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 5
Johnny Lockwood
Bobby Limb
Dawn Lake
Les Thaika
Medlock & Marlowe
Balladinis
Billy Rayes
Darryl Stewart
Johnny O'Connor
Edit Juhasz
Alwyn Leckie
Continentals
Rae Morgan
Pamela Godso
Divia Dain
2 Dancing Boys
Rudas Dancers
SYDNEY
Tivoli (T) 5
Peter Brough
Ronald Chesney
Boys of Mexico
2 Earls
Christine & Moll
Labrac & Beatrice
Bobby Gonzales
Delicados
Williams & Shand
Buster Fliddess
Nina Cooke
Brenda Rowe
Frank Ward
Della Vance
Dionne Vail
MANILA
Opera House (T) 5
Katherine Dunham Co.
SINGAPORE
Cathay (T) 5
Darvas & Julia
BANGKOK
(T) 5
Banks & Demuth

BRITAIN

ASTON
Hippodrome (I) 5
Johnny Silver
Mink Devine
Two Palmers
Noble & Denester
Berry Caitlin
Harry Saunders
BLACKPOOL
Palace (I) 5
Hylda Baker
Tanner Sis
Odette Crystal
Sonny Roy
Geo. Mitchell Co.
Impero Bros.
Janet Gray
Martin Granger Co.
Kidd & Ivanko 4
Joan Davis Co.
BRIGHTON
Hippodrome (M) 5
Winifred Atwell
David Nixon
Aileen Cochrane
Reg Varney
R & J Jover
Malta & Fernandos Co.
Geo. Mitchell Co.
Belles & Beaux
COVENTRY
Hippodrome (I) 5
Dave King
Kordites
Danny Kay & Ptnr.
Mandos Sis
Mistin Juniors
Bernard Landy
Two Waltmans
Hazel Gee Dancers
FINSBURY PARK
Park (M) 5
Mel Torme
3 Quarters
Bamberger & Pam
Sharpe & Iris
Mac Darlys Co.
Rosto & Partner
June Birch
Sapphires
HANLEY
Royal (M) 5
Albert Modley
Flack & Mills
Falcons
Mack & Kirk
Chas. Ancaster
Joan Hinde
Lynda Ross
Matanzas
LEEDS
Empire (M) 5
Hal Monty
Miller Twins
Allen Bros. & June
A & B Black
Pierre Bel
Georgette
LIVERPOOL
Empire (M) 5
Marion Ryan
Dorothy Reid
Vic Hyde
Fred Lovelle
Morris & Cowley
Gaunt Bros.
J & P Barbour
Jackie Ross
Johnny Dallas
LONDON
Hippodrome (M) 5
Charlie Gracie
Dorothy Squires
Jack Radcliffe
Billy Russell
Three Edwards
Duncan's Collies
Reg Redcliffe
Metropolitan (I) 5
Fred Emney
Lorrae Desmond
Eric Williams
Madrigal & Ass't.
Rosa Macari
Roy Mack
Bert Edgar
Mardi Gras Dncrs
Paladium (M) 5
Max Bygraves
Joan Regan
Goofers
Carsony & Bros.
Kaye Sis
Clark Bros.
Page & Bray
MANCHESTER
Palace (M) 5
Billie Anthony
Rudy Horn
Dior Dancers
Gimmix Boys
NEWCASTLE
Empire (M) 5
Ronnie Carroll
Kidd & Joyce
Allen Modley
Bobby Thompson
Amazing Briton
Les Rigs
Fraser Hayes 4
George Braund
NORTHAMPTON
Hackford & Doyle
Ken Wilson
Kendor Bros.
DeYong & Delysis
Masoni
NORWICH
Hippodrome (I) 5
Dan Young
Billy Eaves
Wanda Alpar
NOTTINGHAM
Empire (M) 5
Dene & Dene Aces
Burke & Kovac
Southlanders
Smoothey & Layton
Pat Rose
Dickie Dawson
Sammy Wilde
Karl Kari Sis
Mumford Bros.
Prince of Wales (M) 5
Sabrina
Dickie Henderson
3 Monarchs
Maggy Sarragne
SHEFFIELD
Empire (M) 5
Lonnie Donegan
Marie De Vere Dcrs
Mundy & Earle
Pan Yu Ling Trp.
Des O'Connor
Shipway Twins
Peter Quinton
SUNDERLAND
Empire (M) 5
Tommy Fields
Betty Jumel
Jimmy Gay
Jack Stanford
Barry Sis
Eric Roger Grp
Wendy Todd
Alan Mills
Betty Fox Co.
Bil & Bil
J & M Ellwood
SOUTHAMPTON
Grand (I) 5
Pauline Penny
Barry Piddock
Gabrielle
Pauline Penny Co.
SOUTHSEA
King's (M) 5
David Whitfield
Harry Worth
Audrey Jeans
King Bros.
Billy Dainty
Skylons
VICTORIA
Palace (M) 5
Naunton & Gold
Bud Flanagan
Nervo & Knox
Monsewer E. Gray

Cabaret Bills

NEW YORK CITY

Bon Soir
Anne Russell
Charles Manna
Anita Ellis
Three Flames
Bruce Kirby
Blue Angel
T. C. Jones
Chateau Burnett
Mae Barnes
Jimmy Lyon 3
Bart Howard
Bob Wetterau
Casanova
Jacques Zarow
Alex Alstone
Chateau Madrid
Helene Aimee
Romeros & Reina
Panchito Orc
Socarras Orc
Copacabana
Don Cornell
Larry Daniels
Coronados
Tom Rockford
Marilyn Cooper
Tony Starman
Michael Durso Orc
Frank Marti Orc
No. 1 Fifth Ave
Cedrone & Mitchell
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Gypsies
Quintero Rhumbas
Hotel Pierre
Stanley Melba Orc
Alan Logan Orc
Joseph Sudy
Hotel Roosevelt
Eddie Lane Orc
Hotel Taft
Vincent Lopez Orc
Milt Shaw Orc
Ray Earl Orc
Hotel 4t, Regis
Latin Quarter
Szonys
Jack Durant
George Matson
Molidor Trio
Debonairs
Gillian Grey
Simon McQueen
Chic James
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Park Sheraton
Jan August
Spark Thurman
Viennese Lantern
Rita Dimitri
Yasuko
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Dick Todd
Sophie Parker
Zeb Carver
Ed Smith
Jodie Carver
Joel Shaw Orc
Village Vanguard
Modern Jazz Quart
Bill Evans
Waldorf-Astoria
Count Basie
Sarah Vaughan
Haitian Dcrs
Bela Babai Orc

CHICAGO

Black Orchid
Larry Storch
Abbey Lincoln
Ocie Smith
Blue Angel
"Calypso Fiesta"
Princess Abilia & King Christian
Lord Rafael
Lord Calypso
Prince Pablo, Lady Melena & Lady Blanca
Roger McCall
Al D'Lacy Orc
Blue Note
Bobby Hackett (6)
Carmen McRae (3)
Chez Paree
Sammy Davis Jr.
Will Mastin Trio
Luis Gomez & Beatrice
Chez Adorables (6)
Ted Flo Rito Orc 13
Cloister Inn
Ramsey Lewis Trio
Lorez Alexandria
Conrad Hilton
"Ice Review Spec"
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Pettinger
Bill Christopher
Gil Shepard & De Soto Sisters (3)
Paul Gibbon & Sully Kothman
Fred Napier
Norman Crider
Tune Tattlers (4)
Charlie Fisk Orc
Gate of Horn
Bob Gibson
Jo Mapes
Dylan Todd
London House
Errol Garner Trio
Eddie Higgins (3)
Mister Kelly's
Sarah Vaughan
Marx & Frigo
Marty Rubenstein 3
Palmer House
Hildegarde
Mattison Trio
Ben Arden Orch

LOS ANGELES

S. Gray's Sand Box
Billy Gray
Leo Diamond
Carol Shannon
Bert Gordon
Rie Marlowe
Le Hermen (3)
Bob Barley Trio
Cocoanut Grove
Nat King Cole
B & C Robinson
F. Martin Orc
Crescendo
Dave Brubeck
Mort Sahl
Interlude
Bobby Short
Mocambo
John Carroll
Frankie Sands Trio
Paul Gilbert Orc
Moulin Rouge
Jerry Colonna
Statler Hotel
Dave Barry
Merry Macs (4)
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Gordon MacRae
Rudy Cardenas
Gina Genardi
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Pajama Game"
Larry Douglas
Betty O'Neil
Buster West
Barbara Bostock
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
Jimmy Caesar
Buster Hallett Orc
El Rancho Vegas
Joe E. Lewis
Roberta Sherwood
Nejla Ates
Molinar Dancers
Dick Rice Orch
Flamingo
Anna Maria Alberghetti
Alan King
Flamingoettes
Lou Basil Orch
Fremont Hotel
The Satellites
Bob & Sylvia
Golden Nugget
Harry Ranch
Jig Adams
Lee Maynard
Faye Ellen
George Gobel
DeCastro Sisters
Novelites
Ray Sinatra Orch
Royal Nevada
Russ Morgan Orc
Sahara
Shaw-Hitchcock Dcrs.
Cee Davidson Orc
Mary Kaye Trio
Betty Hutton
Amin Bros.
Sands
Robert Merrill
Louis Armstrong
Copa Girls
Antonio Morelli Orc
Showboat
Joe Cappo
Garr Nelson
Showboat Girls
Mike Warner Orch
Silver Slipper
Hank Henry
Norman Erskine
Caprice
Barbary Coast Boys
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Pat Yankee
Slipperettes
Geo. Redman Orch
Thunderbird
4 Ladd
Thunderbird Dncrs
Al Jahns Orch
Tropicana
Carol Channing
Elaine Dunn
Judy Logan
Norvas Singers
Jack Costanza
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Steve Lawrence
Haller & Hayden
M & B Haggett
Jackie Heller
Lee Martin Orc
Maya Orc
Stan Ross Trio
Balmoral
Billy Mitchell
Sonny Kendis Orc
Tana Lenn
Di Lido
Mandy Campo Orc
Othella Dallas
Jane Moore
Bernie Sager
Jack Barcena Orc
Eden Roc
Marie MacDonald
Don Tannen
Johnny Costa Trio
Mal Malkin Orc
Chico Cuban Boys
Fontainebleau
Mata & Hari
Vaughan Monroe
Jack Stuart Orc
Sacasas Orc
Pupi Campo Orc
Natall-Fields Trio
London Towne
Arthur Blake
Wesla Gallez
Jean Tourigny
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Murray Franklin's
Steve Murray
Joe Mayer Trio
Dick Haviland
Murray Franklin
Sue Lawton
Eddie Bernard
Nautilus
Sammy Shore
Nancy Ford
Mario & Tonia
Syd Stanley Orc
Seville
Dunhills
Terry Haven
Murri & Ruth
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Saxony
Al Stuart Archetts
Gracie Barrie
Fred Thompson
Tommy Angel
Vagabonds
Calypso Revue
Lord Flea & Co.
Frank Linale Orc

HAVANA

Tropicana
Luis Garcia
Alberto Rochi
Matzuko, Miguel
Gladys & Freddy Riveros
Dominique
Tropicana Ballet
S Suarez Orq
A Romeu Orq
Sans Souci
Johnnny Mathis
Gloria & Rolando
Sonia Calero
Victor Alverez
Dulzaides Singer
Ortega Orc
Montmartre
Raul Mesa
Raquel Barishka
Ivette De La Fuente
Clarisse Novo
Gladys Bocay
Guzman Singers
Fajardo Orc

(Continued on page 63)

500 Club, A. C.

Atlantic City, Aug. 3.

Jerry Lewis, Sky Larks, Dick Humphries, Joey Stevens, Lee Henderson girls (8), *Pete Miller Orch* (14) *directed by Joe Frasetto;* $3 *minimum,* $5 *weekends.*

Jerry Lewis is back in the spot where the team of Martin & Lewis started, this time as a single, to be greeted by well filled houses as he sparks a 90-minute show supported by The Sky Larks, who appeared with him here before, dancer Dick Humphries, and Lou Brown, his pianist, who ably assists him.

Lewis leans heavily on his pipes during his almost hour out front, something denied him while songster Martin was part of the act. He bangs out oldsters like his introductory number, "Sitting on Top of the World," and gets the audience into the act with "Shine on Your Shoes," and "Harvest Moon," where he circulates the front tables with his mike, encouraging solos from both men and women payees. Most of these are terminated before the first few bars are out, bringing laughs from audience as comic comments on ability of singer. He later apologizes and does a duo with front tabler for good returns.

He's best in dance routine with Humphries, putting on tap bit which scores following solo dance by Humphries, a very clever hoofer seen for the first time here. Another bright spot includes skit on the public's crazes in music the past dozen years as he apes the hillbilly, zoot suit, Spanish singer, trends.

Again works in Far East bit when he is "singer from Japan," buck teeth, tortoise rim glasses, hat, etc., with interpreter at another mike, (Martin used to work this bit) translating after Jerry's sing-song offering.

"Danny Boy" with Sky Larks effective bit despite clowning by Lewis. Comic also brings out trumpet for a bit of fanfare which wins laughs. Works over customers at front tables heavily, but is quick to apologize for laughs won at their expense.

Concludes with "By Myself Alone," appropriate for this appearance, but is begged back by big Saturday night crowd to give with "Come Rain or Come Shine."

Lewis works very hard to please and makes no effort to coast while out front despite terrific schedule he has laid out and which is keeping him on the go this summer. While he is fine entertainment in himself, act was stronger with Martin included.

Sky Larks, three boys and two girls, nice quintet in such as "My Love is Your Love," "So Rare," and then medley from "My Fair Lady." Off number is oldie "Dark Town Strutters Ball," effectively done with derbys and soft shoe. *Walk.*

Americana, Miami B.

Miami Beach, Aug. 5.

Jackie Miles, Tommy Leonetti, Midge & Bill Haggett, Jackie Heller, Lee Martin Orch; $3.50 *minimum.*

Calibre of the talent booked into the Bal Masque for its summer shows measures up with winter season acts, although the budget is lower by measure of no co-topliner to Jackie Miles. He carries the draw-burden strongly, having always been a staple in this town.

Miles is an adroit performer with a sharp feel for audience moods. In this outing, his effectively quiet, underplayed delivery keys his tales of Las Vegas misfortunes, Catskill mountain characters, home life and the tv set's effects to constant laugh reaction, dressing up standard material he is associated through plentiful injects of new situations and gags, topically turned to keep the funflow on a high stream of howls. It adds up to a call-back series—this is another of the set of dates he's pacted to in this room; his click again, is the answer to the deal.

Tommy Leonetti is another of the new faces imported at this time of year for winter date testing. He's a tall, handsome lad, hitting the femme contingent on walkon, and maintains interest throughout. He is strongly equipped vocally, albeit at present there is still lack of an individual style. As is, Leonetti handles himself smoothly, turning out the pops and his platter works fluidly, with the high range cleffings suiting his vocability best. Once he develops his own book of stylings, he'll be cinch for the big-cafe trail. His upcoming stint on the "Hit Parade" show should provide that rounding out.

Midge and Bill Haggett are a refreshing pair of terpsters who inject imagination into their routines to win auditor plaudits. They work in the spins and whirls, to story-themes to make their terp turn an intelligent and classy one. Jackie Heller, per usual, is a spritely warmer-upper via a sock arrangement by house orch leader Lee Martin of a group of past hits, and with it, builds act-entries in top fashion.

Coming in Thursday (8) is Steve Lawrence with Haller and Hayden added. The Haggetts are being held over. *Lary.*

Royal Nevada, L. V.

Las Vegas, Aug. 2.

Russ Morgan Orch (18), *Annie Malone, Joey Alfidi, Marilyn Orlando, Ray Roberts;* $2 *minimum.*

The Royal Nevada Hotel is experimenting with something that has failed many times before in Las Vegas, and there's no reason to believe that this one will succeed. The idea that a name band with show plus dancing will lure gamblers to a casino just doesn't seem to work out. Such an attraction will bring in teenagers who are too young to gamble; youngsters who are old enough but can't afford it; and some oldsters (who would rather see Joe E. Lewis) dragged in by terp-loving wives. Let's face it: Las Vegas just isn't a dance-conscious town. Tourist-players come here to gamble and see big name acts; locals who want to dance go to the few available spots dedicated exclusively to ballroom hoofing.

Russ Morgan and his orch put on a pleasant 75-minute show in the Crown Room, which is now equipped with a dance floor. It's a nostalgia-packed package which has Morgan emerging as an okay comedian when he introes the w.k. numbers and specialty acts.

Band gets warm mitting for such offerings as "Does Your Heart Beat for Me?" as does Morgan himself 88ing "Linger Awhile," "Stumbling," "Doll Dance," and a medley of tunes he's cleffed, "Sweet Eloise," "So Tired," "You're Nobody 'Til Somebody Loves You," and "Somebody Else Is Taking My Place." Chirper Annie Malone is best on novelty numbers and Ray Roberts applies a standard voice to such as "Around the World."

A chi'd (8) prodigy named Joey Alfidi shows promise as a pianist, but makes the mistake of trying to prove versatility with turns at the violin, trombone, and vibes.

Marilyn Orlando, a 13-year-old chirper held over from the Ina Ray Hutton show, repeats her "I'm Walkin'", and "All Shook Up" with the proper animation and girlish charm. Morgan group is booked for four weeks. *Duke.*

Blue Angel, Chi

Chicago, July 23.

"Calypso Fantasia," with King Christian & Princess Alilia, Lord Rafael, Roger McCall, Candelas Trio, Al D'Lacy Trio.

"Calypso Fantasia" follows the routine formula worked out here over several years, but the performers this time are more inspired than those of most previous calypso editions. Same stock of Trinidado tunes continues from earlier shows along with the exotic titles of dance routines.

King Christian & Princess Abilia, who stole the show during their appearance here last fall, get top billing this time. The tiny femme terper swirls around the floor clad chiefly in the glare of the spotlight. Shapely and remarkably agile, she combines topnotch hip gymnastics with competent execution of classical dance figures. Her partner handles the muscular part of the airborne stints. Together they offer one of the spiciest and most versatile terp routine this room has ever had.

Lord Rafael is another repeater here. Hefty tenor gives forth "Marianne," "Banana Boat" and Latino material with operatic gestures and volume to change the tempo of the show.

Bongo banger Roger McCall returns to score with an assortment of drum feats and to lend excellent support to the acts.

The dance group this time, two longstemmed femmes and male cohort billed as Candelas Trio, run through a series of rhythmic gyrations with more to offer than what normally rates the acceptable standard here.

Each Blue Angel show features at least one male member who can improvise calypsonian quips or bring something of an authentic Caribbean instrumentation to the stage. Lord Calypso offers Tin Pan Alley lyrics without instrumental contributions and number of his own, "Navajo Calypso," which also serves as finale number. His set holds to the show's standard but could be better played by him as a parody on calypso. Show runs for eight weeks. *Leva.*

Interlude, Hollywood

Hollywood, July 28.

Bobby Short, accompanied by Ishmail Ugarte, Sonny Rivero; cover, $1.25.

About a year has passed since Bobby Short was last a fixture on the local cafe scene, but he's lost none of his bounce and style—and obviously none of his following. Current stand at the Interlude could easily stretch out, as have previous Short engagements in local intimeries.

There has been a steady improvement in Short since he first attracted local attention as a pianist-piper, purveying his own brand of jazz in the late spots. Now, he's working with the backing of Ishmail Ugarte on bass and Sonny Rivero on drums and conga to bulwark his own excellent pianistics and the sly stylings that mark his vocalizing of dim-light favorites.

As always, Short has a predilection for the nostalgic and he sells tunes like "Most Beautiful Girl in the World," "At Long Last Love," "Manhattan" or the rocketing "Motion Picture Ball" with an ebullience that demands a foot-tapping response. Material is skilfully blended for proper pacing and sung-shouted with vigor and a keen sense of rhythm that's heightened by carefully staged gestures.

In the old days, locally, bistro owners could just hang out a sign reading "Bobby Short" and get out of the way. The entertainment dollar is harder to come by in today's market, but in this idiom he's still one of the toppers and the response therefore should be as strong. *Kap.*

Amato's, Portland, Ore.

Portland, Ore., July 30.

Billy Daniels (with Benny Payne), The Claydettes (6), *Julian Dreyer Orch* (8), *Nikilani Fo & Buddy; cover* $1.50, *Sat.* $1.80.

Billy Daniels is making his debut in the Pacific Northwest at this plush showcase and adds to the parade of name attractions working this spot. He is only in for one week due to tight booking sked. The reservations are pouring in and bossman George Amato should be happy with the results.

Daniels commands the full house during the entire stint and needs no gimmicks to sell his tremendous wealth of talent. He works easily and steadily through a very fast 40 minutes.

Best bets are "Them There Eyes" with assist from accompanist Benny Payne, "I Could Have Danced All Night, and "The Masculine Touch." Payne works the 88's and batons the house crew for the stint. He is also on for two standout solo numbers that garner hefty response.

The Claydettes (6) are on for two fine precision numbers. Choreography and costuming are top drawer.

Nikilani Fo & Buddy keep the lounge customers entertained throughout the evening with their piano, guitar and songs. Julian Dreyer and his house crew play a fine show and keep the dancers on the floor during the dancing seshes. House full when caught. New layout opens Aug. 5. *Feve.*

Hotel Radisson, Mpls.

Minneapolis, Aug. 3.

Schmitz Sisters (3); *Don McGrane Orch.* (8); $2.50-$3.50 *minimum.*

Slack summer season budgetary considerations undoubtedly have influenced this tony Flame Room's recent bookings. In the process of supplying agreeable supper club entertainment via less prominent performers than usual, even digging for them into its own backyard, it has, however, come up with some promising talent.

Following a successful fortnight engagement of the highly likable local Fox Quartet, the room currently continues its song kick with its third successive vocal session by giving over the entertainment assignment to another Twin City act, St. Paul's three Schmitz Sisters, whose appearance, following some tv engagements, marks their nitery debut. And, one more, the proceedings please.

Like another feminine singing trio of Twin Cities' origin, the Andrews Sisters, these girls, too, look as though they're going places. They're young, pretty, engaging and wholesome and they harmonize well during their listenable routine of tried-and-true standards and current hit parade numbers.

More to their credit, they've built a real act. Their original arrangements are effectively distinctive and their numbers have showmanly trimmings in the form of incidental business, including even a bit of neat stepping. Don McGrane's crew is a decided plus.

Schmitz Sisters remain until Aug. 14 when they'll be replaced by local faves, Lucille & Eddie Roberts. *Rees.*

Casablanca, Montreal

Montreal, Aug. 1.

All-Girl Revue (20) *with Dianne de Lys, Kim Irwin, Steve Garrick orch* (5) *Art Philips orch* (5); *no cover, no minimum.*

Not to be outdone by the other stubes in town who have gone in heavily for exotic hoofers and in an effort to make this big room a coin producer, operators Solly Silvers and Jack Luderman opened this week with the largest assortment of strippers ever assembled under one roof in Montreal. And the 300-seater has been crowded since first night.

The Casablanca Room is part of the Silvers-Luderman Chez Paree operation and for past few months has been used as a straight eatery with so-so returns. Biz in the upstairs room which features a routine nitery offering of a comic, a singer and a dancer has been okay over past summer weeks and on the strength of this and following the current trend, the girlie revue was brought into the downstairs saloon.

With Kim Irwin (the only male in the cast) singing the occasional song and telling the odd joke to break general pace, a steady stream of peelers make their appearance in quick order building to the star Dianne de Lys. This tall, handsome blonde, billed as direct from Paris, is about the only performer who doesn't strip. However, she manages to stir ringsiders with her interp of a "Devil and Virgin" dance. Gimmick is the divided costume, one side a devil, the other a petite femme in crinolines. Resulting actions, however, have little to do with anything petite and demure.

Just how long with wealth of exhibitionism will continue to pack them in remains to be seen. Policy will be to change several femmes each week but maintain quantity. From the number of clubs in town now specializing in this sort of entertainment, the supply, apparently, is unlimited. Some of the peelers in current layout are local but most are from the U.S. circuit. Talent for the most part is spread pretty thin but devices used to arrive at the G-string holds attention. Although these strippers bring back memories of the old Gayety Theatre, few have the originality of Lil St. Cyr, Margie Hart, Peaches, et al.

Music for this endless grind is supplied by small combos directed alternately by Steve Garrick and Art Philips. *Newt.*

Hotel Roosevelt, N. O.

New Orleans, July 23.

Russ Carlyle Orch (11), *Galli Galli, Walton & O'Rourke, Dick Shawn, Dorothy Ferguson;* $3 *minimum.*

Current layout in this top hostelry's plush Blue Room is lively and fast-paced. As on other occasions, the Russ Carlyle musical crew was well received by first-nighters. Singing maestro led his sidemen through an engaging variety of dance tunes. It is a pleasant orch at all times, not over-arranged and with a good respect for melody.

Few acts which have played this bistro have generated as much hilarity and palm pounding as Galli Galli, Egyptian magico and his amazing sleight of hand, pulling baby chicks out of the air and mystifying with handkerchief, ring and stick, and money-changing tricks. The multiplying chicks and plight of audience stooges still serve to spice the mysticism with mirth and it's well solid and giltedged.

Walton & O'Rourke, puppeteers, have lost none of their expertness of previous engagements. Their dolls are deftly manipulated and lifelike in their movements. Duo trot out rock 'n' roll dancers, a stripper, piano player and blues singer, and a bosomy dowager who goes on binge in nitery. It's top-drawer presentation that nets plenty of laughs.

Dick Shawn, making his bow here, is a slow-starting comic who grows on his audience with his many-faceted numbers which spread his talent every-which-way. There's always an idea or attitude being burlesqued through each of his offerings, and his impressions convey to audience more than a mirror of sights and sounds. His takeoffs on Elvis Presley and "Massa Richard," tale of great-great grandpappy who left the south during the Civil War to get guns in the north and for whom he watches every sunrise, are comedy classics. *Liuz.*

Mr. Kelly's, Chi

Chicago, July 30.

Sarah Vaughan (with trio), Marx & Frigo; $2.50 *minimum Fri. & Sat.*

Sarah Vaughan can be set down now for a steady following in the Windy City. Her April appearance at Mr. Kelly's was good, and this time she looks better. Business has been off all over, but Miss Vaughan's opening show was overflow.

A richly-textured voice carries this thrush's imaginative treatments through to an attention house. Her arrangements, although not varied in tempo, are kept short, and variety in this act is the result of the singer's interpretive capacities set off by her easy sense of humor and classy stage manner. Only on her final number, "Linger Awhile," does she switch from slow to fast tempo pipings. She could have stayed on stage another 20 minutes without wearing out her welcome.

The trio backs her with a set of dramatic arrangements well handled by Jimmy Jones at keyboard, Rory Haynes on skins and Richard Davis on bass.

Miss Vaughan is preceded by Marx & Frigo on piano and bass. These two still rate kudos here.

Jackie Cain & Roy Kral and Shelley Berman come in for four weeks Aug. 12. *Leva.*

Crescendo, Hollywood

Hollywood, July 28.

Dave Brubeck Quartet, Mort Sahl; cover, $1.50.

Unlike many other major cities, Los Angeles hasn't yet developed a real centre of avant garde entertainment. The Creseendo hits that classification with the current pairing of the talents of the Dave Brubeck Quartet and comedian Mort Sahl (who moved downstairs after a solid run at the smaller Interlude) and the results should be profitable enough to encourage further booking in this vein.

Sahl, wisely, tries to keep away as much as possible here from material he has used in the Interlude. Too, he seems to work better when paired with an outfit like Brubeck's, which he obviously digs. As a consequence, his Crescendo stint is funnier than anything else he has done in town and is a cinch to earn him solid new attention. Topicality of much of his material gets an added sharpness since, in the Brubeck followers, he's working to a group more in line with his own tastes and ideas. Thus many of his barbed political comments generate even more in this room.

Brubeck is playing the room concert style, dancing having been cancelled for the duration of the stand. It's the obvious move and it works out well, but under the circumstances his sets or concerts should be longer. Three 40-minute stints aren't sufficient for the addicts.

Musically, the Brubeck organization, featuring Paul Desmond on alto sax, Norman Bates on bass and Joe Morello on drums, has never been better.

It's cool at its best (so good that it will undoubtedly renew the charges of mathematical music from the addicts of hot) and skillfully showcased to take advantage largelv of Brubeck's keyboard work and Desmond's alto sax proficiency. Too, there's a knockout drum solo by Morello that features one concert set, the frenetic finger and wrist action earning salvoes. *Kap.*

Gatineau, Ottawa

Ottawa, Aug. 3.

Crew Cuts (4), *Fred Barber, Barry Dale, Craig Daye Dancers* (6), *Champ Champagne Orch* (8); $1 *admission.*

The Crew Cuts, topping the Gatineau Club bill until Aug. 7, remain smooth, modest performers relying on fine chanting of discliks and oldies for impact, and getting hefty rounds of mitting throughout their 40-minute stanza. This approach to the microphone allows the customers to accept their chanting on its merits, and those are plenty. The stint gets big reception, biggest for the Crew Cuts' diskings of some years ago.

Also Gatineau-billed is Fred Barber on a fast return booking after a solid week, two weeks ago. His session of generous springs, all socko, gets him palmslaps galore. He could stay for the summer. Barry Dale chants with the line and emcees, handling both chores neatly and effectively. Craig Daye Dancers hold over three colorful routines. Champ Champagne band showbacks and plays for dancing. *Gorm.*

Shows Abroad

Meet Me by Moonlight

London, Aug. 2.

George & Alfred Black and H. M. Tennent presentation of three-act comedy by Anthony Lesser. Stars Michael Denison, Sophie Stewart. Staged by Terence Dudley; decor, Anthony Holland. At Aldwych Theatre, London, Aug. 1, '57; $2.50 top.

Perkins ..... Derek Tansley
Smith ..... Helen Jessop
Henry Mansfield ..... Ellis Irving
Aunt Tabitha ..... Sophie Stewart
Alice ..... Mavis Sage
Sarah ..... Stephanie Voss
Mary Ellen ..... Sonia Graham
Charles Cuttinghame ..... Michael Denison
Roderick ..... Jeremy Brett

There's a streak in the British makeup which encourages responsible managements to stage saccharin-type musical plays. Probably nowhere else in the world would there be such a ready market for productions which rarely have little more than a single quality—charm.

It's easy to have too much even of that, however, and "Meet Me By Moonlight" fits into that category. It's a cinch for the matinee and tea-tray trade and will have to draw that type of clientele for the evening performances as well.

Although reminiscent of one of Jane Austen's better known novels, there is very little substance to the plot. It is extended to a full three acts, however, by the inclusion of a large number of Victorian songs rescored in modern style, with new lyrics by David Dearlove.

It is, ostensibly, an attempt to poke fun at the Victorian era, but the transparent nature of the comedy defeats that objective. Insead, the story of an aunt with three marriageable nieces, who has a stock approach to every visiting male, is unfolded in a sweet, sugary way. The music has pleasant lilt, but is palpably forgettable. The Victorian ballads have old-world charm, but lack haunting melody.

Michael Denison gives a roguish interpretation of the confirmed bachelor who becomes an arrogant suitor. Sonia Graham displays the requisite degree of pride. Sophie Stewart puts plenty of warmth into the role of the maiden aunt and Jeremy Brett makes an attractive showing as another prospective groom.

Stephanie Voss and Mavis Sage are lively as other unmarried girls, while Ellis Irving is suitably restrained as their father. Derek Tansley and Helen Jessop, as two domestic who have to suffer the family musical evenings, complete a compact cast.

Terence Dudley's leisurely staging matches the tempo of the play. Anthony Holland's handsome drawing room set is equalled by Kate Servian's colorful Victorian costumes. *Myro.*

The Less We Are Together

Dublin, July 22.

Abbey Theatre Co. presentation of three-act (five scenes) comedy by John O'Donovan. Features Eddie Golden, Maire Keane, Michael Hennessy, Brid Lynch, Angela Newman. Staged by Frank Dermody; settings, Thomas McCann. At Abbey Theatre, Dublin, July 22, '57.

Felix Battersby ..... Eddie Golden
Angela Tilmarsh ..... Maire Keane
Paul Chookham ..... Michael Hennessy
Maire de Brun ..... Brid Lynch
Percy Mooney ..... Thomas P. McKenna
Miranda Watt ..... Angela Newman
Sir Jonas Wales ..... Harry Brogan
Ponsonby Foxglove ..... Vincent Dowling
Sir Andrew McCooksey ..... Philip Flynn
Robert John McGrowl ..... Patrick Layde
Russian Visitors ..... Barry Power, Geoffrey Golden
Interpreter ..... Joan O'Hara
British Ambassador ..... Liam Foley

This comedy, the third John O'Donovan play to be produced by the Abbey Theatre, is an entertaining show for audiences familiar with Irish politics (especially the issue of a divided Ireland) and characteristics, but it's too special for presentation abroad. It takes amusing swipes at both Irish and British politicians and gets away from the traditional Abbey style of drama.

Yarn involves a 42-year-old bachelor, who is elected Prime Minister of the Irish Republic on a platform of scrapping old policies and slogans. His cabinet includes three of his women friends, a political opportunist and a cynic from the north. His administration, it turns out, satisfies neither his opportunist colleague nor the British authorities.

Eddie Golden is plausible as the leader who innocently expects Common sense to solve political problems, and the three women Ministers are well represented by Maire Keane, Brid Lynch and Angela Newman. The intensity of the political opportunist is projected by Michael Hennessy's blunt portrayal and his nervousness of anything which might endanger his own political safety.

Irish audiences always enjoy caricatures, even if they resent the stage Irishman of tradition. O'Donovan and his producer Frank Dermody have heightened the exaggeration of the northern Ireland and British politicians but not to any excessive unkind point, and Harry Brogan's British Prime Minister and Liam Foley's British Ambassador are amusing sketches.

Some rather stilted grouping in the production creates a false atmosphere for the comedy at times, and the conclusion is not entirely satisfactory, but "Together" should settle in for an Abbey run.

Mac.

Yerma

London, Aug. 2.

Arts Theatre Club presentation of a three-act (six scenes) drama by Federico Garcia Lorca, translated by James Graham-Lujan and Richard L. O'Connell. Stars Madalena Nicol. Staged by Clifford Williams; decor, Paul Mayo. At the Arts Theatre, London, July 31, '57; $1.50 top.

Yerma ..... Madalena Nicol
Juan ..... Edgar Wreford
Maria ..... Hazel Penwarden
Victor ..... John Church
Pagan Crone ..... Marjorie Forsyth
Young Girls Pat Pleasance, Hilary Mason
Laundresses .. Marigold Sharman, Hilary Mason, Pat Pleasance, Hilary Hardiman
Sisters-in-Law ..... Coral Fairweather, Lucie Guillon
Dolores ..... Winifred Evans
Female Mask ..... Hilary Hardiman
Male Mask ..... John Church
Villagers .. Ricky Arden, Michael Ginesi

Federico Garcia Lorca, Spanish playwright who was killed during the Civil War, wrote "Yerma" in 1934 and this club production is its first London presentation. It is a strange play with a nagging theme that tends to induce irritation and, though the author commands a poetic style of writing, the drama never quite makes the grade.

The one topic discussed in the play is the problem of childless wives. Apparently, Spanish peasant women have practically nothing to do but mind their children while their husbands are working in the fields. To be barren is cause not only for frustration but also disgrace.

In the first act, the topic is developed with a degree of sympathy and understanding, but it remains the only topic of debate, and sheer repetition through three acts makes it somewhat boring. A pilgrimage of barren wives praying to the saints provides a setting for one of the more unfamiliar scenes in the production.

Madalena Nicol, a wellknown Brazilian actress, makes a dramatic impact in the earlier scenes, but overdoes the drama as her frustration gets the better of her. She has the only role of importance in the production, but the others in the cast lend useful support. Clifford Williams has staged the play with sincerity and Paul Mayo's all-purpose set lends itself admirably for the various scenes. *Myro.*

'QUEEN AND WELSHMAN' PREEM AT EDINBURGH

Edinburgh, Aug. 6.

"The Queen and the Welshman," new play by Rosemary Anne Sisson, will be presented Aug. 20 in St. Mary's Hall here during upcoming International Festival. It will be the 11th Festival production of the London Club Theatre group.

Edward Burnham will stage, with designs by Michael Trangmar. The cast will include Hilary Liddell and Jack Rodney.

Ivied-Wall Actor Group On Year's Tour of World

A group of recent college graduates have formed a legit company for a year-long tour of Europe, the Middle East and Asia. The trek, scheduled to get underway this month, will end in July, 1958, at the Brussels World's Fair, where the unit has been invited by the Belgian government.

The group, tagged the American College Theatre Assn. is headed by Michael Sisk, who graduated last June from Amherst College. Alumni from other colleges and universities throughout the country are also included in the company. Some have had professional acting experience, while others have worked on the semi-pro level.

Besides giving public performances, ACTA will also play U.S. army bases overseas in return for transportation and some food and lodging from the army. The schedule of plays to be presented includes "Desire Under the Elms," "Camino Real," "Across the Board on Tomorrow Morning" and "The Happy Journey From Trenton to Camden."

Toledo's Outdoor Bard Heads for $20,842 Loss

Toledo, July 30.

First month of operation for Shakespeare-Under-the-Stars in the Toledo Zoo Amphitheatre had a financial loss. Martin A. Janis, president of the sponsoring corporation, reported to guarantors of the series that 10,173 persons attended the first 20 performances, paying a total of $16,403, or a loss averaging $331 per performance.

On the basis of a $72,500 budget and 63 scheduled performances this season, the break-even figure per performance would be $1,151. Average income to date has been $820. If this continues, Janis noted, the season's operating loss will be $20,842.

The first part of the season was devoted to "Midsummer Night's Dream," "Julius Caesar," "Twelfth Night," "Lost in the Stars," "Trouble in Tahiti," "Soldier's Tale" and "Rape of Lucretia." The players also perform on at Antioch College in Yellow Springs, O.

Another Yiddish House Switching to Off-B'way As the Phyllis Anderson

Another former Yiddish legit house in New York is being taken over for off-Broadway operation. It's the 1,753-seat Public Theatre, located on lower Second Avenue, the onetime hub of Jewish-language legit in Manhattan.

The Public move follows by a few years the conversion to English legit of the 1,150-seat Phoenix Theatre, another Second Avenue outlet that had previously functioned as the Yiddish Art Theatre. There is now only one major Yiddish legit house operating in the eastside district, the Downtown National Theatre. It brings in a show for about four months each season.

The Public has been leased for three years at an annual rental of $27,500 by Bury Fredrik, Ruth Newton, Seymour Litvinoff and Donald Manning. They have formed Theatre Four, Inc., to which they're assigning the lease. The corporation will rent the premises for legit or other show biz enterprises.

The four partners also plan to produce plays and other offerings independent of the corporation. For that purpose, they intend to form limited partnerships, with themselves as general partners. On productions which they present, the theatre rental will be 10% of the weekly gross against a $1,000 minimum. At a $3.85-$1.15 scale, the house has a potential gross of $36,000.

The Public is being renamed the Phyllis Anderson Theatre as a memorial to the late play agent and wife of playwright Robert Anderson. A gallery will also be named after the late producer-scenic designer Lemuel Ayers.

RANDY HALE READIES COAST 'TUNNEL' TROUPE

San Francisco, Aug. 6.

Local producer Randolph Hale has secured the West Coast rights to "Tunnel of Love" from the Theatre Guild and is casting now for a Sept. 30 opening at his Alcazar Theatre here. Run will be for an indefinite period, and he'll later take the show to Los Angeles.

Hale will confer with co-author Joseph Fields in Hollywood this week about the production. Set is being built here. Ruth Burch is handling casting.

Rea Warg New ELT Head, Vice Kathryn Darrell

Mrs. Rea Warg will succeed Kathryn Darrell as managing director for Equity Library Theatre beginning Sept. 1. For the past 18 months, Mrs. Warg has been administrator of the ELT Committee. She's currently in Springfield, Ill., where she's producing and directing the local Centennial.

Miss Darrell ,who's been ELT managing director since September, 1955, submitted her resignation last March, effective Sept. 1.

Virginia Vincent, playing her original Broadway role in "Wedding Breakfast" on the eastern stock circuit, has signed with agent **Gloria Safier.**

Sail-In Musical Audition

Novel method of selecting future shows is being used for the Marine Theatre, Jones Beach, N.Y. Guy Lombardo, producer at the State-owned spot, Parks Commissioner Robert Moses and members of the staff recently screened the film edition of "Carousel" as a likely 1958 successor to this and last summer's "Show Boat." It's figured the Rodgers-Hammerstein version of "Liliom," with its waterfront locale and merry-go-round feature would be a natural for the Jones Beach amphitheatre.

Besides indicating the suitability of "Carousel" as a vehicle for the State operation, the midnight screening for the staff showed that the Marine Theatre would also be a natural as a drive-in or, as someone present suggested, as a sail-in.

The "Carousel" screening and other efforts to pick a musical for production at Jones Beach next summer are in charge of Bill Berns, a member of the NBC-TV news staff on a year's leave of absence with the State project.

Stock Reviews

A Time to Be Rich

East Hampton, N.Y., Aug. 2.

Ron Rawson Production of three-act comedy by Julian Funt. Directed by Ruth Rawson; settings, William J. Ryan; lighting, George Vogel. At John Drew Theatre, East Hampton, N.Y., July 29, '57.

Co-ed ..... Nancy Devlin
Lori Smith ..... Pippa Scott
Steve Wheeler ..... Donald Madden
Althea Grimes ..... Bryarly Lee
Mary Lundquist ..... Phyllis Newman
Buddy Howell ..... Donald May
Mitch Lundquist ..... Donald Hotton
Mrs. Manning ..... Helen Shields

College comedies are by tradition brash, fast-paced and trivial, but Julian Funt has shuffled the deck in his latest opus to come up with a serious comedy of life in a modern progressive co-ed school.

Granted that an eight-person cast can scarcely offer a comprehensive cross-section of any campus, there's still the impression that the registrar at Bolton College must operate from an analyst's couch. Not only do the Boltonians have their problems, but they insist upon assaying them to the point of self-torture.

This is not to say that "Time" does not have rewarding moments of both comedy and pathos. Ruth Rawson's direction and the acting of a talented young cast have produced scenes of considerable richness, but in arranging his cards, the author seems to have stacked them against himself.

Substitute subtlety and introspection for brashness and pace and it's necessary to establish empathy with the audience. These crazy mixed-up college kids just don't seem to merit that empathy, and their problems are more easily written off as merely post-adolescent emotionality.

The cast of youngsters recruited for the collegian roles is standout. Pippa Scott and Donald Madden, despite a glibness that strangles characterization, manage to etch neat portraits of the principal girl-boy parts. Bryarly Lee plays the screwball egghead dance major with a broad style that wins laughs where they belong, yet does not interfere with the pathos of her later scenes.

Phyllis Newman, a looker, and Donald Hotton are effective as the respectively simple and talented young married students, and Donald May has the style and looks for the part of the playboy collegian. Helen Shields, only over-25 member of the cast, registers as the understanding faculty adviser.

There are honors enough in television scripter Funt's reshuffled deck, but they're not too well distributed. What's needed is, perhaps not a fresh deck, but a new deal—with a little more action and less talk in the cards. *Hank.*

States With Pretty Names

Augusta, Mich., July 31.

Jack P. Ragotzy presentation of two-act (five scenes) comedy by Elliott Baker. Features John Newton, Betty Ebert, Louis Girard. Staged by Ragotzy; setting, Royal Eckert; lighting, Emmett Jacobs. At Barn Theatre, Augusta, Mich., July 30, '57; $2.50 top.

Blanche Merimee ..... Dona Cauthen
Dr. Oliver Wren ..... Louis Girard
Bernice Bueler ..... Sue Jacobs
Rhoda Shilling ..... Carol Doughty
Lydia Wren ..... Betty Ebert
Dr. Frederic Voegler ..... Alfred Hinckley
Dr. Susan Akers ..... Jeannette Jung
Dr. Andrew Holland ..... Royal Eckert
Simon Shilling ..... John Newton
Sergeant Percenti ..... Emmett Jacobs
Harry Merimee ..... Stan Watt

Television scripter Elliott Baker has a potential bet for Broadway in "States With Pretty Names." It's no heavyweight entry, but Baker, best known for numerous comedy scripts for tv, has laid out a crowd-pleasing, sophisticated narrative which is fairly heavy on sex and which develops some good-natured ribbing of current psychiatry addicts, practitioners and followers alike.

In that respect the play is somewhat reminiscent of "Oh Men, Oh Women," but Baker's yarn is no copy of the Edward Chodorov entry. With some sharp rewriting over the scattered saggy spots, and a new angle or two to supplant some transparent plot twists, "States" would seem to have a future in the bigger time. The author is at work on the rewrites now, assisted by local producer-director Jack P. Ragotzy, who holds an option on the script for Broadway.

Incidentally, a title change is indicated. Present tag is a reference to "mental states," that is, dementia praecox, schizophrenia, etc., as explained in the play.

The Barn's leading man, John Newton, does a powerhouse comedy job as an idealistic, seldom-working poet who lures the ladies on with his pretty chatter, makes them unfaithful to their husbands, and drives them to the psychoanalyst's couch. When one successful "head-shrinker's" own wife becomes a willing near-victim, the poet finds himself in an uncomfortable jam with his own neglected mate and with the outraged—and calmly analytical—medico.

Betty (Mrs. Ragotzy) Ebert does a class job as the analyst's susceptible wife, and Louis Girard is fine as the doctor. The leads get excellent support, particularly from Alfred Hinckley as a heavily-accented Freudian student. Carol Doughty with a comic portrayal of the poet's breadwinning wife and Stan Watt, seen briefly but memorably as an epileptic husband whose missus is a psychiatric case.

Ragotzy's direction exploits the script, and Royal Eckert's single setting is excellent. *Bell.*

MOSCOW ART THEATRE IN LONDON NEXT MAY

London, Aug. 6.

London producer Peter Daubeny, who has presented various foreign language groups here in recent seasons, has signed the Moscow Art Theatre to play an engagement in the West End next May. He went to Moscow last year to see several productions by the company, and subsequently negotiated a British appearance.

The company of 70 will bring 18 tons of scenery and a repertory of three Chekov plays, "Uncle Vanya," "Three Sisters," and "Cherry Orchard."

See Calif. Arts Setup Due for Passage in '58

Los Angeles, Aug. 6.

A bill for the creation of a California Foundation of Cultural Arts will "undoubtedly" be passed by the California Senate in 1958, if it doesn't go through this year. That's the opinion of local Actors Equity rep, Edd X. Russell. He considers passage of the measure this year unlikely.

The bill was placed in the Senate hopper by Senator Miller and, according to Russell, is backed by the California State Federation of Labor.

To Honor Mielziner

Boston, Aug. 6.

Broadway producer-designer Jo Mielziner will receive an award Oct. 5 from the New England Theatre Conference for his "outstanding creative contribution to the American theatre." The ceremony will be held at Northeastern U. in Boston.

The citation will be based on Mielziner's distinguished record as a designer (221 Broadway shows, including many notable artistic and boxoffice hits), his setting and lighting for the United Nations Conference on International Organization at the Memorial Opera House, San Francisco in 1945, and on his work in the design of six theatres which were to have been part of the projected Lincoln Square development in New York.

Rudel's Hope: 'Five-Figure Deficit'; N.Y. City Center Operas to Have New Productions, Conductors

By ROBERT J. LANDRY

Grand opera at the N. Y. City Center (Oct. 9-Nov. 10) with three weeks to follow in Boston, Detroit and scattered road dates will be "competing" this fall with the San Francisco Opera (seven weeks) the Chicago Lyric (seven weeks) and the NBC Opera tour (nine weeks). All make a practice of pre-dating the opening of the Metropolitan.

But the fact that the N. Y. City Center is opening at all is sufficiently remarkable for last fall's expected deficit of $100,000 skyrocketed to $215,000. This season's general director, Julius Rudel, has a private ambition "to keep the opera deficit in five figures."

Rudel has one advantage the one-season 1956 general director, Eric Leinsdorf, lacked: he has been with the house since 1944. What he learned and absorbed as an assistant conductor ought now to be of the utmost practical (as well as artistic) advantage.

Gone this season will be Leo Kerz's "tilt with a tilt" staging of last autumn, "though we may use some of his optical projection effects if they seem to fit our production needs."

Sundry proposals during the past winter and spring had included turning to the Met Opera, the idea being to make the Center its opera comique. Both theory and self-interest collided, since the Center would be subservient rather than co-equal in the European way.

Ordinarily such works as Puccini

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Equity Booms in Canada; Membership Totals 500; Extending Jurisdiction

Toronto, Aug. 6.

Actors Equity has been making steady progress in organizing legit performers in this country. Membership in the Canadian branch of the union has soared to approximately 500 in the three years since Equity extended its jurisdiction to the Dominion. That total represents a membership jump of 350 in the past year-and-a-half alone.

Besides building up its actor roster, the Canadian office has also succeeded in extending its jurisdiction over nearly all industrial shows in this country, without opposition from other performer unions. A committee has also been set up for the purpose of assisting theatres in their publicity, ad-promotion and development.

Another committee has been formed, with Jane Mallet as chairman, to work with the Actors' Fund of America in the development of an Actors' Fund of Canada. Several benefits have already been held, with another scheduled for tomorrow (Thurs.) at the Stratford (Ont.) Festival. In cases where benefits were held on Sundays, the Sabbath Blue Laws in Toronto were sidestepped by peddling tickets as memberships in the Actors' Fund of Canada.

Those purchasing memberships were permitted to attend the Fund meeting held in the theatre and following organizational business, the confab was adjourned and the performance started.

'Odd Man' Hits Jackpot Fast for Henry Sherek

London, Aug. 6.

After less that three week in the West End "Odd Man In," the comedy presented by Henry Sherek at the St. Martin's Theatre, has recouped its investment. It is thought to be the fastest payoff show in many years.

West End presentation was preceded by a six-week provincial tour The French comedy-farce has a cast of three and single set.

With the merger of the Legit-Independent Theatres of America and the Independent Booking Office, **Ernest Rawley** has resigned from the former office and has returned to Toronto to resume as manager of the Royal Alexandra Theatre.

Westchester Playhouse Folding at Mt. Kisco, N.Y.

The Westchester Playhouse, Mount Kisco, N.Y., is shuttering prematurely next Sunday (11). Barton H. Emmett, managing director of the theatre, attributes the move to poor business. It's the first mid-season closing in the barn's 28-year history.

Emmet is planning to expand and improve his barn facilities for next year. This may mean moving to another site, since the producer, reportedly, offered to put up $50,000 to facelift the current spot in return for a 20-year lease. It's understood the offer was turned down by the Mount Kisco Country Club, owners of the theatre and land on which its situated.

"Witness for the Prosecution," with Will Kuluva, Virginia Robinson and Charles Mendick in lead roles, is current.

$75,000 in Prizes For Italo Legit

Rome, Aug. 6.

A grand total of $75,000 in prize money will be handed out to various Italian legit companies, writers, actors, and authors for worthy accomplishments during the past season, the Italian Government Entertainment Office has announced. Handouts come under the protective legislation governing the local entertainment sector, and consists of debates from tax levies. Awards are made in order of artistic merit as determined by a special committee.

Top money went to two companies: Vittorio Gassmann and the De-Lullo-Falk-Guarnieri-Valli group, each receiving some $12,000. There was $9,000 awarded to each of the following: Proclemer-Albertazzi; Pagnani-Villi; Ferzetti-Villi; and Cesco Baseggio. The Ricci-Magni, Nino Taranto, and Sant Erasmo companies each got $6,000 while some $3,000 each went to groups headed by Adani-Ninchi; Calindri-Volonghi-Corti-Lionello.

The following authors each received $1,500 for original Italo plays: the late Curzio Malaparte, Alessandro De Stefani, Guglielmo Giannini and Giovanni Cenzato. A like sum went to director Oreste Biancoli and to actors Olindo Cristina, Annibale Ninchi, Adelina Magnetti, and Luigi Cimara.

New Names (and Faces) Stymie Equity Spotters

Producer Stanley Woolf and Actors Equity are at odds again over the former's summer resort legit activities. Woolf, who went non-Equity in 1955, but posted a bond with the union in 1956, has withdrawn it this season.

As was the case two seasons ago, Equity is burning because it figures that union members are working for Woolf under assumed names. As a result, the Equity council has declared the producer "unfair." The union is having trouble cracking down on any members who may be in Woolf's employ.

The principle stumbling block is that if pros are involved in the Woolf productions, as Equity contends, probably obscure players who have not been recognized by the union's field men. The American Guild of Variety Artists is supporting Equity by attempting to get hotel owners that book acts to bypass the Woolf productions.

Laurette Taylor Play

Rights to "Laurette," the biography of the late stage star, Laurette Taylor, by her daughter, Marguerite Courtney, have been acquired by Metro. writer Alan Pakula, who is working on a legit adaptation for the 1958-59 season. He has no immediate plans for film or tv treatment.

The book was published in 1955.

500G Campus Playhouse Opening in Shreveport

Shreveport, Aug. 6.

A new $500,000 campus-community playhouse, aimed at year-around operation, opens at Centenary College here Thursday (1) with a semi-professional production of "King and I" by the Shreveport Summer Theatre, launching its 12th season. The spot will be called the Marjorie Lyons playhouse in honor of the wife of Charlton Lyons Sr., Shreveport oil man who with his wife and family, financed it. The house seats 350.

Negotiations are on to present professional touring shows in the fall and winter season under college auspices. The Canadian Players, Dublin Players and the Lottie Goslar Pantomime Circus are under consideration.

Chi Subscription May Set Record On 'Lady' Comeon

Chicago, Aug. 6.

With "My Fair Lady" the obvious draw, the Theatre Guild expects a big local subscription this season, perhaps its best ever. At present count, the Guild has over 14,000 subscriptions (already higher than many previous seasons) with no advertisements except the usual direct mail to last year's clients.

Even though "Lady" is still three months away, anticipation for the show is mounting and, as the surest way to beat the inevitable box-office stampede, the Guild may top 16,000 before fall. The record here for a season is slightly over 15,000.

Guild members won't get the usual privileges for "My Fair Lady." There'll be no discount for the show, and subscribers will have to wait until its fourth week in Chicago to see it. First three weeks, starting Nov. 4, are being turned over to benefit groups, and it's understood those are nearly sold out already. Show goes on subscription Nov. 25, and after Dec. 15 it will be on its own.

According to Harriet Watts, local Guild rep, Chicago perennially has one of the biggest subscription lists in the country, often the biggest. That seems to rebut statements about this being a poor legit town.

On the whole, Miss Watts says, last years' subscribers were satis-

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ANNA WIMAN DUE AS 'GENIUS' CO-PRODUCER

London, July 30.

Anna Deere Wiman sails Thursday (1) for New York on the Queen Mary to launch a new legit venture. In association with Courtney Burr & Malcolm Pearson she is to co-produce a new play, "Genius and the Goddess," adapted by Aldous, Huxley and Beth Wendel from the former's novel. It's due for a late fall or early winter opening on Broadway.

Cedric Hardwicke is to stage the production with Nancy Kelly and Alan Webb as leads.

Glacier National Park Opens Lodge-Strawhats

East Glacier, Mont., Aug. 6.

A nine-week professional play season has been launched in Glacier National Park. The Glacier Park Co., which operates the hotels, motels and lodges in the park, has installed an arena theatre in each of its three largest units.

The theatres, seating 300 or more, are located in eastern (Glacier Park Hotel), central (Many Glacier Hotel) and western (Lake McDonald Hotel) points of the park. The project is under the production auspices of Leighton K. Brill, who formerly operated the Melody Fair, Toronto.

Robin Short is director and leading man, while Greg Kayne is scenic and costume designer. The company includes Queenie Smith, Brice Knox Mel Dowd, Sonia Torgeson, Robert Calder and John Cretan.

23 New West End Shows During 1st Half of '57, Including 6 Hits, 14 Flops, 3 Still Undetermined

By HAROLD MYERS

London, Aug. 6.

Substantially more than half of the new legit shows opening in the West End of London in the first half of this year, from Jan. 1 to June 30, have been financial failures. A survey, covering 23 new productions, shows that only six have reached payoff status, whereas 14 have flopped. Three others among the new entries are still running and their status is still undetermined.

Of the six successes, only one is of American origin. That is "Tea and Sympathy," the Robert Anderson drama, which, because of the Lord Chamberlain's ban on plays dealing with homosexuality, is tenanting the New Watergate Club Theatre at the Comedy. That's the second banned U.S. play to be staged at the Comedy since the new policy was inaugurated last October with Arthur Miller's "A View from the Bridge." That, too, was a quick payoff.

Among the other successes is the Australian import "Summer of the Seventeenth Doll," film rights for which have been acquired by Hecht, Hill & Lancaster, and which is skedded for Broadway production next winter. "At the Drop of a Hat," the two-man revue at the Fortune Theatre, has been a stand-out success and Broadway rights were recently acquired by Alex-

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Philly Musicians' Union Demands 15% Wage Hike

Philadelphia, Aug. 6.

As per usual in recent years, the musicians' union has tossed new demands at local theatres on the eve of the new legit season. Local 77, American Federation of Musicians, wants a 15% wage raise for men in the pit.

William Goldman, planning to enter the local legit booking competition this season with his refurbished Erlanger Theatre, got the proposal last week for the tooter group. Citing increased cost of living the union seeks a wage boost from $110 to 126.60 a week. The personnel quota would remain the same, six men for straight plays and 20 for musicals.

The Shuberts, who operate the Forrest, Shubert and Walnut Theatres, are to meet with with the union reps tomorrow (Wed.).

'Pajama' Playing Cabaret 'Circuit'

"Pajama Game" is opening up a new payoff field for legit musicals. Having cleaned up on Broadway and the road, being a multiple-production item in summer stock and due for release shortly in a screen version, it shows signs up becoming a profitable vehicle for the big-coin nitery circuit.

The show recently played a click six-week engagement in condensed form at the Riviera, Las Vegas. It moved over last Friday night (2) to the Dunes, in the same resort, and is set for four weeks, with options for two extensions of two weeks each.

Broadway producers Frederick Brisson, Robert E. Griffith & Harold S. Prince have inquiries from the Moulin Rouge, Hollywood, and the Black Hawk, Chicago, for subsequent engagements for the musical. There is also the likelihood that the same management's current Broadway show, "Damn Yankees," play similar cabaret bookings starting in November.

Although "Guys and Dolls," played nitery engagements after its legit runs, it was a special production mounted for that purpose. In contrast, "Pajama Game" is using the same physical production that toured, with many of the same players, though without name leads. The script is cut slightly and the cast reduced from 40 to about 35, and set pieces are substituted for the original hanging scenery.

Actors Equity, which retains jurisdiction for the cafe dates, requires that the players get pro-rata pay for all performances (normally six) over the contractual eight. The shows are booked on an expense-plus basis, the price generally running about $25,000-$30,000.

On the strength of the post-tour bookings in stock and niteries, another profit distribution (amounting to 5% of the original investment) was paid by "Pajama Game" early in July, and an additional one is due soon.

Miami's Weekend Tuners Bidding to Span Summer

Miami, Aug. 6.

This resort's weekend musical stock operation has apparently arrived—it's being continued through the summer. The shows, presented by stock producer Sam Hirsch at the Dade County Auditorium, have increased from an average attendance of 4,500 for the first four weekend offerings to 5,000 for the last two, with admission at a $3 top.

Hirsch imports leads from New York for his productions, using local performers for the permanent supporting company. The schedule originally called for the presentation of six shows, but the series is now being extended indefinitely. Current is "High Button Shoes," to be followed by "Finian's Rainbow" and then three Rodgers and Hammerstein hits.

Touring 'Lady' Repeats History of N.Y. Troupe; Has Benefit Ticket Row

San Francisco, Aug. 6.

Apparently the San Francisco engagement of the touring "My Fair Lady" is now official—there's been a row over tickets for next Sunday's Actors Fund Benefit performance of the show. Any "Lady" booking that doesn't involve a ticket controversy just doesn't count.

Charges that some members of the "Lady" company monopolized choice tickets for the show were confirmed last week by company manager Joe Grossman. He put it more delicately, explaining that some of the actors may have been "unreasonable" in buying up anywhere from 60 to 90 pairs of seats apiece in the 3,300-seat Opera House.

The cast reportedly twice voted down doing the benefit, although one is required for every show after 15 weeks, under the basic contract between Actors Equity and the League of N.Y. Theatres. The benefit was finally approved in a third vote. Under Equity's benefit rules, members of the benefit-show cast get first crack at tickets, with players in other current local shows ("Fanny" and "Reluctant Debutante") and musicians union members also permitted to buy before the public sale.

Result was that large blocks of the best seats were sold out. Grossman feels that the boxoffice "should have turned down requests" for big blocks. Actually, the treasurer tried to turn down first requests for 60-70 pairs, but pointed out "there's nothing we can do in allocating tickets" because the contract entitles cast to 25% of the house first.

Frisco scalpers are getting $15 per on a $5.90 regular-performance ticket, as is at least one ticket agency in the St. Francis Hotel. It's expected that many of the $6 benefit tickets may go at the same rate.

Actors Fund expects to gross between $16.500 and $16,800, believed to be the fund's largest take in any U.S. theatre. Virtually all of that will be gravy, because there's no charge for the house, etc.

Mary Learson, associated in last season's off-Broadway production of "The Apollo of Bellac," has leased a Greenwich Village garage for conversion into a 300-seat showcase for Grand Guignol productions. The operation, which will have an outdoor cafe and facilities for coffee-drinking between shows, is slated for an Oct. 1 opening. It'll be called The Bizarre.

B'way Still Sad; 'New Girl' $43,700, 'Li'l' $45,900, 'Fella' 24G, Ewell 11G, Merman $29,600, Ritchard $15,700

Business remained dreary on Broadway last week as receipts tumbled again for seven of the 10 shows. One entry picked up slightly, while the other two held steady as the only sellouts.

The two capacity shows, as usual, were "Bells Are Ringing" and "My Fair Lady." The production lineup was increased to 11 this week, with the resumption of "Auntie Mame," following a five-week layoff.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (36th wk; 284; $8.05; 1,453; $58,101) (Judy Holliday). As always $58,700.

Damn Yankees, Adelphi (MC) (118th wk; 939; $7.50; 1,434; $50,000). On twofers. Previous week, $22,000; last week, over $22,600.

Happy Hunting, Majestic (MC) (35th wk; 276; $8.05; 1,625; $69,989) (Ethel Merman). Previous week, $31,900; last week, nearly $29,600.

Li'l Abner, St. James (MC) (38th wk; 300; $8.05; 1,028; $58,100). Previous week, $47,800; last week, almost $45 900.

Most Happy Fella, Imperial (MD) (66th wk; 524; $7.50; 1,427; $57,875). Previous week, $25,300; last week, nearly $24,000. Moves Oct. 21 to the Broadway Theatre where it closes Dec. 14, prior to beginning a road tour Dec. 23 in Detroit.

My Fair Lady, Hellinger (MC) (73d wk; 579; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). As always $68,700. Harrison began a month's vacation last Thursday (1), with Edward Mulhare subbing.

New Girl in Town, 46th St. (MD) (12th wk; 95; $9.20-$8.60; 1,297; $59,084). (Gwen Verdon, Thelma Ritter). Previous week, $47,300; last week, almost $43.700.

No Time for Sergeants, Alvin (C) (94th wk; 748; $5.75-$4.60; 1,331; $38,500). On discount tickets. Previous week, $18,200; last week, over $16.000. Closes Sept. 14 to tour.

Tunnel of Love, Royale (C) (24th wk; 197; $5.75; 944; $34,000) (Tom Ewell). Previous week, $11,900; last week, almost $11.000.

Visit to a Small Planet, Booth (C) (26th wk; 204; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $17,200; last week, nearly $15,700.

Reopening This Week

Auntie Mame, Broadhurst (C) ($6.90-$5.75; 1,182; $43,000) (Rosalind Russell). Began its 35th week last Monday (5), following a five-week layoff.

OFF-BROADWAY

(Opening dates in parentheses)

Career, Actors Playhouse (4-30-57).

Country Wife, Renata (6-26-57).

Iceman Cometh, Circle-in-Square (5-8-56).

In Good King Charles' Golden Days, Downtown (1-24-57).

Purple Dust, Cherry Lane (12-27-56).

School for Wives, Theatre Marquee (6-19-57).

Synge Trilogy, Theatre East (3-6-57).

Threepenny Opera, de Lys (9-20-55).

'SP' Sizzling 75G, 'Diary' $25,500, L.A.

Los Angeles, Aug. 6.

Heat appeared to have affected last week's new entry, "Diary of Anne Frank," but "South Pacific" continued to stir up a boxoffice storm for capacity business. Both shows continue this week, the last frame for "South Pacific."

Estimates for Last Week

Diary of Anne Frank, Huntington Hartford (D) (1st wk) ($4.95-$5.50; 1,024; $33,000) (Joseph Schildkraut). Theatre Guild cut-rates and heat held gross down to around $25,500 for the first of four weeks.

South Pacific, Philharmonic Aud (MC) (4th wk) ($5.95; 2,670; $80,000) (Mary Martin, George Tozzi). Another $75,000; closes next Saturday (10).

'Chalk' Passable $12,000, Philly's Park Playhouse

Philadelphia, Aug. 6.

"Chalk Garden," seventh offering of the season at Philly's municipally-operated Playhouse in the Park, grossed a moderate $12,000. That was about $2,000 below the previous week's "Desk Set."

Current is "Janus," starring Imogene Coca.

'Yankees' Speedy $35,000 In Outdoor Week, L'ville

Louisville, Aug. 6.

Denis Du-For production of "Damn Yankees," with Sherry O'Neil and Fred Harper, grossed a sock $35,000 in the fifth week of the summer season at Iroquois Amphitheatre, with clear weather all the way.

Final week, opening last night (Mon.) brings Liberace, with George Liberace, Jean Fenn, and supporting acts, backgrounded by the George Liberace orchestra.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Dead Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (4-31-54).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-9-56).
It's the Geography, St. James's (6-12-57).
Less Than Kind, Arts (6-27-57).
Lovelords, Adelphi (4-30-57).
Meet By Moonlight, Aldwych (8-1-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time a Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Oh, My Papa, Garrick (7-17-57).
Plaisirs De Paris, Wales (4-20-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Silver Wedding, Cambridge (7-9-57).
Six Months' Grace, Phoenix (6-4-57).
Summer of 17th, New (4-30-57).
Tea & Sympathy, Comedy (4-25-57).
Tropical Heat, New Lind. (4-23-57).
Waltz of Toreadors, Criterion (3-27-56).
Yerma, Arts (7-31-57).

SCHEDULED OPENINGS

Entertainer, Palace (9-10-57).
Nekrassov, Royal Ct. (9-17-57).
Repertory, Old Vic (9-18-57).

ON TOUR

Browning Version & Fumed Oak
D'Oyly Carte
Doctor in the House
Hotel Paradiso
Glamour Girls
Janus
Nest of Robins
Pajama Game
Passionate Lover
Plaintiff in a Pretty Hat
Reluctant Debutante
Time Murderer, Please
Towards Zero
Whole Truth

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Slezak $12,400 in 'Angels' For 2d Stock Week, Chi

Chicago, Aug. 6.

"My Three Angels," starring Walter Slezak, grossed $12,400 last week, the second of a fortnight's stand at the Edgewater Beach Playhouse here. The take for the previous frame was $11,300.

"Father of the Bride," starring Henry Morgan, is current.

'Lady' Wow 113½G, 'Fanny' Fast 54G, 'Sgts.' $31,100, S.F.

San Francisco, Aug. 6.

"My Fair Lady" national company continues a blockbuster in the 3,300-seat Opera House, with the fourth week's gross edging above the $113,200 house record set the previous frame. Third week of Civic Light Opera's "Fanny" was near-sellout at the Curran and fifth session of "No Time for Sergeants" at the Geary remained substantial, and appears set to continue through September.

"The Reluctant Debutante," in its fourth week, held about even at the Alcazar, but still below its breaking point.

"Diary of Anne Frank," starring Joseph Schildkraut, is due Aug. 26 at Alcazar, from Los Angeles, and "Annie Get Your Gun," CLO revival with Mary Martin and John Raitt, opens Aug. 19 at the Curran.

Estimates for Last Week

My Fair Lady, Opera House (4th wk) ($5.50-$5.90; 3,300; $115,000) (Anne Rogers, Brian Aherne). Standees-only $113,500; previous week, $113,200; slightly below house potential because of CLO subscription.

Fanny, Curran (3d wk) ($5.50-$5.90; 1,758; $58,000) (Claude Dauphin, Doretta Morrow, Italo Tajo). Near - sellout $54,000; previous week, $54,000; slightly below house potential because of CLO subscription.

No Time for Sergeants, Geary (5th wk) ($4.40-$4.95; 1,550; $36,000) (James Holden. Strong $31,100; previous week, $31,900.

Reluctant Debutante, Alcazar (4th wk) ($3.85; 1,147; $27,200) (Reginald Gardiner, Brenda Forbes). Slim $9,700; previous week, $9,700; exits Aug. 24 for the Huntington Hartford, Hollywood.

GISELE MacKENZIE IN 'ANNIE' $51,400, DALLAS

Dallas, Aug. 6.

Closing stanza of "Annie Get Your Gun," starring Gisele MacKenzie, grossed a smash $51,400 for the last seven performances through Sunday's (4) matinee at State Fair Musicals. The Irving Berlin revival's second week caught the summer's hottest weather, with the mercury ranging from 100 to 110 degrees, one degree short of the all-time high here. This marked Miss MacKenzie's third Musicals' appearance in four years.

"South Pacific," starring Patrice Munsel, opened last night (Mon.) for a fortnight's run. Featured in the season's fifth production are Sylvia Syms, Earl Wrightson, Lew Parker and Frank Porrera.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

*Long Day's Journey, Hayes (8-19-57).
*Simply Heavenly, Playhouse (8-20-57).
*Separate Tables, Music Box (9-2-57).
Mask & Gown, Golden (9-12-57).
New Faces, Broadway (9-19-57).
Cave Dwellers, Bijou (9-23-57).
West Side Story, Wint. Gard. (9-26-57).
Sat. Night Kid, Morosco (10-2-57).
Miss Lonelyhearts, Music Box (10-3-57).
Look in Anger, Lyceum (10-3-57).
Egghead, Barrymore (10-9-57).
Four Winds, Cort (10-10-57).
Romanoff & Juliet, Plymouth (10-10-57).
Compulsion, Belasco (10-14-57).
Under Milk Wood, Miller (10-15-57).
Nature's Way, Coronet (10-16-57).
Copper and Brass, Beck (10-17-57).
Monique, Golden (10-22-57).
Fair Game, Longacre (10-23-57).
For Amusement, Ambass. (10-25-57).
Sq. Roof of Wonderful, Nat'l (10-30-57).
Jamaica, Imperial (10-31-57).
Speak, Lucinda, ANTA (11-7-57).
Time Remembered, Morosco (11-10-57).
Country Wife, Adelphi (11-27-57).
Look Homeward, Barrymore (11-28-57).
Dark Top Stairs, Music Box (12-5-57).
Miss Isobel, Royale (12-26-57).
Music Man, Majestic (12-28-57).

(Theatres Not Set)

Strongest (10-2-57).
Rumple (10-31-57).
Soft Touch (11-6-57).
Nude With Violin (wk. 11-11-57).
Rope Dancers (wk. 11-18-57).
Shadow of My Enemy (wk. 12-9-57).
Salt Air (wk. 1-27-58).
Rivalry (1-27-58).
Captain's Paradise (1-28-58).
Sunrise at Campobello (1-30-58).
Love Me Little (2-6-58).

OFF-BROADWAY

Sweeney Todd, Sullivan St. (8-27-57).
Tevya, Carnegie Playhouse (9-16-57).

Note: Asterisks indicate reopenings.

'Pajama' Spiffy $68,000, Starlight Theatre, K.C.

Kansas City, Aug. 6.

Best effort of the season at the Starlight Theatre was turned in by "Pajama Game" which closed a week's run Sunday night (4). Week topped $68,000, including a record attendance came Friday evening (1), when more than 8,100 people saw the show in the 7,600-seat outdoor theatre in Swope Park.

Previous week of "By the Beautiful Sea" proved a mild entry, Lillian Roth being credited with a good performance, but the box office being light at $40,000.

"Panama Hattie" as the seventh presentation of the season opened last night (Mon.) with Julie Wilson, Pepper Davis and Tony Reese.

'Othello'-'Merchant' 31G At Stratford (Conn.) Fest

Stratford, Conn., Aug. 6.

American Shakespeare Festival Theatre continues to roll along in high gear. Seven shows ending Sunday (4) grossed just under $31,000, season's best week (preview of "Much Ado About Nothing" skedded for last Tuesday had to be cancelled because scenery was not ready).

With "Much Ado" preeming at a matinee tomorrow (Wed.) the third and last entry of '57 will be done four times a week from here on, "Othello" and "Merchant of Venice" each twice. Latter has been consistent sellout, with as many as 40 standees.

Joseph Verner Reed departs from ASFT this week to become cultural attache to U.S. embassy in Paris, but it's a leave of absence only. His duties as president are being assumed by Lawrence Langner and Lincoln Kirstein as co-administrators.

'Earnest' $7,100, Olney

Olney, Md., Aug. 6.

The new strawhat musical, "Half in Earnest," starring Anna Russell, drew over $7,100 for its second week at Olney Theatre, just short of the initial week. Opus was panned by all D.C. critics, but treated more gently by Baltimore reviewers.

Signe Hasso opens at Olney Theatre tonight (Tues.) for a fortnight run of "Hidden River."

Stock Tryouts

(Aug. 5-18)

Apple Reddens, by Russel McLaughlin—Stowe (Vt.) Playhouse (16-18).

Back to Methuselah, Arnold Moss' condensed version of Bernard Shaw's play (Celeste Holm, Arnold Moss)—Hinsdale (Ill.) Summer Theatre (5-10).

Circus of Dr. Lao, by Gwyn Conger Steinbeck and Nathaniel Benchley from book by Charles Finney (Burgess Meredith)—Famous Artists Playhouse, Fayetteville, N.Y. (5-19) (Reviewed in VARIETY, July 17, '57).

Dulcinea, by Gaston Baty, adapted by Alvin Sullum (Ezra Stone, Hilda Simms) —White Barn Theatre, Westport, Conn. (11).

Fever for Life, by Orin Borsten (Fay Bainter)—Hyde Park (N.Y.) Playhouse (5-10); Westport (Conn.) Country Playhouse (12-17).

Gimmick, by Joseph Julian (Leora Dana) —Elitch's Gardens, Denver (5-10) (Original version tried out at Westport (Conn.) Country Playhouse last summer and reviewed in VARIETY, Aug. 1, '56).

Good Night, Mr. Lincoln, by John B. Kelly—Parkway Playhouse, Burnsville, N.C. (9-10).

Half in Earnest, musical version of Oscar Wilde's "Importance of Being Earnest," by Vivian Ellis (Anna Russell) —Ivy Tower Playhouse, Spring Lake, N.J. (5-10) (Reviewed in VARIETY, June 26, '57).

Home James, musical—Priscilla Beach Theatre, Plymouth, Mass. (5-10).

No Laughing Matter, by Armand Salacrou, adapted by Lucienne Hill (Scott McKay, Meg Mundy, Max Adrian)—John Drew Theatre, East Hampton, L.I. (5-10) (Original London production reviewed in VARIETY, Jan. 30, '57).

Roger the Sixth, by Joseph Carole (Dorothy Lamour, Robert Alda)—Theatre by the Sea, Matunuck, R.I. (5-10) (Reviewed in VARIETY, July 17, '57).

Saddle Tramps, by Lonny Chapman, with music by Joseph Garvey, lyrics by Logan Ramsey, Pat Hingle and Chapman —Cecilwood Theatre, Fishkill, N.Y. (6-11).

Simon and Laura, by Allan Melville (Faye Emerson)— John Drew Theatre, East Hampton, L.I. (12-17) (Original London production reviewed in VARIETY, Dec. 8, '54).

Will and the Way, by Michael J. Molloy—Red Barn Theatre, Northport, N.Y. (13-18) (Original Dublin production reviewed in VARIETY, Sept. 14, '55).

Touring Shows

(Aug. 5-18)

Diary of Anne Frank (Joseph Schildkraut)—Hartford, L.A. (5-17).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Opera House, S.F. (5-17).

No Time for Sergeants (2d Co.)—Geary, S.F. (5-17).

Reluctant Debutante (Reginald Gardiner, Brenda Forbes)—Alcazar, S.F. (5-17).

Legit Bits

Playwright **Guy Bolton** and his wife returned from London yesterday (Tues.) on the Queen Mary.

Robert Helpmann will star in the English Stage Co. production of **Jean-Paul Sartre's** "Nekrassov," opening Aug. 19 as a feature of the Edinburgh Festival.

Moira Shearer and **Anton Walbrook** are set for a leading role in **Henry Sherek's** Edinburgh Festival presentation of the Hasenclever play, "Man of Distinction." Also signed for the cast is Canadian-born **Leo Ciceri,** who appeared in London and New York in "Tiger at the Gates."

Lula Bates returned Monday night (5) to the cast of "New Girl in Town," following a throat operation.

Lo Hardin, one of the stage managers of "Happy Hunting," at the Majestic, N. Y., is supervising the Rheingold show tomorrow (Thurs.) at the Waldorf-Astoria, N. Y.

Understudy **Michael Evans** went on as Professor Higgins role in the touring company of "My Fair Lady" in San Francisco last week when **Brian Aherne** was out because of laryngitis.

John Moffat, who was in the hit revival of "Country Wife" in London last season with **Laurence Harvey,** will also be in the forthcoming Broadway edition of the show to costar **Julie Harris** and Harvey.

Alfred Drake is being sought to costar with **Henry Kendall** and **Dennis Price** in a London production of "A Royal Suite," by **Clement Scott Gilbert.**

"A Dead Secret," **Rodney Ackland's** current London drama, is being sought by the Habimah Players for production in Israel.

Legit-tv actress **Ellen Parker** will be featured as a deaf mute in the Barbizon Productions' film, "The Cop Hater," to be shot in New York.

The bi-lingual U. S. production of "Prometheus Bound," originally

(Continued on page 62)

Chi Subscription

Continued from page 59

fied, as indicated by the fact that 13.000 of the new season subscriptions are renewals. The subscription office has already sold three-fourths of the Guild's capacity (18,240 seats, less press and house seats) and the way things are going may bypass the annual advertisement in the local Sunday gazettes.

Theatre Guild is bringing in eight shows this season, the first of which, "Diary of Anne Frank," is tentatively set for an Oct. 21 opening at the Erlanger. It's possible that the non-Guild touring versions of "Fanny" and "Auntie Mame" may relight Chicago legit houses before that date.

Other tentative Guild entries, with tentatives dates, are: "Waltz of the Toreadors," at the Blackstone, Oct. 28; "Happiest Millionaire," at the Harris, Jan. 27, and "Separate Tables," at an unspecified house, Feb. 24.

Sked 4 Shows in Mpls.

Minneapolis, Aug. 6.

The Lyceum, local legit house, has only four touring shows definitely dated so far for the coming season. All are Theatre Guild subscription offerings. A Fifth is to be forthcoming from the Guild to complete its quota to subscribers.

Those shows set and their dates are "No Time for Sergeants," Oct. 17; "Waltz of the Toreadors," Nov. 25; "Happiest Millionaire," Jan. 14, and "Separate Tables," Feb. 17. "Sergeants" will run 10 days and the others a week each.

Last season the Lyceum had a total of only five shows, all Guild subscription offerings.

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Literati

Eleanor Robson's Memoir

Mrs. August Belmont, who was the famed American and British stage star Eleanor Robson before her marriage to the financier, has authored her autobiog, "The Fabric of Memory," which Farrar, Straus & Cudahy will publish in October.

A memoir of another sort is "My Partner-In-Law: The story of George Morton Levy," Long Island attorney who founded the Roosevelt Raceway (harness-racing), written by former district attorney Martin Littleton ("as told to Kyle Crichton"). Both lawyers often opposed each other but when Littleton returned to private practice he became Levy's law partner. Also a FS&C publication, as is "The Will to Think," edited by Norman Cousins, editor of The Saturday Review, culled from the magazine titled Think, founded in 1935 by the late Thomas J. Watson (IBM). Pieces include writings by Ralph Bunche, Irwin Edman, Louis Bromfield, Vannevar Bush, George N. Shuster, Abbe Ernest Dimnet, Lewis Douglas and T. J. Watson Jr.

John Springer's Film Book

Thirty years of talking pictures (1927-57) are covered in a picture-and-text history which will be coming out this fall. The book, "All The Magic Moments," is subtitled "30 Years of Talkies—from 'Mammy' to Marilyn" and is written by John Springer, 20th Century-Fox publicist and former newspaper film critic who has written several books and magazine articles on the screen. At least 25 movies of each year are covered pictorially with others discussed in the text.

Don Bevan (co-author of the play, "Stalag 17," and current creator of the caricatures at "Sardi's restaurant) has designed the cover which is a caricature cavalcade of 60 top film stars.

"All The Magic Moments" is to be published by Filosa Publications, hitherto an organization which has specialized in magazines with a teen-age appeal. The talkie history is the first in a series of special publications which will come out in a format the size of Holiday magazine, priced at $1 for newsstand and book store sale. There is a strong probability of a simultaneous hard-cover publication by another publishing house.

Filosa, incidentally, has a group of names familiar to show business in its organization. Gary Filosa is president; James Gordon MacArthur (actor-son of Charles MacArthur and Helen Hayes) has the title of chairman of the board; vice-presidents include Charles Francis Filosa, singer Pat Boone, Jody McCrea (actor son of Joel McCrea and Frances Dee) and Dick Zanuck (son of Darryl F. Zanuck). Actors Anthony Perkins and Robert Wagner are also said to be interested in the publishing company.

U. of Ill's 'Costuming' Book

University of Illinois Press has just-published "Costuming for the Modern Stage" by Laura Zirner describing an economical method for adapting certain basic costume elements into a variety of period fashions for stage purposes. "Convertible" costume is copiously illustrated.

Author is the wife of Prof. Ludwig Zirner, director of the university's Opera Workshop.

2 Sons' Reminiscenses

Edward G. Robinson Jr. and Jesse James Jr. have written books, which Fell will publish this fall, dealing with their fathers. "My Father, My Son" is young Robinson's book title, in collaboration with William Dufty ("based on an idea by N. P. Dee").

"Jesse James, My Father," with a foreword by William F. Kelleher, is the other title. This a reprint of an 1899 edition, now a collector's item, and purports to tell "the true story" of the legendary bandit.

Roy Thomson Expanding

Roy Thomson, Canadian newspaper owner, and now boss of Scotsman Publications, Edinburgh, as well as program contractor for indie tv in Scotland, is dickering for control of a group of local newspapers centered in Inverness, Scotland.

Talks have been going on for some months with the directors of Highland News Limited, which publishes the Highland News & Football Times in Inverness, the North Star in Dingwall, the Forres News, and the Caithness Courier at Thurso.

Thomson plans to extend his interests into the Highlands and establish a firm link between his newspaper and tv organization, and the population centres of the Inverness area.

Newspapermen's Books

Two vet Detroit newspapermen, Norman Beasley and George W. Stark, authored "Made in Detroit" for Putnam's in September, telling the growth of that industrial city from 1900-1930. Ralph Henderson, ex-financial editor of the N.Y. World-Telegram & Sun, is author of "The Grim Truth About Life Insurance," also a fall item from the same pub.

Turin and Milan newspaperman Filippo Sacchi is author of "The Magic Baton," also Putnam's, saga of Arturo Toscanini.

Barnes' Beaucoup Sports Books

Vet sports writer Fred Russell has titled his memoirs, "Bury Me In An Old Press Box," which Barnes will publish in October. Nashville (Tenn.) Banner staffer also does the annual Pigskin Preview" for the Satevepost. A memoir of another sort is James T. Farrell's "My Baseball Diary," also Barnes.

John and Alice Durant's "Pictorial History of the American Circus" (introduction by Tom Parkinson); "A Treasury of Sports Cartoons" edited by Lawrence Larier, who holds some kind of a record for having edited "The Best Cartoons of the Year" for 16 consecutive years; "A Hand In Sport: 35 Years With the Light Touch," by N.Y. World-Telegram & Sun cartoonist Willard Mullin, as told to Dave (CBS sports dept.) Camerer; and "Outdoor Life's Gallery of North American Game," edited by the editors of Outdoor Life magazine, are other Barnes publications on the fall agenda.

"Sports Afield Treasury of Waterfowl" is a $12.50 gift book item under that mag's auspices, for the Xmas trade. In the same idiom "The Spectacle of Sport," excerpts from Sports Illustrated magazine, was arranged by Norton Wood, with introduction by Sydney L. James, managing editor of SI. This, too, is keyed to the Xmas gift trade at $15 a copy $12.95 pre-publication). Both published by Prentice-Hall.

An anthology of a lighter sort is "Look on the Light Side," edited by Gurney Williams, humor editor of Look mag, which is the major source for this collection of cartoons and humor pieces. Also a P-H publication.

A Show Biz Anthology

Jerry D. Lewis, ex-N.Y. Journal sportswriter and now a Hollywood scripter for films, radio and tv, has edited a collection of "Great Stories About Show Business," 27 tales by Bemelmans, Benchley, Bromfeld, Coward, Cobb, Fitzgerald, Gallico, Galsworthy, Hecht, Hellinger, Kober, Lardner, Maugham, O'Hara, Runyon, Schulberg, Shaw (G. B. and Irwin), Sheean, Thurber and others. Coward-McCann is publishing in October.

Another Coward collection is "It Happened in New York" by M. R. Werner, most of them previously published in The New Yorker.

P-H's Show Biz Books

Prentice-Hall's fall list includes several show business items.

Olive Stokes Mix, widow of the famed movie cowboy star, has authored "The Fabulous Tom Mix" in collaboration with Eric Heath.

"Dragnet" producer-star Jack Webb (there's aslo a whodunit author of the same name) had written a salute to the Los Angeles Police Dept., with whom he has worked so assiduously, under title of "The Badge," due in October.

CBS "House Party" emcee Art Linkletter's "Kids Say The Darndest Things!" is born of that program, illustrated by Charles M. Schulz, with foreword by Walt Disney.

Also by way of tv is Dr. Joyce Brothers' "10 Days To A Successful Memory" in collaboration with Col. Edward P. F. Eagan, New York attorney and former N. Y. State Boxing Commissioner. Miss Brothers came to attention on "The $64,000 Question" with her knowledge of sports.

N. M. Haynes of the Amplifier Corp. of America is author of "Elements of Magnetic Tape Recording."

"Be My Guest" is the title of hotelier Conrad N. Hilton's autobiog which Prentice-Hall will publish this fall.

Good Housekeeping pioneering in a "best books" (for children) endorsement for a series to be published by Prentice-Hall for the Xmas trade.

A Mr. and Mrs. authoring team has done his&her companion books for simultaneous Prentice-Hall publication next month, $3.95 each, or $6.95 for the set. Norman M. Lobsenz, freelance author, has edited "His Bedside Companion" and Margery Darrell Lobsenz, book editor of Look, has edited "Her Bedside Companion."

Covenant Books

Books for Catholic and Protestant readers have been a regular catalog item with a number of publishing houses but Farrar, Straus & Cudahy's Covenant Books series is perhaps a first for the Jewish juvenile trade. They are published in conjunction with the Jewish Publication Society of America.

The first four titles are "Silversmith of Old New York: Myer Myers," Colonial patriot, by William Wise; "Border Hawk: August Bondi" (Salina, Kansas, frontiersman who fought with the Fifth Kansas Cavalry during the Civil War), written by Lloyd Alexander; Lois Harris Kuhn's biog of sculptor Jo Davidson; and "Major (Alfred) Mordecai," by Robert D. Abrahams.

PB's 'Believe It Or Not'

Doug Storer, president of Ripley's Believe It Or Not, has contracted with Pocket Books Inc. to bring out two further collections of "Believe It Or Not" material in 1958. With publication of its fourth "Believe It Or Not" cartoons this month, PB sales will pass 3,000,000 copies.

Most of the material in the Pocket Book titles was taken from one or another of the nine collections of Believe It Or Not Cartoons published by Simon & Schuster, which have had sales over 700,000.

No. 3 Book From Death Cell

Famed San Quentin prisoner Caryl Chessman, who has stalled the gas chamber on a murder conviction for nine years has authored "The Face of Justice" for Prentice-Hall publication. Book allegedly was forbidden authorship by prison authorities and was smuggled out, written in the night hours in his death cell, with his fingerprints and signature on each page for identification.

Chessman's "Cell 2455, Death Row" and "Trial By Ordeal" were previous big sellers.

CHATTER

Raceway Publications of Buffalo Inc. has changed its name to Buffalo Hockey Publications Inc.; office is in Buffalo.

Pryer Corp. authorized to conduct a publishing business and to deal in newspapers and periodicals. Greenbaum, Wolff & Ernst, 285 Madison Ave., N.Y., filing attorneys at Albany.

Mary Roberts Rinehart celebrates her 81st birthday with publication of her 61st book on Aug. 12. "The Mary Roberts Rinehart Crime Book" includes three enduring favorites—"The Door," "The Confession" and "The Red Lamp."

Alan LeMay's new Harper novel, "The Unforgiven," due Sept. 16, has been bought by Hecht-Hill-Lancaster for $75,000, with J. P. Miller on the screenplay. LeMay's "The Searchers" was a WB-John Wayne filmization also.

23 New West End Shows

Continued from page 59

ander H. Cohen. Other hits include Emile Littler's comedy at the Aldwych, "The Love Birds," the new Julian Slade musical, "Free As Air," and "Dear Delinquent" at the Westminster, starring Anna Massey and David Tomlinson.

One Broadway musical import is among the trio of shows which have yet to prove their status. "Damn Yankees," which opened at the Coliseum last March 28, has recouped a substantial part of its original investment, but has some distance to go before the production cost is repaid.

The two other shows in this class are "Six Months' Grace," a comedy starring Yvonne Arnaud and Michael Shepley, and "A Dead Secret," at the Piccadilly with P. J. Scofield, Megs Jenkins and Laidman Browne. Both are presented by H. M. Tennent.

Among the failures are two British musicals. One, "The Crystal Heart," with Gladys Cooper in the lead, ran only a few nights. The other, "Zuleika," held on for several weeks and was recently withdrawn. Three Broadway imports included among the financial flops, are "A Hatful of Rain," "Camino Real" and "Janus." A comedy of American origin, "Olive Ogilvie," was given its first airing in London, with a view to eventual transfer to New York, but its West End failure presumably ended that idea.

Although the new entries in the first half of the year were overweighted by the number of failures, the West End is still dominated by 15 standout hits, all of which opened before Jan. 1 last. They include such exceptionally long runners as "The Mousetrap," which has tenanted the Ambassadors since November 1952; "The Boy Friend," which has been at Wyndhams since January 1954; "Salad Days," which has been at the Vaudeville since Aug. 5, 1954, and "Dry Rot," which has been at the Whitehall since Aug 31, 1954. "Sailor Beware," presented by the late Jack Waller, has been at the Strand since February, 1955, and has just passed it's 1,000th performance.

Among the productions which opened before the turn of the year and are still running, only one. "Fanny," has yet to recoup its investment. The Broadway musical import, presented by S. A. Gorlinsky at Drury Lane, is expected to continue until the early fall, when it will start a countrywide tour. It is not considered likely that the tuner will repay its capital cost in the West End, but it's expected to come into the black on the road.

"Fanny" is an outstanding example of a show dogged by bad luck. It opened at the peak of the Suez crisis, which hit West End biz, and was, for some time, seriously hurt by gasoline rationing. Until the Chancellor of the Exchequer abolished admission tax for the live theatre last May, Gorlinsky had paid over some $28,000 to the Treasury in entertainment duties. If he'd been allowed to retain that sum, the production would have long since been out of the red.

The survey does not include the repertory seasons at the Royal Court Theatre or the Old Vic, nor the presentations at the Arts Theatre Club, all of which are for limited periods. Also excluded are the Gilbert and Sullivan season at the Princes and the Italian Opera season at the Stoll Theatre, both financial successes.

"Plaintiff in a Pretty Hat," which was still running at the St. Martin's at the end of the half year, June 30, was withdrawn July 13.

(For the pervious six-month period, July 1-Dec. 31, 1956, there were 28 new shows produced in the West End, of which four had recouped by the end of that time, while 11 were failures and 13 were then of undetermined classification. Thus, for the 12-month period corresponding to Broadway's June 1-May 31 season, there were 51 new shows produced in London's West End.—Ed.)

London's West End Season

JAN. 1 TO JUNE 30, 1957

Key to parenthetical designations: (C) Comedy; (D) Drama; (CD) Comedy-Drama; (R) Revue; (MC) Musical Comedy. Asterisk denotes show is still running.

Hits
(6)

At the Drop of a Hat (R)*
The Love Birds (C)*
Tea and Sympathy (D)*
Summer of the Seventeenth Doll (D)*
Free As Air (MC)*
Dear Delinquent (C)*

Status Not Yet Determined
(3)

Damn Yankees (MC)*
Six Months' Grace (C)*
A Dead Secret (D)*

Failures
(14)

The Crystal Heart (MC)
Hatful of Rain (D)
Olive Ogilvie (C)
The Iron Duchess (C)
Camino Real (D)
Zuleika (MC)
Janus (C)
The Best Damn Lie (D)
Restless Heart (D)
Three From Rome (R)
A Month of Sundays (C)
It's the Geography that Counts (D)
The Glass Cage (D)
Subway in the Sky (D)

Opened Before Jan. 1 and Still Running June 30
Hits
(15)

The Mousetrap (D)
For Amusement Only (R)
Waltz of the Toreadors (C)
House By the Lake (D)
The Chalk Garden (D)
Sailor Beware (C)
Salad Days (MC)
Dry Rot (C)
The Boy Friend (MC)
Bride and the Bachelor (C)
Nude With Violin (C)
No Time for Sergeants (C)
Grab Me a Gondola (MC)
These Foolish Kings (R)
Plaintiff in a Pretty Hat (C)

Status Not Yet Determined
(1)

Fanny (MC)

Rudel-City Center

Continued from page 59

and much of Verdi classifies under opera comique, but nobody at the Center expected Rudolf Bing to give up any part of these values, especially not his beloved Verdi. Out of the confusion following the Leinsdorf quickie and the resulting enigma came the rallying of the craft unions at the Center, and their united action swayed the Board to try opera again with the 55th Street organization's own resources.

Interestingly enough, concert managers threw their influence against making the Center a Met satellite, fearing it would shrink the opera field and to some extent dilute the value for road recitals of the Met Opera credit line.

Rudel is intent upon attracting new sources of patronage. "Bearing in mind our advertising budget limitations, we hope to do more to draw music lovers from among native New Yorkers and tourists."

New this fall will be the Center's first experiment with opera "subscription tickets"—a semi-flexible scheme of any five operas at 10% off for the package. One problem is the large balcony (over 1,400 seats) against the main floor's 800 seats at $3.80 top.

All the operas this fall are either newly back in repertory or must be re-staged for conventional scenery. Of the latter the Center has a Jersey warehouse full, valued at $350,000.

As budgeted this season, the Center will average 45 musicians in the pit, a basic chorus of 28, and 19 stagehands. Margaret Webster will stage "Macbeth." Val Rosing is to direct "Turandot" (season premiere), "Faust" and "Butterfly." Marcella Cisney handles "Suzanna," one holdover from 1956. Michael Pollock, up from the chorus as Rudel is up from the pit, will be artistic administrator and will stage "Seraglio," "Traviata" and "Carmen." Jose Iturbi is making his U. S. debut here as an opera conductor of two Spanish novelties.

Regarding Lehar's "Merry Widow," to be sung in English, the intention is to stick to the original Henry W. Savage U. S. treatment, not the version used last spring at the same house for Jan Kiepura-Marta Eggerth.

Andros Nominkos was in from Greece for some time, conferring with the board at the Center, and will return from Salzburg in early September to assume his post as new artistic director of the opera.

Other conductors for 1957 include Peter Herman Adler, Arturo Basile, Theodore Bloomfield and Allers. Gino Smart is set as chorusmaster. Kurt Saffir, who dates back, will be assistant conductor, augmented by Constantine Collinvos and Otto Lehman.

In all, the Center's N. Y. opera season will number 33 performances.

Broadway

The Bert Parks' to BevHills for a two-week vacation quickie between his broadcasts.

Billy Graham, the evangelist, will be luncheon guest tomorrow (Thurs.) at the Overseas Press Club, N.Y.

Former Stork Club manager Dick Conlon, now host at the Hotel Wellington's Medallion Room, off to Quebec on vacation.

Serge Semenenko, film financier and v.p. of the First National Bank of Boston, sailed for Europe last week on the S.S. United States.

Radio City Music Hall publicity chief Fred Lynch's actress-daughter Lynda Lynch to marry actor Eugene Matthew Lyons in September.

Phoenix, a 50c mag about Greenwich Village is due out come fall. Editor is Dick Francis of "Off-Broadway" periodical antecedents. Joyce Ackers is handling promotion.

Old radio hands thought they sniffed daytime serial influence in summer tryout play, "A Time to Be Rich," which was hardly a surprise, since author Julian Funt is a vet of the soaps.

Scripter Leonard L. Leginson's cousin, singer Joy Lane, who's disked for Coral and Capitol (not to be confused with teen-singer Joy Layne), in from Hollywood with an eye to Broadway legit musicals.

Janet Stevenson, co-author with her husband, Philip Stevenson, of the 1942-43 Broadway drama, "Counterattack," has written a first novel, "Weep No More," due for publication in a few weeks by Viking Press.

James Slevin, of the Miriam Howell agency, is taking in the tryout of the French import, "No Laughing Matter," an office item, this week at the John Drew Theatre, East Hampton, L.I., then goes to Cape Cod for vacation.

As the 5th-6th Ave. boundaries of West 52d St. increasingly become part of the expanding Rockefeller Center environs, the strip joints have merely moved one block west and their daily ads now accent "between 6th and 7th Ave."

A. M. Sonnabend's Hotel Corp. of America (Roosevelt and Plaza in N. Y., Mayflower, Washington, among others) dickering to take over Gordon Hotels Ltd., which owns hostelries in London, Monte Carlo and two English seacoast resorts.

Renee Kluger appointed publicity director of Hotel Roosevelt by Edward L. Buckley, general manager. Miss Kluger had been an account executive with David O. Alber Associates, previously with Benton & Bowles and also an associate editor of Beechhurst Press.

GAC prexy Larry Kanaga did a dive off his speedboat on Long Island Sound to rescue the pet family pooch from drowning and almost got knocked out himself. He lost a new pair of $35 sunglasses, which the playful poodle knocked off his rescuer and Kanaga suffered a gash when the speedboat swung around.

Continental Hilton, Mexico City, latest in the global chain of luxury hostelries under the Conrad N. Hilton management, was one of the buildings hardest hit by the Mexico earthquake last week. While there were no casualties, a complete reconstruction program is necessary but the hotel's running operation will not be curtailed. Plumbing and the like are among the structural things that must be reinforced because of the quake.

"World citizen" Garry Davis, actor-son of bandleader Meyer Davis, again in the news when he was jailed by West Germany authorities for trying to cross into Communist East Germany. As holder of "World Citizen Pass No. 000,0001," which the U.S. born Davis tore up, it was not recognized by German authorities. Young Davis, who has stated several times before that he would "settle down in the U. S.," was quoted in an AP dispatch as stating, "I can write a new one any time" when asked how he could identify himself in future at customs' borders.

Las Vegas

By Forrest Duke
(*DUdley 2-6100*)

Harry Belafonte set for the Riviera Christmas show.

Ann Mason a big click with her lounge chirping at the Flamingo.

Russ Morgan orch, set for four frames at the Royal Nevada, will be followed by the Shep Fields combo.

Carol Channing huddled with writers for George Burns & Gracie Allen tv series, in which she'll be featured this fall.

Betty Reilly, backed by the Dick Johnson quintet, doing such good biz she's being held over at the Royal Nevada lounge.

When Maurice Rocco closed last week in Larry Steele's "Smart Affairs of '58" at the Dunes, he moved into the lounge for nightly stints.

Gene Austin & his wife anchored their trailer here for a spell. The Austins came in for Roberta Sherwood's opening at El Rancho.

Joe E. Lewis sez that he, Frank Sinatra, and Sophie Tucker would like to have world preem of his biopic which stars Sinatra, "The Joker Is Wild," here in Vegas for charity.

Les Devor, Dunes publicist, and Carlton Adair, general manager, trying to persuade WB to preem film version of "Pajama Game" here as tie-in with opening of the Broadway hit which has been transferred from Riviera to the Dunes.

Sartre

Continued from page 1

tor in New Orleans. He was intelligent and a specialist in blood diseases and analysis. He admitted there was no difference between white and Negro blood but was against the mingling of the two for transfusions, especially in using Negro blood for whites.

He said he was also influenced by the Scottsboro case in which two girls changed their testimony, about their rape by the boys, depending on the authority which put the cases and consequences before them, just as his simple, and even spiritually pure, prostitute was talked into signing a false rape charge due to sentimental references to the American mother and Uncle Sam.

As a play Sartre said it could be done as "gallows humor," that is making people laugh but still having them feel ill at ease about the problem involved. A film, being more real, would turn this into melodrama so he changed the end of the film intimating that the girl and the Negro had escaped while in the play he was lynched and she was left in the clutches of a sadistic character. In the film this would have been untenable, according to Sartre.

Actually Sartre feels that the changing status of the Negro in the U.S. is most hopeful. The war led to fuller rights for American colored people and the recent desegregation policy was a great stride forward.

Summer Fete

Continued from page 1

been shown in hypoing tourism to New York.

Summer, normally an off-season, had been profitable for two years in the past, but the trend has been reversed this summer.

This year, there's been less interest in cafes. Names haven't played New York during the summer, in either the Latin Quarter or the Copacabana. There's been one less class cafe this year with the closing of the Nick Prounis-Arnold Rossfield Versailles, and one less important intimery with the shuttering of Le Ruban Bleu.

Of course, with the lack of headliners current in the N.Y. niteries, expenses are lowered considerably, and the operators are content to operate on the decreased scale, since it's better to remain open even at no profit than to shutter completely.

Chez Paree

Continued from page 1

One Dalcine emerged from a mummy to essay Zorita's old snake dance, but with a dummy asp.

Show's star, Dianne DeLys, announced as "Direct from Paris," shattered the illusion by talking. Another so billed, Nina Romance, perhaps wisely kept her pretty trap shut.

Two local beauty-contest winners appeared. One, a brunette named Irene Madores, bellied through a Turkish terp. The other, blonde dazzler Venus Fabienne—Belgian-born daughter of Louis Armand Scheers, w.k. Montreal chef—achieved a slightly Oriental touch. Twelve of the girls were monomonikered. Only overt burleycue reference was in announcing Sonia, "known as the sultry sophisticate of burlesque."

London

(*Temple Bar 5041/9952*)

Guy Bolton was on the Queen Mary to New York last week.

Kitza Kazacos, Greek-born songstress, to Athens on a threeweek vacation.

Milly Vitale arrived from Rome to attend London preem of "Flesh is Weak" at Cameo-Royal.

Henry Phillips joined Rank Overseas to co-ordinate its star buildup program in more than 50 territories.

Sir Philip Warter taking the chair today (Wed.) at annual stockholders meeting of Associated British Picture Corp.

Mike J. Frankovich, Chief Barker of the London Variety Club, was the tent's rep on BBC-TV's "A-Z" program last Friday.

Jimmy Thompson, currently appearing in "For Amusement Only," leaving London Aug. 19 for a vacation in N.Y. and Florida; will celebrate his first wedding anni in the U.S.

Rank contract artist Belinda Lee left for Rome over the weekend to star in an Italian-French co-production, "Aphrodite, Goddess of Love," to be filmed in Italy and Yugoslavia.

Gordon Knight, head of Board of Trade's film division, joins Sir Frank Lee in Washington next month on the negotiations for renewal of Anglo-American Film Agreement.

Carl Moehner, who arrived here last week to star in "Camp on Blood Island," for Mammer Films, being paged by Carl Foreman to join cast of "Stella," his first indie production under his Columbia contract.

Anton Dolin, artistic director of the Festival Ballet, honored by Royal Academy of Dancing with the presentation of Queen Elizabeth II Coronation Award in recognition of his 35 years outstanding contribution to British ballet.

In accordance with Jack Waller's last wish before his sudden death a week ago, the party to celebrate the 1,000th performance of "Sailor Beware" took place on schedule last Friday (2). He had, of course, presented the comedy at the Strand.

Cleveland

By Glenn C. Pullen

Vocalist Helen Merrill teaming up with Ronald Bright trio at Sam Firsten's Modern Jazz Room.

William F. McDermott, vet drama critic of Cleveland Plain Dealer, now making a column-writing tour of Europe with wife Eva.

Ellen Robertson, p.a. of Arena's ice spectacles, handling publicity for legit Hanna's current summer film festival opened by "Johnny Tremain."

Johnny Price and Robert Bishop 3d, chiefs of Musicarnival tent strawhatter, introducing art exhibit by local talent to plug opening of "Song of Norway."

Eve Roberts doubled at Kornman's Back Room as chanteuse while rehearsing leading femme dramatic role in "Hatful of Rain" for Chagrin Valley Playhouse for two-week run.

Herman Pirchner closed his upstairs Eldorado Club, capsuling all entertainment in his Alpine Village, while sailing on S. S. Aquarama as its new food and likker service chief.

Kay, George and Jan Paderewski, former Cleveland musical team that bought a Florida restaurant, on one month visit to Al Naiman's Zephyr Room during busman's vacation here.

Benno Frank, director of musical plays bicycling between Antioch College's campus and Toledo's Zoo amphitheatre in Shakespeare-under-Stars series, starting to work on Karamu's initial fall production of "Pipe Dream."

Tokyo

By David M. Jampel

Parrenin String Quartet of Paris due for a series of concerts beginning Aug. 16 in Tokyo.

Eight members of a Haitian dance team led by Jean Leon Destine opened a three-week tour of Japan's key cities.

Author Peggy Mann of "A Room in Paris" and Albert Kornfeld, former chief editor of House and Garden, here on first leg of global trip with Miss Mann's mother to research stories.

Ballerina Alexandra Danilova and her partner, Frederick Franklin, here for 12 performances with the Tachibana and Asami Maki Ballet troupes slated for Tokyo's Sankei Hall, Aug. 19 to Sept. 9.

Japan's Daiei and Hong Kong's Shaw Bros. planning another co-production after the completion of "The Long Nose," currently being filmed in southern India. New project will be a documentary in Eastman color dealing with the Himalayan Mountains.

Dancer billed as Margo, the Z-Bomb, currently winding up a lengthy Japan stay, signed a six-month pact with the Tivoli Circuit of Australia. The Puerto Rican shaker inked deal with Tivoli chief David N. Martin and is set to open Aug. 9 at Sydney Tivoli.

Beginning next March, New York City Ballet group will tour Japan under sponsorship of the State Department. Entire company will make trip. Venture is seen as effort to offset Soviet cultural impact Moscow's Bolshoi Theatre Ballet is expected to make in Japan during its tour starting shortly.

Legit Bits

Continued from page 60

scheduled for a one-shot presentation tomorrow (Thurs.) in Athens, will be repeated next Sunday (11) in the Delphi (Greece) Theatre.

A new grape drink, a switch from the usual orange-flavored product sold in Broadway legit houses, was introduced last week at the St. James Theatre, N. Y.

The Stage & Arena Guild of America has been tagged by Community Enterprises, Inc., representing 10 charitable Pennsylvania organizations, to produce the first of a series of annual charity shows Aug. 24 at the Lansdowne Stadium, Bristol, Pa.

"Love Me Little," a comedy adapted by **John Fuller** from a novelette by **Amanda Vail** (pseudonym for a male advertising writer), is scheduled for Broadway production Feb. 6 by **Alexander H. Cohen**, with **Alfred Drake** directing. The scenery will be designed by **Ralph Alswang**.

Gordon Dilworth is substituting for **Stanley Holloway** in the Broadway production of "My Fair Lady." Holloway, who tripped over an electric cord in his apartment last week and broke his shoulder in two places, is expected to be out of the musical for a month.

Bryant Haliday will be **Leonard Sillman's** partner in the upcoming Broadway production of "Mask and Gown," formerly titled "An Evening With T. C. Jones."

"Gentlemen Be Seated," with book by **Edward Eager** and score by **Jerome Moross**, is planned for Broadway production next spring by the Playwrights Co., with **Vincent H. Donehue** directing.

Jack Dunphy's "The Saturday Night Kid" has been set for an interim booking at the Morosco Theatre, N. Y., beginning Oct. 2. The Oliver Smith-Theatre Guild-Roger L. Stevens productions will preceed its Broadway preem with a three-week road run, following a breakin stanza at the Westport (Conn.) Country Playhouse, starting Sept. 2. **George Keathley**, a newcomer to Broadway, will direct.

Roy Poole will play the title role in "Macbeth," the third and final production of the N. Y. Summer Shakespeare Festival's cuffo-admission presentations in Central Park, N. Y. Others set for the cast include **Colleen Dewhurst**, **John McLiam**, **Peggy Bennion** and **Robert Geiringer**.

Jay Blackton has taken over **Jerry Arlen's** spot as conductor of the upcoming Broadway musical, "Jamaica." Arlen, brother of the tuner's composer, **Harold Arlen**, will, reportedly, receive his contractual salary as long as the show runs.

Leslie Stevens' "The Marriage-Go-Round" is scheduled for Broadway production early next year by **Paul Gregory**, possibly with **Eve Arden** starring.

Jack Dunphy's "Light a Penny Candle" has been optioned by **Jose Quintero**, **Leigh Connell** and **Theodore Mann** for off-Broadway production at their Circle in the Square.

Constance Ford, formerly agented by **Gloria Safier**, is now being represented by **Baum-Newborn**. The actress is slated to appear in the upcoming production of "Career" at the Playhouse in the Park, Philadelphia.

"The Hamlet of Stepney Green," by **Bernard Kops**, is scheduled for off-Broadway production this fall by **Joseph O'Brien** and **Rhett Cone** at their newly established Cricket Theatre. It will be produced by arrangement with **Mark Marvin**, who controls the rights to the property.

Harry Forwood will be press-agent for the road tour of "Separate Tables," with **Thomas V. Bodkin**, as manager; **Scott Jackson**, as production stage manager, and **Howard Fischer**, as assistant stage manager. The production, co-starring **Eric Portman** and **Geraldine Page**, is currently playing Central City, Col. It resumes Sept. 2 at the Music Box Theatre, N. Y., for four weeks, and starts a tour Sept. 30 at the Locust Theatre, Philadelphia.

Hollywood

Dan Dailey back from N.Y.

Noel Coward in town for a visit.

Don Taylor bedded by the flu.

Tony Quinn selling his ranch at Ojai.

Bob Cummings bedded by a virus attack.

Actor Peter Walker critically injured in a car crash.

Alan Jay Lerner and Frederick Loewe arrived from N. Y.

Dan Dailey readying a string of dance studios around the country.

John Roberts, Broadway producer, in for gabs on "Miss Isobel."

Carol Morris, "Miss Universe of 1956," exited Universal contract to freelance.

Don Hartman bought a new home in Beverly Hills and a place in Palm Springs.

Producers Association feted Brazilian Ambassador Armaral Peixoto at a Bevhills Hotel luncheon preceding a tour of Metro.

Mrs. Hazel Reiswitz, a staffer in the Fox West Coast accounting department, feted on her retirement after 23 years of service.

Vienna

By Emil W. Maass
(*Grosse Schiffgasse 1A; Tel. 35-61-56*)

Scala Theatre (former legit) plans to install first Todd-AO system in Austria.

Memorial tablet unveiled on house, Landstrasse 75, where Mozart finished his "Don Juan."

Thornton Wilder will lecture during Salzburg seminaries on "Drama" in the summer of 1958.

Ernst Neubach shooting, with Grethe Weiser in the lead, the operetta film, "How a Vienna Girl Kisses."

Rome

By Robert F. Hawkins
(*Archimede 145; Tel. 800211*)

Anna Magnani will follow her vacation in her seaside villa with a proposed stint in "Risate di Gioia," for an Italian company this fall.

Merle Oberon and husband Bruno Pagliai to Nice and a Mediterranean cruise following their local wedding. They'll live in Mexico City.

Raf Vallone off to Spain, where he's starring in "The Reapers," J. A. Bardem's new film alongside Carmen Sevilla and Jorge Mistral. Item, produced by Suevia Films, is being shot in Manzanares.

Antonio Matouk and Ismael Rodriguez, producer and director of Mexican pic, "To Zok," recently awarded a Berlin Fest prize, here to look into production combines with local outfits. They'll also show their pic at the Venice Fest.

A German location unit is currently shooting footage in the same North Italian spot, Misurina recently used by David O. Selznick's "A Farewell to Arms" production. Pic, called "Schoen ist die Welt," is directed by Geza von Bolvary.

Gino Cervi off to Spain once more for another Spanish-Italian co-production, "Agressione al Paradisco." Thesper then returns to Italy for an Italo-French item. In December he opens a legit series in Milan with "Cat on a Hot Tin Roof" and "Patate."

Jaques Sernas signed for "Aphrodite," Italo-French co-production also starring Belinda Lee and Massino Serato. Observers are wondering whether there'll be a title conflict with other proposed "Aphrodite" project, which Ben Hecht has recently announced, also as an Italian locationer.

Chicago

Kim Novak due here this weekend for a brief visit with her family.

Fred Kohlman, New Orleans drummer, joined the combo at Jazz Ltd.

Four Voices subbing on NBC-TV's "Club 60" this week for the vacationing Mello-Larks.

Al DiBitteto, show biz columnist for the Peacock Newspapers here, starting an interview show on WTAQ this week from Gerage's Restaurant.

Leonard Stone, Cathryn Damon, Walter Farrell and Harry Stanton here for principal roles in the Highland Park Music Theatre version of "Dam Yankees."

Johnnie Pate, bass player with Dorothy Donegan and former leader of a Chicago jazz trio, quitting to become record manager of Gamble-Hinge music store.

Studs Terkel taking lead in Tenthouse Theatre's production of "View From the Bridge," which opens next Monday (12). "Big Bill" Broonzy, blues singer, recovering at Billings Hospital after having a lung removed.

OBITUARIES

A. C. BLUMENTHAL

A. C. Blumenthal, 66, who acquired theatres for the Fox chain and was a prominent show biz figure in the '20s, died July 29 in Beverly Hills of a cerebral blood clot. He also operated the Reforma Hotel, Mexico City, and participated in the construction of other hotels in Mexico.

During his varied show biz career, "Blumey" supervised the theatrical enterprises of the late Florenz Ziegfeld Jr. Before Ziegfeld's death, he took over the management of "Show Boat."

Blumenthal was known as a realty wizard, having accumulated several fortunes in that field. His original fortune was made through the sale of the West Coast Theatres to the late William Fox. He expanded the chain throughout the country and aided in the establishment of the Fox Theatre Corp. In one of these transactions, his commissions were said to have exceeded $1,000,000. He acquired approximately 2,000 houses for Fox.

Blumenthal was a close friend of the late Mayor James Walker of New York and entertained theatrical figures lavishly, both at the Hotel Ambassador and at his Westchester home. He married showgirl Peggy Fears in 1927. At their separation, there was almost continual litigation until their divorce in 1945.

Tax difficulties made it necessary for Blumenthal to move to Mexico in 1941 where he went into hotel and nitery operations. By 1945 he sent the Treasury Dept. a check for $152,221.69 for back taxes and interest. Four years later, with a decline in tourism, he was broke again, but was back on his feet by 1951. Not long afterwards, he sold his Mexican interests and returned to California, where he opened an office in Beverly Hills.

WALTER L. HOWE

Walter L. Howe, 78, former actor and then active in the advertising agency business until his illness last week, died July 31 in Toronto. Born in London, England, where he received his early stage experience, Howe made his first trip to this side of the Atlantic with Sir Johnston Forbes-Robertson's company of Rudyard Kipling's "The Light That Failed."

He remained to play Broadway roles with Douglas Fairbanks Sr. and Margaret Anglin, plus North American tours. Howe was later star of "The Man They Could Not Hang," which toured the U. S. and Canada.

In Toronto, Howe later joined the rep companies of Vaughan Glaser and Cameron Matthews for several seasons in the now demolished Princess Theatre. His last theatrical job was as company manager of "Chin Up" during the trans-Canada tour of this musicomedy some 15 years ago. Until his illness last week, he had been accounts executive for several years with the Vickers & Benson agency.

Survived by his wife, Muriel Dean, who had played many major roles opposite him; and a daughter.

ERNEST CUTTING

Ernest Cutting, 73, pianist, composer and musicomedy conductor, died July 31 in Flushing, L.I.

Cutting launched his career in Europe as a concert pianist and appeared in numerous concert halls including London's Albert Hall and St. James Hall. Later in the U. S., he was one of the original members of Ted Lewis's band and also appeared with Paul Whiteman. As a musicomedy conductor, he worked numerous Broadway shows including "The Girl Friend," "Texas Guinan's Padlocks," "Follow Through" and "Lovely Lady."

In 1930, he joined NBC. Later, he become a member of the program board and in 1933 was appointed director of auditions. From 1935-36 he had his own program called "Airbreaks."

Wife, three sons and two daughters survive.

SOL WAGNER

Sol Wagner, 58, bandleader and music publishers rep, died July 30 in Chicago. For about 35 years, until the mid-'40s, he batoned a danceband that was well known around the Chicago nitery loop and in high demand at functions of some of the Windy City's most prominent families.

Wagner took leave from the band for a brief period to become Joe E. Lewis' first piano accompanist. A hand injury years later halted his piano playing. When he broke up his band he became a music publishers' rep, working for Al Beilin, among others. For the last seven years, he was employed as a turntable operator for NBC in Chicago.

His wife and sister survive.

VAUGHN W. COMFORT

Vaughn W. Comfort, 51, operatic singer who toured the U. S. and Europe, died July 29 in Ocean City, N. J. He successfully auditioned for the Metropolitan Opera when only 21.

He was the son of Vaughn W. Comfort Sr., a noted minstrel man. The younger Comfort had appeared with Steel Pier, Atlantic City, minstrels and in various night clubs in Jersey shore area for the past 20 years. During World War II he organized shows and entertained troops while serving in Army Special Services.

Surviving are his wife and daughter, Jeanne Ann Comfort. Latter is a singer.

JOHN R. ROX

John R. Rox, 50, songwriter and composer for Broadway shows, died Aug. 5 in Davis Park, Great South Bay, L.I.

Rox wrote such songs as "It's a Big Wide Wonderful World," "There Never Was a Night So Beautiful" and "Change of Heart," which has been used by the National Heart Assn. for its campaigns. He also wrote special numbers for the Broadway revue, "New Faces" and for "John Murray Anderson's Almanac."

His wife, comedienne Alice Pearce, survives.

KURT VESPERMANN

Kurt Vespermann, 70, for 40 years a celebrated German star of stage and film, died July 13 in Berlin, West Germany, of a heart attack.

Vespermann, who began his career with stage roles in Nuernberg, Dortmund and Dessau, lived in Berlin since 1913, and worked with the Royal Theatre, and later the Renaissance Theatre there. He played his first film role in 1916, with Harry Piel in "The Bear from Baskerville," and later was seen in hundreds of comic parts on stage and screen.

JOHN D. LITTLE

John D. Little, 78, theatre manager and onetime aide to the late Florenz Ziegfeld, died July 29 in Baltimore, Md.

For more than 20 years, Little had been manager of Ford's Theatre, the last remaining legit theatre in Baltimore. He retired last year after more than 50 years in show biz. In 1930, Ziegfeld engaged him as treasurer of the organization which produced the "Follies." He returned to Ford's theatre in 1934.

Wife and sister survive.

BLANCHE DAVENPORT

Mrs. Blanche Taylor, pianist and former vaudeville entertainer, known professionally as Blanche Davenport, died July 28 in Philadelphia.

She was the widow of Frank M. Taylor, with whom she appeared in a trio called Farrell, Taylor Trio later called Farrell, Taylor and Co. The combo played on the Keith-Orpheum circuit. Later, she was in the duo of Blanche and Grace, which played numerous niteries.

RALPH W. HARDY

Ralph W. Hardy, 41, vicepresident in charge of the Washington, D.C. division of CBS, died Aug. 5 in Ogden, Utah.

Hardy began his career in radio more than 20 years ago at station KSL in Salt Lake City. He left Utah about 10 years ago to become an executive of the National Assn. of Radio and Television Broadcasters in Washington. He later became veepee in charge of government relations for the association and three years ago took the Washington post he held at the time of his death.

Wife and five children survive.

LEWIS HILL

Lewis Hill, who founded KPFA-FM at Berkeley, Cal., in 1948, was found dead in his car at Duncans Mills, Cal., Aug. 1. He was in his early 40's.

Hill managed the listener-sponsored station until 1953 and remained on the board of the non-profit Pacifica Foundation which own the outlet after he'd left KPFA's general managership.

He leaves his wife and three children.

HELENE RIECHERS

Helene Riechers, 88, oldest of the outstanding Berlin actresses, died July 24 in Berlin. Last year, the city held a celebration in recognition of her 65 years on the stage.

Since 1945, she had worked with the Hebbel Theatre and Schiller Theatre in West Berlin, and last with the East Berlin German Theatre. She also appeared in many films.

DAVID SIEGEL

David Siegel, 59, chief projectionist at The Casino Theatre, Toronto, for 21 years, died July 30 in a collision between his car and a truck-trailer near Kirkland Lake where he was vacationing in Northern Ontario. He had been chief projectionist at The Casino Theatre, Toronto, since its opening in 1936; was on the IATSE national executive board at the time of his death.

Survived by wife, son.

JOHN DRUMMOND

John Gordon Lennox Drummond, 62, leading north-of-England exhibitor, died July 17 at Bishop Auckland, County Durham, Eng., after injuries received in a fall. He was managing director of Teesdale Cinemas Ltd., and took a prominent part in cinema trade affairs.

He had been associated with the cinema industry for years.

LUCY HUFFAKER GOODMAN

Mrs. Lucy Huffaker Goodman, 80, wife of Edward Goodman, a playwright, producer and director, died Aug. 4 in New York. For many years she was a theatrical press representative. She was associated with the Washington Square Players, the Theatre Guild and Gilbert Miller among others.

Her husband survives.

EDWIN A. LORENZ

Edwin A. Lorenz, 60, prez of Musicians Local 11 for eight years until his retirement in 1946, died July 26 in Louisville. Member of several bands and orchestras in that city, he played in several theatres and radio stations there. His specialty was clarinet, violin and drums.

His wife and a brother survive.

Mary Wilson, 88, who once trouped in vaude as a member of the team of Wilson & Mae, died July 31 in Beverly, Mass. Surviving are a son and daughter, Mabel C. Wordon. Latter is wife of Harry O. Worden, former vaude performer.

Jessie H. Jameson, 80, vet vaude and stage actress, died Aug. 2 in Hollywood. She was formerly partnered with her late husband in the vaude team of Houston & Palmer and also sang in several Lillian Russell shows.

Dr. Erich Schleussner, 52, presiding member of the Central Organization of German Film Theatres, and active member of the German Film Censorship Confrol, died July 21 in Munich after a long illness.

Eugenia Night, 38, screenwriter, died July 30 in Hollywood of a heart attack. She is survived by her husband, writer Houston Branch with whom she had frequently collaborated on screen work.

Ernest L. Vining, 26, engineer at radio station WGIR, Manchester, N. H., for the last 18 months, died recently in Portland, Me. Prior to joining WGIR, he had been with WIDE, Biddeford, Me., and WWNH, Rochester, N. H.

J. D. Kendis, 71, prexy of Continental Pictures Inc., and a veteran film distributor, died in Hollywood Aug. 2 of a heart attack. Wife and daughter survive.

Napoleon Ross, 64, veteran musician, died July 31 in Rochester, N.H.

Albert Gutterman, 66, retired Loew's Theatre manager, died Aug. 1 in New York. He was manager for Loew's Delancey Theatre in N.Y. for 30 years until his retirement in 1956.

James Z. Sands, 49, pianist, composer and active in radio-tv, died July 24 in Cleveland. Surviving are his wife, Eleanor Hansen, WHK women's director, his parents and sister.

Frederick M. Biggerstaff, 87, concert pianist and for 30 years a professor of music at Mills College, Oakland, Cal., died July 27 in San Francisco.

Eddie Goodman, 50, freelance photographer who repped UP, CBS Newsfilm and KITE, San Antonio, died of bee stings July 27 near Belmont, Tex.

Alvin Wyckoff, 80, veteran cameraman and originator and first president of the Cameraman's Union, died in Hollywood July 30 of cancer. Wife and sister survive.

Emil Schipper, 75, operatic tenor, died July 26 in Vienna. He started his career in the Vienna Volksopera shortly before World War I.

Francisco Chavez Villasana, 57, veteran Mexican stage comic, died July 24 in Mexico City.

JOHN TREVILLE LATOUCHE

Passed Away August 7, 1956

MARRIAGES

Lee Ann Remick to William Colleran, New York, Aug. 3. She is an actress; he's a tv and film director.

Phyllis August to Robert Casazza, Kew Gardens, L.I., Aug. 3. She is the daughter of pianist Jan August.

Patricia Ann Cox to Wayne C. Sweeney, Fort Gordon, Ga., recently. Groom, now in the Army, was formerly production director at WCAX-TV, Burlington, Vt.

Betty Lou Robertson to Victor A. Hunt, Chester, N.H., recently. Bride is a staff member of radio station WGIR, Manchester, N.H.

Donna Douglas to John S. Hayes, Washington, August 3. Bride recently resigned as radio-tv femmecaster for WTOP-CBS; he's president of WTOP, and v.p. of Washington Post-Times Herald, which owns WTOP and WMBR, Jacksonville.

Mary Leon Corwin to Mack Byng, Las Vegas, July 27. Bride's a member of the Corwin theatre family on the Coast; he's an associate director with CBS-TV in New York.

Reintje Gerdesmann to Silvio Francesco, Wiesbaden, West Germany, July 15. Bride is a dancer; he's a composer - arranger and brother of German songstress Caterina Valente.

Kathleen R. Treadway to Ormonde Plater, Albany, July 19. He's drama-film-music critic of Gannett's Knickerbocker News.

Shirley Eaton to Colin Lenton, Kenton, Eng., August 5. Bride's an actress.

Gwladys Stanley Laidler to Frank Woodhead, London, Eng., recently. Bride is a Leeds, Eng., theatre owner.

Aline Bruce to Earl of Wharncliffe, Bolsterstone, Yorkshire, Eng., July 26. He's a musician.

BIRTHS

Mr. and Mrs. George Challis, daughter, Chicago, July 25. Mother, Donna, is a member of Beaver Valley Sweethearts, vocal group on WLS National Barn Dance.

Mr. and Mrs. Don Medford, daughter, Hollywood, July 21. Father is a tv director; mother is former actress Patti Crowe.

Mr. and Mrs. Pete Smith, son, Garden Grove, Cal., July 24. Father is KDAY deejay.

Mr. and Mrs. Hans Reiser, daughter, Munich, Germany, July 18. Mother is a theatre owner; father is a stage and screen actor.

Mr. and Mrs. Robert Sherman, daughter, Hollywood, July 26. Father is an actor.

Mr. and Mrs. Jose Ferrer, son, Santa Monica, Cal., Aug. 1. Father is an actor; mother is singer Rosemary Clooney.

Mr. and Mrs. Frank Taylor, son, Chicago, July 27. Father is fair booker for General Artists Corp. in Chi.

Mr. and Mrs. Albert Krivin, daughter, Cleveland, July 27. Father is sales manager of KYW-TV.

Mr. and Mrs. Martin M. Colby, son, Forest Hills, N.Y., July 28. Father is prez of Allied Television Productions.

Mr. and Mrs. Al Ruscio, daughter, New York, July 14. Mother is former actress Jane Sparks, daughter of film producer Robert Sparks and actress Nydia Westman; father is an actor and teacher.

Mr. and Mrs. N. Richard Nash, daughter, Aug. 2, N.Y. Father is a playwright, scenarist and tv scripter; mother is a former actress.

Buzzard's Bay

Continued from page 2

cers Jordan Hott and Alex Byron made refunds to the half-capacity audience of 175. The performance had been delayed 40 minutes by a notice from the selectmen in Bourne, just across the Canal, revoking the theatre license.

After receiving the cancellation order, Hott and Byron held a backstage meeting with the cast of 19. It was decided to make refunds and then go ahead with the performance. That satisfied the sergeant in charge of a detail of five police, who thereupon guarded the boxoffice to prevent admission being charged. The group plans to continue through this week on an admission-free basis, if financially possible, it's said.

However, co-producer Hott filed three suits yesterday (Mon.) in Suffolk County Superior Court to compel the three-member Bourne board to reinstate the license for the strawhat. The action names as defendants chairman Philip Sanford, who is also manager of the Buzzard's Bay film theatre, and William R. Crump and Augustus Wagner. Judge Reuben Lurie scheduled a hearing for tomorrow (Wed.).

Meanwhile, the local Roman Catholic priest, Rev. David O'Brien, warned his parishioners Sunday (4) in St. Margaret's Church, Buzzard's Bay, to live up to Legion of Decency pledge by staying away from "La Ronde." The fact that the show was free was all the more reason to boycott it, he argued.

Following the scheduled run of "La Ronde" through this week, the amateur strawhat group has slated Oscar Wilde's "Importance of Being Earnest" to open next Monday (12) and "Threepenny Opera" and "Desire Under the Elms" after that. The group has an operating nut of about $2,000 a week. The actors built the theatre from the ground floor of what was the old Blue Moon dine and dancery.

The film edition of "La Ronde," from which this version of the play was adapted, has been an object of controversy since it was released in the U.S. It was banned from showing in New York state in 1953, but the U.S. Supreme Court knocked out the tabu and the picture was subsequently shown. The film ran in Boston (though not on Sundays) after cuts were made.

20th's Britons

Continued from page 3

vehicle for Stewart Granger, is next on the schedule with a November starting date. Lord John Brabourne has been assigned as producer.

Daniel Angel, who has a three picture deal with 20th, is to visit Canada in October to scout locations for the first, "The Sheriff of Fractured Jaw," which will star Kenneth More.

Two other productions set for the New Year are "The White Rabbit," which Anthony Bartley is to produce in January and "Intent to Kill," which is due to start a month later.

The entire program will be filmed in CinemaScope, but some of the pix will be in black and white.

Variety Bills

Continued from page 56

C Playa Ore
Nacional
Ron Urban
Benitez Sisters

Juliette & Sandor
Ray Carson
Dancing Waters
W. Reyes Ore

RENO

Harolds
Jodimars
Phyllis Inez
Harrah's
3 Suns
Saunders & Miller
Enric Cugat
Noel Boggs
Mapes Skyroom
Lili St. Cyr
Rowan & Martin

Little Buck Skyletts
Ed Fitzpatrick Ore
New Golden
Art Engler
Hank Penny
Sue Thompson
Penthouse 4
Riverside
Ted Lewis
Starlets
Bill Clifford Ore

LAKE TAHOE

Bal-Tabarin
Josephine Premice
Happy Jesters
Axidentals
Characters
Cal Neva
Sophie Tucker
Matty Maineck Ore
Harrah's

Lancers
Dick Kerr
Barbara McNair
Del Courtney Ore
Stateline Country
Club
Sons of Pioneers
Buddy Greco
Dennis & Rugg
Ginny Greer

00-00-00-00!! LOOK WHAT HAPPENED!!!

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6 RECORD BREAKING WEEKS

MONTE PROSER says:

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FREEMAN and WICK

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Direction
M.C.A.

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VARIETY

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SOVIET PLOTS TO IGNORE SEX

Video Microwave Link to Mexico Ready by World's Series: Azcarraga

The linking of Mexico City and the U.S. for live pickup of tv programming may become a reality in time for the World Series with Emilio Azcarraga, the XEW factotum and "Mr. Big" of Mexico radio-tv, rushing to completion his microwave relay linking the border with the Mexican capital. Azcarraga, just back from Europe, has indicated that the microwave relay may be ready even before the baseball classic gets under way. Any such extension of the Series into Mexico would give Gillette a sponsorship priority in view of its longtime identity with the series.

There have been originations from Mexico in the past, notably on "Wide Wide World," but these were "border incidents" linking San Diego with Tijuana, for example. Never before has U.S. television penetrated Mexico City via live pickup.

Although Azcarraga's leanings and dealings have always been pro-NBC, it's understood that the U.S.-Mexico micro relay would not be exclusive to NBC. Partnered

(Continued on page 61)

London 'Lady'—Already

Novelist - scenarist - essayist Paul Gallico, now a resident of Lichtenstein, wrote last week to Jerry Whyte, Rodgers & Hammerstein's London production representative, currently in New York.

Could he possibly use his various connections, the letter asked, to arrange for Gallico to buy a pair of tickets for the opening of the London edition of "My Fair Lady, next April 30?

WHAT YANKEE WOMAN SNITCHED ON MORROS?

Washington, Aug. 13.

Boris Morros, the Hollywood producer who acted as a counter-agent for the FBI, is slated to appear next Wednesday (21) before the Senate Internal Security Subcommitte.

The subcommittee issued a subpoena for his appearance today (13). He will be quizzed on the identity of "the prominent American woman" who nearly caused his undoing. Speculation here is that the woman is Martha Dodd Stern, daughter of former U.S. Ambassador Dodd, and wife of New York millionaire Alfred K. Stern, both of whom were last reported to be behind the Iron Curtain in Czechoslovakia.

BUT RED LEGIT HAS SCALPERS

By J. S. SEIDMAN
(Seidman & Seidman, C.P.A.'s)

After 5,000 miles of travel and visits to 23 legit productions in the Soviet Union, these points stand out in this writer's mind:

The Russians are prudes about sex. Our "Tunnel of Love" is inconceivable. It would make the Reds too red-faced.

Drama critics wouldn't dare pan a party line play; the public knows it and discounts the reviews. Russian reviewers may have scholarship and prose style but they lack what critics cannot lack—independence.

John Foster Dulles is the favorite stage villain right now and after that, for some reason, "Chicago business men." President Eisenhower is treated with a certain deference.

Russians are great theatregoers. Partly this is traditional. They have great artists and love great artistry.

Actually the drabness of Russian life, their cramped living quarters, the lack of home diversions per tv and hi-fi in the States, all point to escape into the playhouse.

Related to all the foregoing, one sees well-dressed women only on the stage, part of costume. Actresses themselves when glimpsed upon the streets are dowdy—the commonplace conveniences of American, British and French smart women are either not on the market or not good form. Or again

(Continued on page 63)

Loew Readying Charge: Stan Meyer Tried to Dump Tomlinson, L. B. Mayer

Footnote to Fame

Washington, Aug. 13.

Fame depends on one's point of view, as demonstrated by a Capitol Hill incident last week.

A reporter sparked great excitement in the Senate reception room, where newsmen meet solons, by idly remarking that Jayne Mansfield was due on Capitol Hill today (6). The doormen, mostly college students, and the page boys, all high school age, found the news far more exciting than the momentous civil rights debate then bubbling in the Senate, and crowded around for details.

But one veteran attendant with a single-track mind innocently queried, "Jayne Mansfield? Is she a relative of Senator Mansfield?"

Already a sensational melodrama (see page 7 for latest tangents) the war for the control of the Loew film empire is expected to detonate a real landmine in the next days. Loew management under leadership of president Joseph R. Vogel and attorney Louis Nizer is all primed to charge in the Delaware Court of Chancery that Stanley Meyer was ready last March to desert Joseph Tomlinson and Louis B. Mayer in the struggle for control.

Loew management, fighting for its life at the upcoming stockholders meeting on Sept. 12, will disclose a remarkable conversation magnified from the telephone wherein Meyer more or less "confessed" regrets at the course events were taking and characterized Tomlinson's actions up to and including the compromise Board of Directors as "stupid."

Meyer's phone talk was, with his foreknowledge and permission, heard by Vogel, Nizer, other Metro officials and lawyers and apparently echoed a fear of Meyer's that he might be sued as a "wrecker." It

(Continued on page 20)

PLEAD FOR GOVT. AID TO ITALIAN OPERA

Rome, Aug. 6.

A desperate final plea for renewal of government aid has just been entered here by a "Committee to Defend Opera and Symphony" representing the various opera and concert organizations throughout the country. Alternative, the group claims, is a complete collapse of the coming season in both sectors of vital cultural

(Continued on page 56)

Civic Heave-Ho For Films Not On the 'Boost'

Hollywood, Aug. 13.

American communities, famed for their booster spirit, are equally sensitive in reverse. Film colony here has taken recent note of several instances.

(1) Most recent of all, Augusta, Ga., has bluntly said that producer Anthony Mann's plans to shoot Erskine Caldwell's novel, "God's Little Acre," there, must be cancelled.

(2) Portland and Seattle theatres scheduled to premiere Allied Artists' "Portland Expose" were forced this week to cancel by pressures so powerful that their names and interests cannot even be ascertained. Theatre men remain mum, but really scared by the threats.

(3) Woodstock, Vt., not long ago declined to be the setting for Jerry Wald's film version of the topselling novel of the summer, "Peyton Place."

Georgia's Views

Atlanta, Aug. 13.

Refusal of Augusta to stand still for photographing as Erskine Caldwell's "God's Little Acre" is explained here as fear of another "Tobacco Road" picture of Dixie decadence. What the Anthony

(Continued on page 61)

50 Years of MacDowell Colony, Which Pampers & Protects Creative Process

By ROBERT J. LANDRY

Peterborough, N.H., Aug. 13.

The oldest of America's three snug harbors for creative artists, the MacDowell Colony here, last Saturday celebrated its 50th anniversary. With the Yaddo Colony at Saratoga, N. Y., and the Huntington Hartford Colony at Pacific Palisades, Cal., the MacDowell cluster of 26 isolated work studios scattered among the pine and spruce of a 600-acre plot has many unique features and perhaps the most unique is just this:

This is an organized worry on behalf of authors, composers and painters and an attempt to create an environment congenial to creators which exists in America, a supposedly culture-neglecting culture, while Europe has never been able to provide anything like it.

True Britain has its subsidized Arts Council, but that's for performing arts, and France has a recently-enacted body of parliamentary statutes which makes it practically an insult to the Republique to cheat or edit a French author. But only in America are there organizations to help creative personages get away from it all—meaning telephones, distractions, wives and babies.

At the MacDowell Colony the residents pay $20 a week room and board. The price, fixed long ago, is not the least paradisical feature of the creative paradise. The 26 artists meet only at breakfast and dinner. At luncheon a picnic basket is soundlessly deposited outside the individual workshop. No studio is close to any other studio and the composer's piano, the sculptor's chisel, the novelist's and poet's typewriter are all muted by the surrounding foliage.

The respect shown the creative process is expressed in the rule that no artist may pay a social visit to a fellow colonist's studio except by express invitation. Each picnic basket has a memorandum on the inside cover, detailing the culinary prejudices of the artist, such as *"detests peanut butter sandwiches."*

The artists are reasonably sociable at dinner and around the evening fire but at breakfast there is always one faction that cannot abide conversation or human beings early in the morning. A stay of two months is average for summer, up to four months during the winter.

Writers tend to be the most numerous category. Painters are less pleased sometimes by the "closed in" setting and one chore of the colony's staff is to cut down trees on occasion when painters complain these interfere with light or perspective. To quote the credo, "The colony operates on the simple principle that a writer, painter or composer benefits as much from working conditions planned to meet

(Continued on page 59)

Chicago Seaway 1959 Hootenanny To Boom Show Biz

Chicago, Aug. 13.

A yearlong celebration proclaimed by Chicago's Mayor Daley promises to make this city a major nucleus of entertainment world activity during 1959.

Designated by the Mayor's office as "St. Lawrence Seaway Celebration," activities will include (1) the Pan American Games set for the last two weeks of August and the first week of September; (2) a projected film festival in June, which according to the mayor's office would be on the same order as that at Cannes or Vienna; (3) an International Fair and Exposition underwritten by the Chicago Association of Commerce and Industry for July; and (4) a cultural Festival of the Americas for the month of August.

The completion of the St. Lawrence Seaway project in 1959 will make Chicago's lakefront a port for ocean ships, and the Fair and Exposition, which is expected to dwarf the recent Chicagoland Fair, will be scattered along the lakefront. It will aslo make use of the International Amphitheatre and the city's newly authorized convention hall, which is scheduled for completion in 1959.

Plans for the film festival, al-

(Continued on page 61)

Show Biz Jolted in Mex Quake; 30 Film, Legit Theatres Shuttered

Mexico City, Aug. 13.

Show biz here is still recovering from the costly jolt, largely in property damage, dealt this ever-modernizing 632-year-old city by a predawn (July 28) tremblor series, rated a seven-degree quake. A six-degree earthquake wrecked San Francisco in 1906, which gives an idea of how severe this one was. Only one show biz figure, Alberto Barbieris, Italian composer-pianist, who was playing the swanky Capri nitery here, was among the 58 killed. He died after a heart attack. Only a few in the entertainment world were among the 657 injured, and most of them only suffered scratches and bruises.

Closure of 25 cinemas and five theatres was the real jolt to show biz. Three film houses were shuttered because they were almost wrecked. Others were closed because of serious damage, while still others lacked enough exits. The playhouses were shut because of damage or insufficient safety provisions. Hardest hit cinemas are the subsequent-run Encanto and Cervantes. They may have to be razed.

All shutterings cost owners-operators much coin but unspecified losses were suffered because of lost biz. Top losers are Metro and the swanky Cine Roble, Mexico showcase here for Metro pix which was doing big trade. The Roble was severely damaged and pronounced unsafe for public use by city government building inspectors. However, Metro and the cinema are advertising that biz will resume pronto.

Congressman Rodolfo Landa, secretary general of the National

(Continued on page 22)

Goodman on Turntable

Stamford, Aug. 13.

For the Stamford, Conn., jazz concert of Benny Goodman, an innovation for the community, only the high school football stadium was big enough but it's U-shaped bank of seats was not ideal. Efforts to locate a revolving table produced the discovery that a leading manufacturer thereof was in Stamford itself. Macton Mfg. Co. donated one and the music went slowly round and round and came out everywhere. None of the sidemen developed dizzy spells.

Attendance of 6,000 and gross near $10,000 was deemed whopping and certain harbinger of more jazz concerts next summer.

For his home county date Goodman pitched Lynn Taylor as vocalist. Sidemen included Hank Jones, Roy Burnes, Arvel Shaw, Kenny Burrell, Max Davis, Eddie Bert, Frank Tiberi, Al Stewart, Doc Severensson, Sonny Russo, Danny Derasma, Ralph Kuhn, Ted Effantis and Danny Bank.

Don Russell of video emceed.

JEAN PETERS HOSPITALIZED

Howard Hughes Incognito In 12 Ritz Rooms

Montreal, Aug. 13.

Actress Jean Peters, wife of Howard Hughes, is being treated for a recurring back ailment at Royal Victoria Hospital here. Hughes, once owner of RKO Pictures, has been in town several weeks, occupying 12 rooms at Ritz Carlton Hotel, which denies he's there.

He's trying out turbo-prop planes of various kinds, with a view to buying some for his TWA.

First General Strike Of All Mex Show Biz Looms in Music Tiff

Mexico City, Aug. 13.

The first general strike in Mexican show biz, and on a national scale, looms for toworrow (Wed.). Hard core of the case is the threat by the National Musicians Union (STIC) announced that not a tary general, to strike against the top local radio-tv stations, XEW and XEQ, unless they ink a new collective labor pact, featuring an unspecified but "realistic" pay hike, and a string of other costly economic benefits. Osorio cited Aug. 14 as strike day.

The mighty National Cinematographic Industry Workers Union (STIC), announced that not a cinema in all Mexico will open during the impending tooters' strike, if the tunesters walk out. The National Actors Union (ANDA) has also threatened to prevent any of its members working if SUTM strikes today. Mikemen and tv spielers will also lay off, starting tomorrow, if the tooters move strikeward.

HUB SANS NEWSPAPERS; MONITOR NOT SELLING

Boston, Aug. 13.

Film exhibs, strawhatters, niteries and al fresco segments of show biz, hit by a newspaper strike Saturday (10) went to the airwaves with radio and tv spots for their attractions as 1,250,000 Greater Boston readers went without daily editions of six newspapers.

Six of the Hub's seven daily newspapers suspended publication Friday night (9) following a strike of some 300 mailers in a wage dispute. Newspaper blackout caught the Sunday editions for Sunday (11) with their amusement pages all set up.

Christian Science Monitor, not affected by the strike, is still publishing. However, the Monitor refused to put papers on public sale within a 30 mile radius of Boston.

Dazzling, Versatile But Little Known at Death; James Reynolds' Saga

By ROBERT BARAL

James Reynolds whose death was chronicled fortnight ago was barely recognized by the lay press for the significant influence he once exercised upon American musicals. He dated back to 1920 when John Murray Anderson introduced him to Broadway in "What's In A Name?"—a flop revue but sensational in its (Reynolds) stage decor.

Reynolds then worked on the first four "Greenwich Village Follies" which struck a new type of stimulating beauty in direct contrast to Ziegfeld's special brand of girlie display. However Zieggy lured Reynolds away from the "Greenwich Follies" to create his 1921, 1922 and 1923 "Ziegfeld Follies". Reynolds' flair for juxtaposition of colors hit a new high in the Ziegfeld series and injected a fresh intellectual approach to stage pageantry which proved sensational in the "Follies". He later became Artistic Director for C. B. Dillingham, dramatic fare as well as musicals, designed the early Frederick Lonsdale comedies, the Fred Stone musicals and also Marilyn Miller's "Sunny". He also created productions for Ina Claire, Laurette Taylor, Judith Anderson, the Dolly Sisters, Leon Errol, Dennis King, Bobby Clark, Beatrice Lillie, Elsie Janis, and many other ranking stars. He designed the fourth "Music Box Revue," "The Vagabond King," "Fifty Million Frenchmen" and created special production scenes for Billy Rose's "Jumbo" also "Thumbs Up" and "Life Begins at 8:40."

C. B. Cochran used Reynolds for several of his revues and the London press in particular praised his

(Continued on page 49)

Juano Hernandez's San Juan Lyceum Gets Govt. Aid

By BILL ORNSTEIN

San Juan, Aug. 13.

Juano Hernandez, who formed the Lyceum of Dramatic Arts here on his return from the MGM studios in Culver City after fining his role of the judge in "Trial," has finally gotten Fomento (the government) to subsidize the cost of operating the school which he states had a $7,500 deficit in the last 15 months. With the Fomento nod, Hernandez has been sending out questionnaires to 40 prospective students for the Dept. of Education to approve before the next semester gets under way the middle of August.

When this writer interviewed Hernandez at his studio here above a shoe store on Ponce de Leon

(Continued on page 18)

HAL ROACH PUBLIC SALE OF VIDPIX SECURITIES

Washington, Aug. 13.

Hal Roach Productions Inc., proposes to sell 375,000 shares of $1 par common stock to the public at $3 per share. It has asked Securities and Exchange Commission approval of the deal.

Sale would be handled by an underwriting group headed by S. D. Fuller Co., of New York. Syndicate will receive 45c per share, plus expenses for Fuller Co. up to $20,000 and legal fees. In addition, Fuller will be entitled to purchase common stock warrants at 1c per share, entitling it to buy 87,500 shares, within five years, at $3.25 per share.

Hal Roach Productions was organized May 27 last to carry on the business of Hal Roach Studios, as a producer of television films. Net proceeds will go into working capital and other corporate purposes. Part may be spent to lease studio space in New York to produce tv film commericals. Company is headed by Hal Roach Jr.

It has 375,000 shares of the common stock, as well as 1,050,000 shares of Class B capital stock. Roach, who now owns all of the $1 common, will sell it, but will retain the Class B stock, which will assure him voting control.

Poland as 'Western' as It Dares

Amusement-Hungry Warsaw Has But 20 Film Houses, Biggest 600 Seats at 15c

By GENE MOSKOWITZ

Warsaw, Aug. 13.

Warsaw is dominated architecturally by the Russian gift horse, the Culture Palace, but evidence abounds in this satellite capital that the Poles are going Western World. At least, so far as the arts and entertainment are concerned.

Swing, jazz and rock 'n' roll have replaced the polka. American motion pictures are being unveiled. United States legit is soon to be performed. Western papers can be bought without restriction.

Warsaw is a city coming out from under; hardships still persist and the scars of war continue in abundance. Housing is a basic problem. The local people would have preferred homes rather than the 30-story Culture Palace constructed by the Soviets. This stirred much resentment.

But the city is nonetheless rebuilding and the political climate and personal attitudes have changed. Entertainment is in large demand, particularly of the light variety. While the West has veered to heavy drama in motion pictures, here the accent is on "escapist" fare.

Warsaw has only 20 theatres and the largest of these has only 600 seats. This, combined with the low admission prices (6c. to 15c. for a first-run film), plus the desire for amusement, adds up to virtually capacity houses at every performance. When a theatre is sold 90% the picture is considered a flop.

Films are chosen by a committee comprised of film-makers, exhibitors and critics. Westerns and musicals are now popular whereas "Marty" was not too well liked.

The local industry produces 15 to 20 features a year and have been coming into prominence. Some have been spotlighted at the Cannes and Karlovy Vary Film Festivals, for example. However, most of

(Continued on page 61)

TOUGH ON MUSIC SCHOOLS?

Can't Read A Note, Garner Soloist With Symphony

Cleveland, Aug. 13.

Publicity angle on Erroll Garner's debut Aug. 15 in longhair setting is that the Negro, although a jazz virtuoso an the ivories, and a composer, actually knows no music and cannot read a written part.

Garner starts with the Cleveland symph but dates with the formally-trained orchestras of San Francisco, St. Louis and Chicago and Rochester are on the front burner.

Erroll Garner's symphony bow as guest soloist boomed advance sale of ducats for his appearance with Cleveland Summer Pops Orchestra, presaging a near and/or capacity house in civic auditorium Thursday.

Always a fave in local niteries, pianist will do a half dozen numbers from his new Columbia LP album labelled "Other Voices" in addition to a batch of his own jazz compositions. Guest conductor in his concert here is Mitch Miller, Columbia Records' pop artists and repertoire chief, who also batoned the keyboard artist's intial disk work with a studio symph orch.

Georgie Jessel to Quit 'Live' Show Business For TV, Charity Work

Atlantic City, Aug. 13.

Georgie Jessel, current at the Gateway Playhouse, in suburban Somers Point, said last week that this is his last time around. He will be seen again in a filmed television series, but possibly never again on the entertainment stage.

Jessel told a first night audience (6) that he will play a week each at Atlantic Beach, L.I., and Westport, Conn., and he hopes that will be all. He plans to devote his time to the sale of Bonds for Israel and to raising funds for the City of Hope Hospital in California.

Comedian is appearing here in "Show Time," which keeps him on the stage for the greater part of the two hours doing the things he has done the many years he has been before vaudeville audiences. It's his first appearance here as an entertainer in many years. "Show Time" is mostly Jessel supported by Susanne & Her Escorts, Toni Carroll's songs, and the whistling melodies of Clara Imas, a performer from Israel. It's a type of show new for the Playhouse, which usually deals in musical revivals or stage shows of former Broadway favorites.

Veteran; a regular in Steel Pier

(Continued on page 63)

Opera Junket to Frisco

Seattle, Aug. 13.

Opera-lovers in Seattle, Tacoma and the Puget Sound area will be offered a special package tour by United Air Lines to San Francisco this fall during the opera season in the War Memorial Opera House in the Bay City.

The airline opera tour is planned for Oct. 17-19 and tickets for the "package" will include orchestra seats for three operas—Verdi's "Macbeth" and "Aida" and Puccini's "Tosca," as well as plane transportation both ways and hotel reservations for three nights.

Maria Callas stars in "Macbeth." "Aida" will be sung by Antonietta Stella, Eugene Tobin and Robert Merrill. Dorothy Kirsten sings the title role in "Tosca."

8/14

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U.S. TODAY: MORE SEATS TO FILL

20% Devaluation of French Franc New Jolt for Yank Film Biz

That Hollywood is subject in substantial measure to the unreliable ups and downs of national economies around the world was rammed home anew this week with the uncertain (to American film interests, at least) status of the French franc.

Executives linked with the major picture companies and the Motion Picture Export Assn. said they're simply not aware of what's going on so far as film trade is concerned. But this much is for sure: American productions have been drawing $17,100,000 annually in distributor rentals at the official exchange rate of 350 francs to the Yankee dollar.

If there's a flat devaluation of the franc, as appears to be the case, of 20%, the downbeat effect on dollars to New York is obvious. There are various ramifications, however.

The total earnings are never literally remitted anyway; operational overhead must be deducted. Still, if the balance were to come to. $10,000,000, the American companies would be nicked for $2,000,000 annually at the official rate of international exchange.

Also to be considered is the varying open market rate of bartering

(Continued on page 16)

Venice Puzzles On 'Bitter Victory'

Rome, Aug. 13.

Considerable uncertainty persists in these parts concerning the country of origin of one of the official entries at the upcoming Venice Film Festival. Picture is "Bitter Victory," Columbia release which was made in France and Africa by producer Paul Graetz.

Some sources say it's French; others insist its American. Venice merchants upon inquiry say they're awaiting the decision of "competent authorities."

Motion Picture Export Assn. fears the present confusion might lead to embarrassment unless the matter is cleared up pronto.

Coincidentally, another Venice entry is "Golden Virgin." This also is a Columbia picture—and it was made in England and Ireland.

Motion Picture Pioneers' Cash Balance, $119,837; Plate to Cohn's Widow

As a result of an increase in contributions, with a total of $7,327 being collected from May 1 to July 31 of this year, the Motion Picture Pioneers now has a cash balance of $119,837.

For the fiscal year ended April 30, the industry organization paid out a total of $20,031 for assistance to Pioneers, with $18.605 going for financial aid, $526 for medical expenses and $900 for funeral expenses. Administrative expenses for the philanthropic group totalled $1,241.

At the MPP's last board, president Ned Depinet suggested that the board be increased from 24 to 36. A study of the by-laws is being made to decide if such an increase is permissible.

The board approved a proposal for the presentation of a silver platter with appropriate inscription to Mrs. Jack Cohn, widow of the late Columbia exec, at the next annual banquet. The award is to reflect the sentiments of the industry and Pioneers as an indication of the "warmth of feeling, love, and respect for Jack Cohn, as founder of the Pioneers and Foundation, and for his contribution to the industry as a whole."

Eric Pleskow, UA's general manager in Germany, heads back to Frankfurt this week. Was in town for the birth of a daughter, Michelle, born to Mrs. Pleskow (who's staying on) Saturday (10).

3 UA EXECS TO EUROPE

Krim, Picker, Youngstein Check Upcoming Productions

Trio of United Artists execs took off for Europe this week in connection with one of the heaviest production schedules the company has had in recent years. Off to tour the Continent are Arthur B. Krim, president; Arnold Picker, foreign operations chief, and Max E. Youngstein, homeoffice v.p.

They'll be calling on UA personnel and indie producers now at work on future releases.

Company now has five productions now before the cameras, five ready to start shortly and four in the editing stage.

Bid Senate Dig 'Expose' Boycott

Senate Rackets Committee, whose continuing labor union hearings are copping newsprint and television attention, has been asked by a Hollywood producer to investigate a boycott of his picture. Film-maker is Lindsley Parsons who claims that exhibitors in Portland, Ore., and Seattle cancelled bookings of his "Portland Expose" under the obvious influence of "some pressure groups or powerful, interested individuals."

Theatremen reneged on showing the film after premiere engagements had been set for these two cities and other northwest areas, Parsons stated in a letter addressed to Sen. John McClellan, chairman of the upper house probers.

Film itself is a fictionalized "exploitation special," based on press accounts of the Senate unit's previous onceover of labor-management activities in the northwest.

While the Parsons letter on first impression was taken as a pitch for publicity, tradesters pointed out that loss of the Seattle-Portland area for "Expose" could be economically serious for the picture. Because of the immediacy of the theme bookings in the territory could yield substantially more revenue than is normal for product of this type in general. In other words, Parsons and his distributor, Allied Artists, would prefer the market outlets (no new exhibition dates have been set thus far) than whatever spotlighting the picture might receive as a result of the cancellations.

According to AA, licensing agreements had been set for "Expose" by a combination of drive-ins and conventional theatres.

Said Parsons to McClellan: "Reasons advanced by theatreowners for the cancellation have been evasive. No exhibitor has given a direct answer to the question of who told him not to play the picture. We feel we have sufficient reason to suspect that concerted pressure was placed on these theatres but that only a Congressional inquiry can determine these facts.

"We, therefore, respectfully submit that your committee give the matters its consideration."

METRO'S 1959 PLUM: 'BELLS' WITH HOLLIDAY

Metro has closed a package deal for the Broadway musicomedy hit "The Bells Are Ringing" and for Judy Holliday to recreate her legit starring role in the film version of the Betty Comden-Adolph Green-Jule Styne musical. Price was understood to be in excess of $500,000 plus a percentage of the picture.

Under the terms of the deal, the film version cannot be released until 1959.

Deal was negotiated by Abe Lastfogel and Irving Lazar on behalf of the authors, Lastfogel repping Styne only.

OZONERS SWELL FIGURES OF 1946

Generally overlooked in all appraisals of the current soft boxoffice is the fact that nation's theatres have to fill more than twice as many seats as they did 10 years ago. This factor, plus the admitted heavy inroads made by television, has increased the task of the industry's business building campaign.

According to available statistics, the total seating capactiy in the nation's theatres, both drive-ins and four-wall, was 11,961,000 in 1946. The 1956 capacity, based on estimating four seats for each car in a drive-in, is 26,676,000. The four-wall capacity alone in 1956 was 12,191,000 seats as compared with 11,661,000 in 1946.

These figures tend to dispute the prophets of doom who were predicting mass closings of theatres. To be sure, there has been a considerable shifting of the seating capacity. in the New York metropolitan area, for example, the seating capacity probably is the same as it was 10 years ago, but the tremendous shift to the surburbs, plus the expansion in the number of drive-ins in the periphery of the N.Y. territory, conceivably resulted in a relocation in the seating capacity and left the in-city houses in a dire position. This situation apparently can be applied to other metropolitan areas in other key cities in the United States.

The industry, in its analysis of the soft b.o., has apparently failed to take into consideration that there are currently more seats to fill. If the seating capacity were the same as it were in 1946, many theatres, it's felt, would be doing

(Continued on page 20)

'10 C's' (300 Dates) Stands at $23,000,000

Updated "Ten Commandments" figures from Paramount: Total gross at the Criterion passed the $2,000,000 mark via the 40-week (and still going) N. Y. run.

Boxoffice take on 300 engagements now $23,000,000.

Having Elected to Use Bestsellers, Producers Add Insult to Injury By Slams at Film 'Originals'

Hollywood, Aug. 13.

The original screenplay is on the decline in Hollywood, mostly because pix producers want to play it safe with story properties pretested as plays, novels or tv scripts. Frank Nugent, prexy of Screen Writers Branch of Writers Guild of America West, made this observation over the weekend, adding, "They say that original screenplays today as lousy. Recent jibes by producers and actors have laid the ills of the industry on the door of the writer. Yet they've done everything possible to eliminate originals."

Advice has filtered down, through agents, to writers not to do original stories for the screen, because producers aren't interested, Nugent continues. More and more writers are aiming their product toward other media, which eventually finds its way back into pix in the way of story material purchases. Newest development here is the paperback novel, Nugent contends, and points to Gold Medal (Fawcett Publications) label, which has sold 40 original novels to pix via the paperback route.

"There should be a more interested market for original screenplays," Nugent declared. "They should be welcomed by the studios with the same avidity that they

(Continued on page 20)

E. BRACKEN, DISTRIB

Actor's Company Imports Three From Britain

Bracken Productions, a new distribution company organized by actor Eddie Bracken, has acquired the distribution rights to three pictures produced by Amalgamated Productions, a U. S. producing outfit which makes its films in London. Amalgamated is headed by producers Richard Gordon and Charles F. Vetter Jr.

Pictures acquired by the Bracken firm include "The Crooked Sky," starring Wayne Morris and Karin Booth; "Kill Me Tomorrow," starring Pat O'Brien and Lois Maxwell; and "Million Dollar Manhunt," starring Richard Denning and Carole Mathews.

In B. A. Johnston Needs Diplomacy

Eric Johnston's tasks in Buenos Aires, where he recently arrived as representative of America's Motion Picture Assn., are not going to be easy. The situation in Argentina is taut to start with. A scarring battle over many years between the Argentina producers, close to Peron in his day and beneficiaries of many favors from the Dictator, and the country's film theatre operators has lately taken on the savage implications of mob warfare.

Apparently the Associated Press, via a pickup from VARIETY and in turn printed in "Clarin," a B. A. paper, provoked much attention in the latin republic to the delicate balance between the film industries of the two countries. Of constant concern to North American distributors is the low admission scale

(Continued on page 16)

TV Deadbeating Film Stars' Tab

Film companies are beginning to kick re the growing tendency of television shows to try and get Hollywood to foot the bill for the appearance of stars on the air.

Matter is to be brought to the early attention of the ad-pub directors committee of the Motion Picture Assn. of America.

Several video shows of late, while eager for screen talent to appear on the air, have argued that their budgets are insufficient to pay even minimum and that the film company should put up the coin. One such incident involved Dave Garroway's "Today" show on NBC.

Film companies feel that they shouldn't be asked to do everything short of putting on the show themselves. Also, they're reluctant to go for any such arrangements, the reasoning being that the practice could easily spread. TV argument is that the plug delivered by the visiting star should be sufficient reason for the film company to open its pocket.

Stanley-Technicolor Deal For Cinerama Overseas Goes Dead on Cash Slant

The proposed deal between Stanley Warner and Technicolor for the latter to take over SW's Cinerama interests abroad has been called off. Inability to get together on the price, said to have been $8,000,000, led Techni to decide to seek diversification in other areas.

Stanley wanted immediate cash for use by its subsidiary, International Latex Corp., which has been rapidly expanding and is proving a solid source of income for the theatre chain. Meanwhile, it appears that Stanley plans to continue the Cinerama operation aggressively. It has a new picture—"Search for Paradise"— opening shortly and has another one—"Cinerama-South Seas"— currently in production. Negotiations are also taking place for the start of another Cinerama film. Latter would be the sixth in the three-strip process.

National Boxoffice Survey

Big Product Keeps Trade Strong; 'Pride' Cops 1st, '80 Days' 2d, 'Affair' 3d; 'Band,' 'Silk' Next

Probably the greatest number of click pix this summer are currently out in release, and trade over the country reflects this. Rain and cooler weather in many sections plus mild temperatures even in many of hottest areas naturally are proving a help.

"Pride and Passion" (UA) is the new boxoffice champ this session, taking over first place from another United Artists release, "Around World in 80 Days," which was held No. 1 spot for many weeks. '80 Days" is finishing a close second.

"Affair to Remember" (20th) again is landing in third position, for second week in a row. "Band of Angels" (WB), showing a surprising burst of strength, is copping fourth money whereas a week ago it was spotty.

"Silk Stockings" (M-G) is finishing fifth while "Jeanne Eagels" (Col), a comparative newcomer, is capturing sixth position. "Seven Wonders of World" (Cinerama) will be seventh as it nears the end of longruns in some keys.

"Curse of Frankenstein" (WB) is climbing to eighth place, largely by dint of a tremendous week at the N. Y. Paramount. "Bambi" (BV) (reissue) is taking ninth money. "10 C's" (Par), long on top of heap, will be 10th. "Hatful of Rain" (Par), a fresh entry, is landing 11th place. "Night Passage" (U), sixth last session, rounds out the Top 12 list.

"Tammy and Bachelor" (U), "Loving You" (Par) and "Can Success Spoil Rock Hunter?" (20th) are runner-up pix in that sequence. More attention apparently has been drawn to "Tammy" by the song of same tag which currently is No. 2 on VARIETY's list of top tunes.

"Omar Khayyam" (Par) looms as one of most promising newcomers in current round. It shapes big in Omaha, socko in Portland, stout in Philly and fair in Balto. "Fuzzy Pink Nightgown" (UA) looks fairish in Providence. "3:10 to Yuma" (Col), also new, is rated fancy in Denver where it was world preemed.

"Man on Fire" (M-G), fine in Chi, is not so big in Toronto. "Love in Afternoon" (AA), fine in Chi and L. A., shapes stout in Cincy. "Sweet Smell of Success" (UA), still on initial date in N. Y., continues strong.

"Beau James" (Par), sturdy in L. A., shapes fine in Toronto and good in Denver. "Doctor at Large" (U) still is smash in N. Y. "Fire Down Below" (Col), no good in Minneapolis, looms lofty in N. Y. "Gun Glory" (M-G) is rated disappointing currently, showing up with only three okay dates. "Beginning of End" (AB-PT), wow in Detroit, looks tall in Frisco.

"Dino" (AA) shapes fair in L. A. "Interlude" (U) is fine in Minneapolis. "Run of Arrow" (RKO-U) is rated fast in Portland.

(Complete Boxoffice Reports on Pages 8-9.)

Closed-Circuit and Film Houses Split Sept. 23 Bout B.O. 50-50

Theatre Network Television and theatres carrying the big-screen closed-circuit telecast of the Ray Robinson-Carmen Basilio world middleweight championship bout on Sept. 23 will split the boxoffice gross on a 50-50 basis. That's the basic agreement Nate Halpern, TNT, prexy, has set with theatres for the upcoming event, the first theatre closed-circuit attraction since the Rocky Marciano-Archie Moore heavyweight championship fight in Sept., 1955.

Halpern's deal calls for a minimum of $1.35 per seat sold. It's anticipated, therefore, that general admissions, depending on city and location, will vary from $2.70 to $3.50. The 50-50 split is on the total gross, without theatres deducting operating expenses of cost of the local loop. Long line charges, of course, are paid for by TNT. A hefty portion of TNT's take from the gross goes to the International Boxing Club, promoters of the fight.

According to early reports, the number of theatres participating in the Robinson-Basilio contest will exceed the record 133 locations in 93 cities chalked up by the Marciano-Moore fight. A total of 51 theatres have already been cleared, including a number of circuits, and it's anticipated that 100 more theatres will be added to the network before the fight. A 50-mile radius of New York extending from the Yankee Stadium, where the bout will take place, will be blacked out.

Two London Cinemas To Try Smoking Ban

London, Aug. 13.

Two London film theatres, owned by Capital and Provincial News Theatres Ltd., are to ban smoking on two nights a week. The ban starts next week and will continue for an experimental period. If the experiment proves a success, the idea might be extended to other houses in the group.

Since the British Medical Asso., issued a scare warning about the connection between smoking and lung cancer, several pix houses in the Midlands and the North of England have tried similar experiments.

'Curse of Frankenstein' A Payoff Blessing At Times Square Paramount

Rarely has a motion picture stirred so much comment within the film trade itself as that of "Curse of Frankenstein" at New York's Paramount Theatre. Booking of the feature in itself was regarded as a curiosity, for here was (or, so it was suspected) just another of many entries focusing on that criminally-minded makeshift monster put together with a do-it-yourself kit.

Add to this it was made in England with a cast virtually unknown in the States.

So why United Paramount's flagship house on Times Square? The answers ranged from "desperation booking" to "routine filler—until an 'A' product comes along."

The picture opened last week and to the surprise of very few, if any, the reviews were short of favorable.

To the surprise of many: "Curse of Frankenstein" grossed $70,000 in the first week. A man at Warners, distributor of the import, says this is the biggest take for a picture sans stageshow at the theatre in two years.

The key angle has been the "sell." Although many of the reviewers found the screen monster not such a hideous creature after all (and some of them, as a matter of fact, found him a rather tepid citizen), Warner ads on the same pages with the notices urged the public to come but "please don't faint."

The campaign right along has been corn on the macabre (quoted) —strictly a message about Dr. Frankenstein's electrically-resusitated cadaver—but delivered with tongue in cheek.

But it was provocative, as witness the results.

Jerry Juroe's Paris Job

Jerry Juroe this week was named director of promotion for "Ten Commandments" in Europe, headquartering in Paris.

For several years he was head of the radio-television promotion department at the Paramount studio and during the past year, working in Europe, handled publicity assignments on Warners' "Prince and the Showgirl" and United Artists' "Paris Holiday."

WB Moves in Oct. To 666 Fifth Ave.

Warner Bros. will move to its new homeoffice headquarters at 666 Fifth Avenue in mid-October. The film company will be the first tenant in the new building which is currently being completed. WB will occupy all of the seventh floor and about half of the sixth floor.

At the time of the move, the film company will abandon its 10-story building at 321 W. 44th Street, between 8th and 9th Avenues, and will join the parade to the east side of town. Columbia is now at 711 Fifth Ave. and Universal is on Park Ave.

In contemplation of the move to Fifth Ave., WB recently moved its reproduction and some of its accounting department to a low rent area at 13th St. & Broadway. At this location, where the cost per square foot of space is approximately half of that of the Fifth Ave. location, the mass typing and mimeographing tasks and much of the accounting work requiring business machines are done. Direct phone service, facimile machines and motorcycle messengers are employed for quick contact with the homeoffice. WB's policy has raised the question in industry that perhaps many of the office functions of a film company can be shifted to areas of cheaper office space.

SOPHIA LOREN UPROOTS NEWSMEN ON SUNDAY

Washington, Aug. 13.

Sophia Loren proved a strong enough attraction to lure over 30 capital reporters from their usual Sunday (11) relaxation to a late afternoon press conference. Most of the scribes were there on a "busman's holiday," though the wire services assigned reporters to cover the Loren arrival and press huddle.

Accompanying the Italian actress was Cary Grant, her co-star in Paramount's "Houseboat," as well as director Mel Shavelson and producer Jack Rose. The foursome, along with other cast members and a full shooting crew, started Washington location chores yesterday (12), with a timetable calling for a 10-12 day schedule.

Most novel aspect of the Washington shooting will be a free "pops" concert at the outdoor Watergate Theatre, with about 5,000 spectators included in background shots. The cuffo performance will be in direct competition with the commercial stint of another Paramount star—Bob Hope,

Europe to N. Y.

Karl Bernstein
Dick Gardner
Henry Grossman
Sol Hurok
Marcel Marceau
Peter Myers

N. Y. to Europe

Robert Alan Aurthur
Mrs. Tobe C. Davis
Walter L. Kirschenbaum
Jeanne L. Meyer
Gianna Segale
Robert S. Taplinger

L. A. to N. Y.

John Cassavetes
Mary Fickett
Dean Jennings
Fred S. Meyer
George Montgomery
Henry Onorati
Irving Rapper
Dore Schary
Charles Tobias
Midge Wase

Cleveland's Affectionate Bye-Bye to I. J. Schmertz

Cleveland, Aug. 13.

I. J. (Izzy) Schmertz, retiring from 20th-Fox after more than a half-century of service, last week was warmly kudosed by nearly 300 local showmen and kissed by Jayne Mansfield. His colleague's plaudits and the actress' endearments were bestowed at a Variety Club farewell banquet at the Hotel Statler.

It was a parade down memory lane for Schmertz, who's been the local Fox branch manager for over 30 years. Marshall Fine, Variety Club prez, and other speakers recalled Schmertz's start as an office boy for William Fox when the latter formed his Greater New York Film Rental Co. in 1904.

Flashbacks of the veteran's climb as Fox's assistant bookkeeper, then office manager and the company's first branch manager were dramatized with affectionate wit and nostalgia. At 66, after 52 years with the same firm, he is retiring to a new home in Miami Beach.

Contingent of Fox brass from the New York homeoffice included Alex Harrison, general sales manager; Glenn Norris, Central-Canadian division manager; Thomas McCleaster, Central district manager; Roger Ferri and Jack Bloom. Miss Mansfield was in town to help plug "Will Success Spoil Rock Hunter?"

Howard Le Sieur Exits Columbia

Howard Le Sieur, Columbia's director of advertising and publicity since December, 1951, bowed out of the company this week. Replacing him is Robert S. Ferguson, assistant ad-pub chief.

Le Sieur's contract, which was to expire at the end of this year, was amicably settled, he said. Prior to joining Col the exec was advertising manager at United Artists at the time Col v.p. Paul Lazarus was UA's ad-pub director and also headed the ad-pub department at Eagle Lion Classics.

Ferguson has been with Col 17 years, starting in the press book department and as an advertising copywriter. He became press book manager in 1946.

Le Sieur's exit, along with other personnel changes at Col, have been the subject of industry rumors for some time. However, there have been no official disclosures of any other shifts at this time.

'DEAD SEA SCROLLS' AS FEATURE PICTURE

Hollywood, Aug. 13.

A combination animation-live action film based on Millar Burrows "The Dead Sea Scrolls" will mark veteran commercial films producer John Sutherland's debut in the major field early next year. Film, budgeted at $1,500,000, will be shot in Technicolor's new wide-screen process Technirama, both on location in Jordan and Israel and in Sutherland's Hollywood studios.

Omar Garrison is writing the screen story on the basis of the book and interviews with leading scholars who have worked on the scrolls. Studio artists have developed a new animation process which will be utilized for the first half of the film, covering the period when the scrolls were written. Live action takes over for the latter half of the film, beginning with the discovery of the scrolls by a goatherd a few years ago.

Sutherland is completing arrangements for a survey of the near east for location sites and is dickering with the Brazilian composer Heitor Villa-Lobos to do the score.

N. Y. to L. A.

Paul W. Benson
Emmett R. Callahan
Alfred E. Daff
Abel Green
Bill Hendricks
Inez Karma
Ely Landau
George Margolin
Milton R. Rackmil
Daniel Stern
Syd Silverman
Charlotte Van Lein

New York Sound Track

Mayer vs. Vogel in N.Y., or Goldwyn vs. Et al in San Francisco could be titled "Gunfight at A.K. Corral" (per **Jack Perlis**).

Market Relations Network, the **David Karr-Henry Hillman** firm has fought in other wars of show biz. Outfit worked for the attorneys of 20th-Fox when the latter was in a proxy battle with **Charles Green.** Also represented Milton Rackmil and Decca when the record company was threatened with a proxy battle. Karr recorded his experience in proxy battles in a book titled "Fight for Control."

Film industry is like the proverbial Irishmen who fight among themselves until an outsider comes along. Witness the number of top execs who joined in tribute to Joe Vogel as Pioneer of the Year. And **Ned Depinet** personally saw to it that wide press coverage was given . . . **Louis Berg** now working with **Fred Goldberg** on the "Bridge Over the River Kwai" campaign. Berg was This Week's motion picture editor until the Sunday supplement dropped the department . . . Columbia got **Gov. Stephen McNichols** to wire all of the company's branch managers re the highly-publicized and successful "3:10 to Yuma" junket in Denver . . . "Witness for the Prosecution" budgeted at $2,000,000.

Roy Norr, formerly chief aide to **Will Hays** in the old MPPA era and thereafter for years with **David Sarnoff** at RCA, is continuing his campaign against the demon weed. Testifying before a Congressional committee the other day, he charged greatest bar to preventable cancer in U.S. "is the false, metetricious and misleading advertising of most of the big six in the tobacco industry—the six that control 98% of the business." Norr is part of the campaign to have tobacco legally defined as a drug thus under regulation of its claims.

"Premiums" will be close to a $2-billion business in 1957, per **Gordon C. Bowen,** head of the Premium Advertising Assn. which convenes Sept. 9-12 at the Hotel Astor with 259 exhibits arranged via **Arthur Tarshis** . . . Ex-Harper's Bazaar drama editor **Dorothy Wheelock** was with **Bernice Fitz-Gibbons** only to speed latter's autobig to publisher and is now in the "have typewriter-will-travel" status . . . **Arthur Kober** back from two months in Paris sporting a goatee—he's completing a play for **Robert Whitehead** . . . Artkraft-Strauss, largest (90%) of the electric sign companies on Broadway, has a new PR rep, **Paul Gilbert.**

Sir George Jessel, chairman of the Imperial Continental Gas Assn. and not to be confused with his American namesake, arrived in New York yesterday (Tues.) on the Queen Elizabeth accompanied by **Lady Jessel** . . . **Paula Bronstein Landry** is now executive vice president of SeAir Travel Inc. in Manhattan . . . **Ed Corley** will be editor of new arts and amusements monthly forthcoming localll in autumn under title Phoenix.

WB's had four of the "ugliest men in the world" lined up to accept an award at the "Curse of Frankenstein" premiere, but not a single one showed up . . . **Boris Karloff** set to star in "Dracula's Curse," which Amalgamated Productions will shoot at the MGM Studios in London in October . . . Film importer **George Margolin** off to the Venice Film Festival . . . Metro's "Raintree County" will have its world premiere at Brown's Theatre, Louisville on Oct. 2 . . . **David Dash,** formerly of Cornell Films, has resigned to organize Carousel Films. Company will distribute 35m and 16m non-theatrical subjects. It also acquired for theatre distribution 13 films made abroad by Burt Balaban . . . Scaroon Manor, New York State resort where WB will shoot "Marjorie Morningstar," is cashing in by taking ads in U.S. and Canadian papers announcing its selection . . . **Walter Bibo** and **George Weiss** have completed two new exploitation pix which they'll release as a package—"Gangdom's Last Stand" and "New York After Midnite." . . . **Ernest Hemingway** may fly to Hollywood from Cuba late this month to catch some of the final scenes of "The Old Man and Sea" at Warners.

Dividend of 13¾ cents per share on Allied Artists 5¼% cumulative convertible preferred stock is payable Sept. 15 to stockholders of record Sept. 3 . . . Speaking of stock quotations, dividends and so on (as VARIETY always is) an English newspaper the other day spoofed on Eisenhower's health and the state of Wall St. "confidence." Text reads as follows:

ADVICE TO INVESTORS

President breakfasts on prunes and cereal. Buy sound industrials.

President's lunch. First course, minced chicken: buy U.S. bonds. Second course, pumpkin pie: sell U.S. bonds.

President takes bicarbonate of soda. Sit tight on industrials: bicarb. might do the trick. President says he is feeling better: buy in U.S. bonds at lower price.

President dines on meat balls and spaghetti: sell U.S. bonds at any price. President follows up with blueberry pie: sell industrials. President passes up plate for second helping: buy revolver.

Actor **Marshall Thompson** signed to a two-picture deal by Amalgamated Productions. Starts with "Fiend Without a Face," which rolls in London in September . . . **Paddy Chayefsky's** "The Goddess" has moved from the Gold Medal Studios in the Bronx to a location site in Ellicott City, Md. City was selected for the dubious honor of being the site for a number of scenes depicting a depression-ridden southern community . . . Stanley Warner exec **Nat Lapkin** on Coast to confer with **Carl Dudley** on the production progress on "Cinerama South Seas." Dudley has been filming in Tahiti . . . **Baum-Newborn** now representing **Eric Maria Remarque** in all fields as well as for pix . . . **Donald M. Crawford** elected treasurer and controller of ABC Vending Corp. . . . Anthony Mann Productions has acquired film rights to a single chapter of **Irving Wallace's** "The Square Peg" as a starring vehicle for **Charlton Heston.** Chapter concerns adventures of **James A. Harden-Hickey,** an American who declared himself king of Trinidad . . . According to Commerce Dept. figures complied by Popular Science magazine, film expenditures plummeted from $17 per person in 1946 to $8 in 1955, while expenditures for home electronic entertainment (tv and hi-fi sets) shot from $12 per person in 1946 to $18 in 1955 . . . **Harrison C. Reader,** head of Peak Productions, to the Coast after returning from London where he completed "End of the Line" . . . **Samuel Cohen,** United Artists foreign publicity manager, marked his 25th anni in the post this week.

"God's Little Acre," the **Erskine Caldwell** yarn, is not the biggest bestseller and **Ted Loeff,** publicity director of the upcoming Anthony Mann production for Security Pictures and United Artists, is minus that handle. He'd based his campaign on Caldwell's book being tops (except the Bible). Now seems that **Dr. Benjamin Spock's** "Common Sense Book of Baby and Child Care" has passed the "Acre" sales, and the campaign now allows for "Acre" as only the "best-selling novel." Audited figures put the "Acre" sales as of June 30, 1957, at 7,166,914 copies domestically and 985,937 foreign. The total—8,152,851, or 3,000,000 more than **Margaret Mitchell's** "Gone With the Wind." There've been plenty "pirated" editions abroad.

Warner Bros.' publicity department is having difficulty trying to locate a late model rickshaw for "Sayonara" bally . . . 20th-Fox will release six films in December . . . **Arthur L. Wilde** has been named public relations chief of C. V. Whitney Enterprises. He exited the **Blowitz-Maskel** publicity firm to accept the new post . . . "Jamboree," musical which **Max Rosenberg** is producing in N.Y., will be released by Warner Bros. . . . Feature film production is crowding out telepix at the Gold Medal Studios in the Bronx. The "Decoy" tv film series had to find new quarters when **Harold Robbins** moved in to film his "Never Love a Stranger" for Allied Artists . . . Metro's "Something of Value" accepted as the official U.S. entry at the Venice film festival. 20th's "Hatful of Rain" has been invited to participate . . . Some of the theatres

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THUNDERBOLTS AT DISCOUNTS

Plot To Exclude Change?

It may be time for the vocal opposition of home-toll television, potentially a film medium, to stop crying wolf and to address itself to real rather than fancied aspects of the problem.

For several years, the anti-toll faction, which now also has its spokesmen in Congress, has predicted the doom of "free" television should the Federal Communications Commission authorize over-the-air pay tv. The latest statement comes from N. Y. City Council president Abe Stark to the effect that, if pay-as-you-see becomes a reality, it will deprive the nation of virtually every type of programming now enjoyed gratis.

Others have stated flatly that, if home-toll is allowed to come, it will spell the doom of the networks. These arguments, valid as they may be in the light of ultimate experience, nevertheless ignor the one essential factor. Home-toll cannot survive unless the public supports it. And the public is possessed of a fine sense of when it is being gypped.

Fee-teevee, which may be destined to arrive by local circuitry and thus outside FCC control, seemingly must be confined to certain limited peak hour periods. It can thrive only if it presents programming for which the mass public is willing to shell out. To condemn it for the reason that it may ultimately affect free video, simply because it'll catch on with the public, is hardly in the spirit of American free and competitive enterprise.

There are plently of considerations on which home-toll can be legitimately attacked but to argue that it should not be tried since it could affect established methods of sponsored telecasting maybe doing the anti-toll cause more harm than good.

Cable-TV Experiment Starts Oct. 1 In 28,000-Pop. Bartlesville, Okla.

The Bartlesville, Okla. "telemovie" project gets under way in earnest Oct. 1 when the system will start charging its subscribers, according to C. O. Fulgham, v.p. of Video Independent Theatres, which is backing the venture.

The Bartlesville run will be the first of its kind. Largest possible number of homes will be wired and pictures, some of them firstrun, will be transmitted into the homes. There'll be a flat $9.50 monthly charge for the service.

Fulgham said the local campaign to solicit subscribers will get under way this week in the town which has a population of some 28,000. Some 90% of the 8,000 homes have tv. Service actually will start during September, but only on a test basis.

Plans call for two channels to be running concurrently over the same wire with product changes arranged in such a manner that a subscriber actually has the choice of a different picture every day. The wire is actually capable of carrying five separate programs.

Fulgham said the project would kick off with a minimum 1,500 to 2,000 subscribers. Programming will run from 12 noon to midnight continuously. He said that "with one or two exceptions" all the film companies had agreed to cooperate. One of the distributors still undecided is 20th-Fox, which additionally has the problem of the CinemaScope prints which must be unsqueezed.

The Video chain's exec said the companies understood that they couldn't get much out of the run at the start. There are four theatres in town—two drive-ins and two hardtoppers. All are operated by Video.

WB, Par Joining Rock'n'Roll Romp

Recent success of several low-budget quickly-made rock 'n' roll films is apparently intriguing a pair of major film companies to get into the act while the getting's good. As a result, both Paramount and Warner Bros. will shortly be represented by musical films that are being speedily turned out in New York studios.

Warner refuses to apply the rock 'n' roll appellation to "Jamboree," which indie producer Max Rosenberg turned out in 17 days at Fox Movietone's Manhattan studio. It prefers to describe what the picture has to offer "as a new vogue

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Writers Plotting HQ

Hollywood, Aug. 13.

Writers Guild of America West has bought a lot for $89,500, for a site for its new building. WGAW is currently renting space on Sunset Strip, but membership has authorized a new guild structure.

Guild bought a lot at Almont Drive and Beverly boulevard, and deal has gone into escrow. At the last membership meeting, guild building committee was authorized to borrow $50,000 from the Screen Writers branch to be used in purchase of a lot. However, guild has received far more than that amount in pledges for the new building, since the meeting.

N.Y.'s Abe Stark Eyes Courts If FCC OKs Pay-TV

Arguing that "no speculator has the right to undermine free television viewing," N. Y. City Council president Abe Stark recently served notice that he would go to court, if necessary, to prevent approval of home-toll television by the Federal Communications Commission.

Stark made his comments in a speech before the Affiliated Young Democrats in Brooklyn. Pay-tv, he said, "offers the public nothing new except a bill at the end of the month. If this speculative menace ever gains control over the nation's television channels, the people will be deprived of countless sporting events, cultural programs, variety shows and spectaculars which are currently seen without cost under commercial and network sponsorship." He challenged the right of any agency, other than the Congress, to authorize pay television on a permanent or temporary basis.

Stark challenged the "double-pronged maneuver by a conniving syndicate to gain approval from the Federal Communications Commission for a trial test of home-toll while conspiring with local authorities on the Pacific Coast for a closed circuit system that would evade both the FCC and Congress."

The FCC still has under consideration a ruling that would authorize temporary tests of pay-tv over the air. It is not competent where transmission over wires is concerned.

STRANGE QUIET OF FIREBRANDS

By GENE ARNEEL

Theatremen in many parts of the country have become disenchanted with the trade associations which over the years have had their support. This is the report of certain tradesters in New York and the midwest who insist they've merely spotted the trend and have no partisan loyalties.

Here's what's happened: Exhibitors are concerned with business conditions to the extent that the local organizations are getting less and less of their attention. They're retaining membership status so as to continue a link with the industry at large, although in certain instances a moratorium on dues payments has been declared.

Leaders of certain of the trade groups are no longer regarded as the medicine men of the industry. Their cures for the industry ills either have been beyond reach or, reachable, havn't worked.

Too, the leaders all seem to be suffering from larynx trouble, whereas in past their vocalistic outbursts had kept the rank-and-filers attentive. As one observer put it, the distributors are experiencing rough times and there's no longer either profit or glory in attacking them. (It might be noted at this point that Allied States chairman Abram F. Myers' last barrage was directed at film critics.)

Col. H. A. Cole, longtime head of Texas Allied and equally long-time outspoken dissident, hasn't delivered a tirade against anyone for months. Bennie Berger has done a fade, vocalistically, and the North Central Allied which he noisly headed is now the quiet Exhibitors Trade Assn.

Robert A. Wile left as exec secretary of the Independent Theatre Owners of Ohio to join Levin Bros., Dayton circuit, amid reports that some members of the Buckeye

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'Unsqueezing' Slow Work; 20th Has But One Unit; Bartlesville's Faster Way

Working with a single optical unit on the Coast, 20th-Fox figures it'll take it two years to unsqueeze its whole CinemaScope film crop to date so as to make the pictures available for television.

Work could be done faster via an electronic method which has been developed by General Precision Laboratories in connection with the Bartlesville, Okla., "telemovie" experiment. With this method, a C'Scope print can be

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Home-Toll and Advertising, Too

Paramount Opens Demonstration of Its Telemeter Method in New York

International Telemeter, home-toll television system owned 90% by Paramount, can be put to use by commercial advertisers just as conventional tv operates. This was disclosed in New York yesterday (Tues.) by Louis Novins, managing director, as the first of two weeks of demonstrations of Telemeter opened at the Savoy Plaza Hotel.

He said that while pay-as-you-see programming can be offered at varying times by the franchise operators in each area, off hours can be given to material sponsored by, perhaps, merchants who don't have local standard tv time available or can't afford it.

Exec noted that many towns don't have tv stations in operation as a local ad medium and Telemeter can fill this void

Yesterday's session, attended by the trade and consumer press, was a repeat of the showings held extensively on the Coast for some time. Following the presentation, Novins and Par president Barney Balaban made themselves available to answer questions.

The Par chief exec again, upon inquiry, said he felt home-toll will cause the closing of marginal theatres at an accelerated pace but added, the foundation of Par's revenue will still be conventional exhibition. He said that with continuing production cost increases "you have to jump across lines wherever you can to obtain additional revenues."

In this connection Balaban related that one exhibitor told him his, the exhib's, community would yield via pay-for tv two and a half times the amount of distrib income than now gotten out of theatres. Prez also commented that a $3,000,000 domestic grosser is a successful picture but still is seen by only one out of six persons.

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WB's 'Prince & Showgirl,' 20th's 'Sun' July Runner-Up Pix to '80 Days'; Stronger Product Resists Wilting

July Golden Dozen

1. **"Around World"** (UA).
2. **"Prince, Showgirl"** (WB).
3. **"Island in Sun"** (20th).
4. **"7 Wonders"** (Cinerama).
5. **"Commandments"** (Par).
6. **"Night Passage"** (U).
7. **"Delicate Delinquent"** (Par).
8. **"Sweet Smell Success"** (UA).
9. **"Bernardine"** (20th).
10. **"Fire Down Below"** (Col).
11. **"Something Value"** (M-G).
12. **"Beau James"** (Par).

(Following the final week each month VARIETY *publishes a progress report on the film boxoffices in the domestic market. This is a summing up of the record that usually coincides with the realistic rankings of current releases. However, the monthly survey does not pretend to be fully national nor a tally of the nation's admissions. It is substance of reports filed week by week by* VARIETY *correspondents in 24 key situations.—Ed.*

While successive heat waves the forepart of July produced some typical summer "dog days" at the boxoffice, a continued flow of strong product from Hollywood and an assist from the July 4 long weekend maintained a healthy glow at first-run situations. The first five strongest pix at the wickets came close to the $5,000,000 gross mark, plainly indicating that the public will go to an air-conditioned theatre no matter what the weather if the product is big.

"Around the World in 80 Days" (UA) came back into first place in July after being edged out in June. The Mike Todd opus took over top rung opening week and never fell out of first position all month. In addition, the epic has been launched in some spots with the 35m version and with the same terrific results. An example of this is the Paramount Theatre (Reade) engagement at Asbury Park N.J., where it's making bathing in the adjacent ocean a secondary attraction.

"Prince and Showgirl" (WB) is capturing second place, the Marilyn Monroe-Laurence Olivier comedy holding near the top most of the month. "Island in Sun" (20th) which was third in June, wound up again in third position last month, indicating its sustained

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Par's Manhattan Hard-Sell Setup For Telemeter

Paramount this week is going all out in selling Telemeter, the home-toll tv system which the film company controls. Two weeks of demonstrations of the closed-circuit process began at the Savoy Plaza Hotel, New York, yesterday (Tues.).

Par is bent on acquainting all prominent persons in any way at all affected by the principle of toll tv with its values. Invited to attend at specified times each day of the two weeks are reps of picture companies, circuits, tv and radio broadcasters, city and state and federal government, education, labor, talent guilds and so on.

Lou Novins, Par officer who's been devoting all his time to Telemeter on the Coast, and Paul MacNamara, ad-pub v.p., are both bivouacing in Gotham to help in the drumbeating. Par president Barney Balaban, who's personally signing all the invitations, is pressing the point that Telemeter is the first of the toll systems to be publicly demonstrated.

Al Margolies, who has been working on the promotion of Par pictures on a special assignment basis, has been shifted to the Telemeter campaign exclusively.

Arthur De Bra, who retired July 1 as director of community relations for Motion Picture Association of America, after many years of service, is recovering at Saint Francis Hospital in Poughkeepsie, N. Y., from a kidney and gall bladder operation.

Keeping Up With Matty Fox Shares

Matthew J. Fox has been active on the stock dealing front of late, having sold 107,246 shares of Guild Films common "to satisfy indebtedness." He still holds 144,368 shares via four holding companies and these are maintained as "collateral against loans," according to reports filed with the Securities & Exchange Commission.

Fox also is listed as owning 583,600 shares of C & C Super Corp., also as "collateral against loans."

In other "insider" transactions, Herbert Lazarus, American Broadcasting-Paramount Theatres secretary, and Robert H. O'Brien, former treasurer (he now has the corresponding job at Loew's), each sold 500 shares of AB-PT common. This left Lazarus with 1,000 shares and O'Brien with 5,100.

Norton V. Ritchey, head of Allied Artists International, unloaded 6,000 shares of AA common, retaining 3,249.

B. Gerald Cantor, National Theatres board member, is continuing with NT stock accumulations, having picked up an additional 9,000 shares. He now owns 35,000 shares.

New 'Money Back' Gimmick

Minneapolis, Aug. 13.

A new twist to local exhibition's occasional guarantee—the advertised promise of your money back if you don't like the picture—has been given by the nabe, arty Varsity, in its current large amusement page display ads for "Tonight's the Night."

This time the theatre "guarantees" that 'If Tonight's the Night' doesn't make you LAUGH OUT LOUD, be our guests at another movie."

3:10 to Yuma

Superior western which bears a strong family resemblance to "High Noon." Marred by ending, but still stacks up as major b.o.

Hollywood, Aug. 7.

Columbia production and release. Stars Glenn Ford, Van Heflin, Felicia Farr; features Leora Dana, Henry Jones. Richard Jaeckel. Robert Emhardt. Producer, David Heilweil. Director, Delmer Daves. Screenplay, Halsted Welles, from Elmore Leonard story; camera, Charles Lawton Jr.; editor, Al Clark; art director, Frank Hotaling; music, composed by Gedrge Duning, conducted by Morris Stoloff. Title song by Ned Washington and Duning. Previewed, July 25, '57. Running time, 92 MINS.

Ben Wade	Glenn Ford
Dan Evans	Van Heflin
Emmy	Felicia Farr
Alice Evans	Leora Dana
Alex Potter	Henry Jones
Charlie Prince	Richard Jaeckel
Mr. Butterfield	Robert Emhardt
Bob Moons	Sheridan Comerate
Bartender	George Mitchell
Ernie Collins	Robert Ellenstein
Marshal	Ford Rainey
Mathew	Barry Curtis
Mark	Jerry Hartleben

Aside from the fact that this is an upper-drawer western, with both quality names and production, "3:10 to Yuma" will strike many for its resemblance to "High Noon." It still stacks up as a major entry, save for a contrived finale which leaves a bad taste. With starring names (especially Glenn Ford) of proven marquee value and generally high grade quality, b.o. is indicated.

Offering is carefully mounted by producer David Heilweil. Director Delmer Daves continues to justify his reputation as a rising talent in that department. That the climax fizzles must be laid on doorstep of Halsted Welles, who had adapted Elmore Leonard's story quite well until that point.

Ford portrays the deadly leader of a slickly professional outlaw gang, which holds up a stagecoach. (Keynote to Ford's character is given early, when he coldly guns down one of his band.)

Van Heflin, impoverished neighborhood rancher, helps capture Ford when the latter lags behind his gang, to dally with lovely, lonely town barmaid, Felicia Farr. But Ford's gang is too strong for local lawmen to handle. Stagecoach owner Robert Emhardt promises a large reward—which could bail out Heflin's drought-stricken ranch—to Heflin and the town drunk, Henry Jones. Idea is to hold Ford in another town, unknown to his gang, until daily train (3:10 of title) can take him to Yuma for trial.

Here, story cleaves closely to "High Noon" formula. First, Ford's henchman, Richard Jaeckel, discovers the hideout. Then, one by one, Heflin's supporters either desert him or are killed, leaving him to face the gang single-handed. Meanwhile, proud and duty-bound Heflin has threats and bribe offers from Ford to fight off.

Well-staged closing scenes has Ford's gang stalk Heflin and the gang leader through the deserted streets. But at the crucial moment, with no clear motivation, Ford himself helps Heflin carry out his mission. And then, to make Heflin's cup run over, the drought which has been ruining his ranch is suddenly broken.

Ford's switch-casting, as the quietly sinister gang leader, is authorative, impressive and successful. That the ending betrays him isn't his fault. Heflin measures up fully and convincingly to the rewarding role of the proud and troubled rancher. Miss Farr's contribution is a short one, but she registers with a touching poignancy and a delicate beauty which promises well for her future.

Supporting players, carefully cast, fully justify their choice. Leora Dana as Heflin's understanding wife, Jones as the weakling who finds momentary strength before he's brutally killed, and Emhardt as the employer who fails Heflin, are especially noteworthy. Jaeckel, as Ford's chief lieutenant, is hampered by a role a shade too simple-minded for complete acceptance, but registers well nonetheless. In lesser parts, Sheridan Comerate and Ford Rainey are especially good, as are moppets Barry Curtis and Jerry Hartleben as Heflin's sons.

Technical credits reflect painstaking and skillful care, especially the fine camera work of Charles Lawton. Title song by Ned Washington and George Duning, sung by Frankie Laine under credits and by Norma Zimmer during the picture, is a well-written tune. However, here too, it must bear the burden of likeness to "High Noon," notably in employment.

Kove.

'Blame Ours, Not Public's'

Hollywood, Aug. 13.

Series of round table discussions on ills of the film industry, with producers and all talent guilds sitting in, is being proposed by Writers Guild of America West. Discussions would be open to the press, according to Frank Nugent, prexy of Screen Writers Branch of WGAW.

"Perhaps we should find out what's wrong with us, instead of what's wrong with the public," Nugent comments.

No Time for Tears

(BRITISH-COLOR)

Leisurely, sentimental peep at life in a children's hospital. Individually smooth thesping by Anna Neagle in routine b.o. offering.

London, Aug. 13.

Associated British-Pathe release of Associated British (W. A. Whittaker) Production. Stars Anna Neagle, George Baker, Sylvia Syms, Anthony Quayle, Flora Robson. Directed by Cyril Frankel. Screenplay, Anne Burnaby; camera, Gilbert Taylor; editor, Gordon Pilkington; music, Francis Chagrin. At Rialto Theatre, London, Aug. 8, '57. Running time, 86 MINS.

The Matron	Anna Neagle
Doctor Seagrave	Anthony Quayle
Margaret	Sylvia Syms
Nigel	George Baker
Hugh	Alan White
Marian	Daphne Anderson
The Surgeon	Michael Hordern
Sister Birch	Flora Robson
Sister Duckworth	Joan Hickson
Sister Willis	Sophie Stewart
Sister Davies	Patricia Marmont
Theatre Sister	Rosalie Crutchley
Out-Patients' Sister	Joan Sims
Mr. Harris	Victor Brooks
Mrs. Harris	Angela Baddeley
Cathy	Adrienne Poster
George	Christopher Witty
Timmy	Jonathan Ley
Timmy's Mother	Josephine Stuart
The Twins	The Boulting Twins

Hospital life has long held an uncanny fascination for film producers, and staging "No Time for Tears" in a children's hospital is a shrewd move for capturing the sentimental filmgoer. In Britain, the names of such favorites as Anna Neagle, George Baker, Sylvia Syms and Anthony Quayle, plus the appeal of a dozen or more screen moppets will help this routine comedy-weeple to success. But in the U. S., the ducat-buyers will be less malleable although the Anna Neagle name means something.

Anne Burnaby's story introduces too many interwoven anecdotes. In her screenplay too many characters are only superficially developed and their personalities tend to get lost in the general scrimmage. Director Cyril Frankel has done a conscientious job in trying to weave the many threads into a pattern which fits in to the authentic, though over-jolly, hospital atmosphere. But the overall result of this uneasy blend of laughter and tears is flabby entertainment.

The various story lines include the matron's concern for two neglected children; a romance between a probationer nurse and a philandering anaesthetist; the fight to save a child from paralysis and blindness and a budding romance between a young girl and the boy next door.

The characters are mainly stock ones from the hospital files but they are all well played within the limits of a script that is ridden with cliches. Miss Neagle portrays the kindly, middle-aged matron with her usual dignity and integrity. Sylvia Syms, as a probationer nurse, gives fresh evidence that she is developing into one of Britain's best young screen actresses.

There are sound character studies by Sophie Stewart, Joan Hickson and Flora Robson as differing hospital sisters while George Baker, Alan White and Anthony Quayle are equally varied as doctors. Outstanding is an incisive cameo by Michael Hordern as a testy, cynical surgeon. Angela Baddeley also makes a distinct mark as a slatternly mother.

But the adult performances are up against stiff competition from an array of child actors. Notable are a pair of identical twins (played by the twin sons of film director Roy Boulting), Jonathan Ley, Richard O'Sullivan, and Judith Stott, who gives a touching study of a crippled girl who wants to be beautiful all over.

The laughs are too obviously planted with a view to offsetting the sentimental and pathetic moments. Although Gilbert Taylor's photography is excellent, this film would have been more effective in black and white. Color does, however, permit the climax to be a gay hospital Christmas pantomime in which Miss Syms plays Cinderella and proves that her destiny lies in straight acting, rather than as a singing star.

Rich.

Tip On a Dead Jockey

(C'Scope)

Pic takes some time to get rolling, but once it does, it stacks up as satisfactory action offering and b.o. fare.

Metro Production and Release. Stars Robert Taylor, Dorothy Malone. Co-stars Gia Scala. Features Martin Gabel, Jack Lord, Marcel Dalio, Joyce Jameson. Produced by Edwin H. Knopf. Directed by Richard Thorpe. Screenplay by Charles Lederer from an Irwin Shaw story in New Yorker magazine. Camera, George J. Folsey; editor, Ben Lewis; art directors, William A. Horning, Hans Peters; music, Miklos Rozsa. Song, "You Found Me and I Found You," Jerome Kern and P. G. Wodehouse. Previewed, Aug. 9, '57. Running time, 98 MINS.

Lloyd Tredman	Robert Taylor
Phyllis Tredman	Dorothy Malone
Paquita Heldon	Gia Scala
Bert Smith	Martin Gabel
Toto del Aro	Marcel Dalio
Jimmy Heldon	Jack Lord
Sue Fan Finley	Joyce Jameson

Once this "Jockey" spurs up momentum, film shapes as a solid, satisfactory action picture. However, plots dealing with war-weary pilots who have lost their nerve have an overfamiliar ring by now. Smart, updated dialogue by Charles Lederer, in adapting Irwin Shaw's New Yorker tale, doesn't entirely dispel the familiar.

Against foregoing, Robert Taylor still has good marquee value, and colorful background of a decadent, post-war Franco Spain should arouse some interest. With proper push, pic should do a satisfactory biz.

In brittle, cosmopolitan expatriate society of Madrid, Taylor is the ex-pilot, afraid of emotional entanglements because his war job was sending pilots to their deaths. He's now eking out a precarious existence on the fringes of Spain's precarious economy. Off-beat title reflects this, when he loses his entire bankroll on a horse-race in which his jockey is killed in a spill.

Dorothy Malone is his wife, fighting to regain his love after he requests a divorce. To help raise coin for war buddy Jack Lord, and Lord's lovely Spanish wife, Gia Scala, Taylor undertakes a currency-smuggling caper proposed by sinister Martin Gabel. Here, film picks up tempo, especially in chase sequences involving various Mediterranean police authorities. But when Taylor and acompanying friend Marcel Dalio discover that the shipment also includes narcotics, Taylor blows the whistle on the deal and sics the Spanish cops on Gabel. Meantime, Taylor's confidence is restored in himself and he resumes with both Miss Malone and his pre-war career as an airline pilot.

Taylor and direction overcome some rather overwritten soul-searching sequences to appeal with a solid, professional job of thesping. Miss Malone is a handsome addition to any cast, and sparks attractively, but should work on fidgety mannerisms which tend to detract. Miss Scala impresses as a most attractive femme and a good actress, but she still needs work on her English, which isn't always quite clear.

Among the supporting cast, Dalio is a delight as Taylor's charming, perpetual "house guest." Gabel handles his villainy with an appropriately smooth menace. Lord continues to show possibilities and Joyce Jameson, in a bit as a mancrazy Southern blonde, plays it broadly for very amusing results.

Richard Thorpe rather misses in his direction of earlier sequences, failing to lend much dimension to the exotic grabbag of characters. However, as story line simplifies, he picks up the pace.

Technical credits especially airplane sequences well-photographed by George J. Folsey, reflects Metro's leadership in this field.

Kove.

Portland Expose

Strong exploitation entry for heavy returns; based on real-life Oregon racket setup.

Hollywood, Aug. 9.

Allied Artists release of a Lindsley Parsons production. Features Edward Binns, Carolyn Craig. Directed by Harold Schuster. Screenplay, Jack DeWitt; camera, Carl Berger; editor, Maurice Wright; music, Paul Dunlap. Previewed Aug. 7, '57. Running time, 70 MINS.

George Madison	Edward Binns
Ruth Madison	Carolyn Craig
Clara Madison	Virginia Gregg
Phillip Jackman	Russ Conway
Garnell	Larry Dobkin
Joe	Frank Gorshin
Larry	Joe Marr
Tom Cramody	Rusty Lane
Jimmy Madison	Dickie Bellis
Mrs. Stoneway	Lea Penman
Iris	Jeanne Carmen
Lennox	Stanley Farrar
Capt. Vincent	Larry Thor
Alfred Grey	Francis de Sales
Speed Bromley	Kort Falkenberg
Ted Carl	Joe Flynn

Allied Artists has a strong exploitation entry in Lindsley Parsons' "Portland Expose," based upon vice and racket setup in the Oregon city area which led to investigations by Senate McClellan Committee earlier this year involving many prominent names in Pacific Northwest. Where fact and pressagentry meet is undefined but Allied has an exploitation peg in having allegedly been cancelled out by mob-politician pressure.

Topic is of a city being taken over by organized crime, as in "respectable" Portland. The Jack DeWitt screenplay pinpoints overall situation through the experiences of a small tavern owner, an honest family man, being caught up in the webs of a syndicate trying to become overlord of Portland. Story is sharply told against actual Portland setting and developed by Parsons along showmanship lines, vigorously directed by Harold Schuster and well enacted by a capable cast.

Edward Binns captures the spirit of a man forced against his will to play along with the crowd and allow his roadhouse to be turned into a hot spot after hoods threaten to disfigure his 17-year-old daughter with acid. When daughter is attacked by one of goons, he sends his family out of town and becomes undercover man for a group of honest citizens trying to clean up the city, headed by a union labor leader. Tape recordings he's able to get finally lead to break-up of gang and restoration of order to the city, after he's nearly killed by gang.

Russ Conway ably plays the gang leader, Larry Dobkin his lieutenant and Frank Gorshin and Joe Marr a couple of hoods. Carolyn Craig is good as Binns' wife and Virginia Gregg is okay as the daughter. Balance of cast make their individual performances count.

Technical credits match general quality of film, headed by Carl Berger's camera work and Maurice Wright's tight editing. Paul Dunlap's music score also fits well.

Whit.

The Badge of Marshal Brennan

Western story ruined by inept handling. For undiscriminating houses.

Hollywood, Aug. 6.

Allied Artists release of an Albert C. Gannaway production. Stars Jim Davis, Arleen Whelan, Lee Van Cleef, Louis Jean Heydt; features Carl Smith, Harry Lauter. Producer-director, Albert C. Gannaway; screenplay, Thomas G. Hubbard; camera, Charles Straumer; editor, Asa Clark; music composed and played (guitar) by Ramez Idriss. Song, "Man On the Run," by Hal Levy, Gannaway and Idriss. Previewed, Aug. 5, '57. Running time, 74 MINS.

Stranger	Jim Davis
Murdock	Arleen Whelan
Shad Donaphin	Lee Van Cleef
Col. Donaphin	Louis Jean Heydt
Sheriff	Carl Smith
Felipe	Marty Robbins
Dr. Steve Hale	Harry Lauter
Marshal	Douglas Fowley
Chickamon	Lawrence Dobkin

Inept oater suitable only for anything-goes audiences. Story by Thomas Hubbard (also associate producer) roughly deals with regenerating effect of the badge lifted from a dying U.S. marshal, Douglas Fowley, mortally wounded by Apaches. Lifter is Jim Davis, itinerant gunfighter fleeing a posse.

With badge, he arrives in a cowtown dominated by ruthless cattle barons Louis Jean Heydt and Lee Van Cleef. Pair are trying to conceal diseased cattle and Davis is forced into assuming marshal's identity by local sheriff Carl Smith and doctor Harry Lauter. With his newfound virtue, Davis wins the conflict and purty hash-house proprietor Arleen Whelan.

Story itself had possibilities, but producer-director Albert Gannaway's clumsy handling fumbles the ball, relying on the tried and trite. From their past credits, there's some pretty good actors involved, but they seem justifiably discouraged here. In passing, Carl Smith, hitherto a western singer, displays a promising native acting ability.

Harve Presnell ably sings fairly interesting tune, "Man on the Run," by Hal Levy, Gannaway and Ramez Idriss, under title credits. Idriss also composed and played guitar background music which, although somewhat overused, is one of few plusses in the production.

Kove.

'Teenage Frankenstein'

Hollywood, Aug. 13.

Hefty response to the current scifi package, "I Was a Teenage Werewolf" and "Invasion of the Saucer Men," has prompted a new package of horror films from American-International. Herman Cohen, who produced "Werewolf," will produce both new entries.

"Blood of Dracula" goes before the cameras next Monday (19) to be followed in a fortnight by "I Was a Teenage Frankenstein." They'll go into release as a package Nov. 13.

No Time to Be Young

Grim, downbeat drama with unclear message, cargo of unsympathetic characters. Despite good acting, direction and production, appeal very limited.

Hollywood, July 13.

Columbia Pictures production and release. Stars Robert Vaughn; features Roger Smith, Tom Pittman, Dorothy Green, Merry Anders, Kathy Nolan, Sarah Selby. Produced by Wallace MacDonald. Directed by David Rich. Screenplay by John McPartland, Raphael Hayes, from McPartland's story; camera, Henry Freulich; editor, Jerome Thoms; art director, Carl Anderson; music, Mischa Bakaleinkoff. Previewed, July 12, '57. Running time, 81 MINS.

Buddy Root	Robert Vaughn
Bob Miller	Roger Smith
Stuart Bradley	Tom Pittman
Mrs. Doris Dexter	Dorothy Green
Gloria Stuben	Merry Anders
Tina Parner	Kathy Nolan
Helen Root	Sarah Selby
Mr. Stuben	Fred Sherman
Mr. Parner	Ralph Clanton
Drive-In Manager	Don C. Harvey
Sandra	Bonnie Bolding

In this grim, downbeat story, the protagonist is a sadistic, completely self-centered no-good who leads two weak-willed companions into a bloody hold-up. Save for an accident, they, might have gotten away with it, which is certainly not the message intended. Just what the message is, is otherwise unclear.

There's no denying that producer Wallace MacDonald and director David Rich have lavished care and skill in mounting this John McPartland-Raphael Hayes screenplay, and the assembled young cast is a highly competant crew. However, outside of the maladjusted bopster crowds it's hard to conjure who's going to buy the tickets.

Favorite expression of chief character Robert Vaughn is, "Don't bug me." Impatient of the slightest restraint, he's been flunked out of college and wants to flee the consequences, i.e., the draft. He works out a shrewd scheme to hold up a supermarket, so that he and his companions can buy a boat and sail away from responsibilities.

His buddies have picturesque troubles of their own. Roger Smith is trying to raise dough to pay hospital bills of Merry Anders, a cheap hustler injured while on a rowdy date with him. Tom Pittman, unsuccessful young writer whose marriage to Kathy Nolan has broken up because of his lies, just wants to get away from it all.

But triggerhappy Vaughn unnecessarily kills the market-manager and, one by one, the cops pick up the other two. Only Vaughn remains, and he fails to survive a spectacular runaway ride in a stolen truck, when the brakes fail.

Vaughn employs a taut brutality which may endear him to the crowd which worships rebellious youth. Both Smith and Pittman also show considerable promise as skillful young actors. Dorothy Green manages to bring some sympathy to the role of a widowed and susceptible college instructress, in love and trying to help Vaughn, despite distasteful aspects of age difference in the affair. Miss Anders is good as the mercenary chippie and Kathy Nolan registers well as Pittman's trusting wife. Sarah Selby, as Vaughn's equally self-centered career-woman mother, is properly distasteful.

All technical credits show perhaps misplaced professional skill.

Kove.

Back From the Dead

(REGALSCOPE)

Attempt, only spasmodically successful, at an "adult" horror story. Teamed with "Unknown Terror."

Hollywood, July 31.

20th-Fox release of a Regal Films production. Stars Peggie Castle, Arthur Franz, Marsha Hunt, Don Haggerty; features Marianne Stewart, Otto Reichow, Helen Wallace, James Bell. Produced by Robert Stabler. Directed by Charles Marquis Warren. Screenplay by Catherine Turney, from her novel, "The Other One." Camera, Ernest Haller; editor, Fred W. Berger; art director, James W. Sullivan; music composed and conducted by Raoul Kraushaar. Previewed, July 30, '57. Running time, 78 MINS.

Miranda	Peggie Castle
Dick	Arthur Franz
Katy	Marsha Hunt
John	Don Haggerty
Nancy	Marianne Stewart
Molly	Ekelyn Scott
Mrs. Bradley	Helen Wallace
Miss Townsend	Jeane Wood
Mr. Bradley	James Bell
Doctor	Ned Glass
Father Renali	Otto Reichow
Agnes	Jeanne Bates

This is a laudable attempt, but only spasmodically successful, at an "adult" horror story. Trouble is that when the dust settles, story gaps are too glaring for grownup acceptance and horror aspects may prove too cerebral for the moppet trade. However, pic is part of a chiller bill made for the Regal-20th-Fox lineup (see "Unknown Terror"). As such, it should serve adequately.

Catherine Turney screenplay, from her novel, deals with com-

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JUDGE: LET LOEW CHIPS FALL

Salaries of Loew's Top Execs

Proxy statement sent to Loew's shareholders over the weekend for the Sept. 12 special meeting lists the salaries and contracts of four officers of the company who are directors or nominees.

Robert H. O'Brien, who came over from American Broadcasting-Paramount Theatres to replace Charles C. Moskowitz as financial v.p., was given a contract until Aug. 4, 1962 at $1,500 a week **Benjamin Melniker,** v.p. and general counsel, receives $1,250 a week under a contract that expires Dec. 31, 1959.

George Muchnic, v.p. of Loew's International, is down for $850 a week under a contract that expires May 31, 1958 with an option in Loew's to extend the pact for an additional three years at $1,000 a week.

Benjamin Thau, v.p. and studio chief, is signed until Jan. 16, 1958 at salary of $3,000 per week. **Joseph R. Vogel** (until Oct. 21, 1961) receives $3,000 per week. Vogel's pact also includes an allowance for expenses other than those incurred in travelling. In addition, Vogel's contract provides that at the termination of his pact for him to receive $1,000 a week for every week that he has been employed since Oct. 22, 1956, provided, among other things, that he renders advisory services as stipulated in his agreement.

Howard Dietz, pub-ad v.p. is down for annual $104,571.

Charles M. Reagan, sales chief, $91,500.

Arthur M. Loew, president of Loew's International, $200,000.

Edgar J. Mannix, v.p. and studio executive, $167,314.

Charles C. Moskowitz, who is retiring next spring as financial v.p., received $156,857.

Briefs and Cross-Complaints Mark Legal Skirmishing in Loew War

Loew's incumbent management took the offensive last week in the battle for control of the company. In a series of swift moves, the company:

(1) *Filed an answer and a cross complaint in Chancery Court in Delaware in reply to Joseph Tomlinson's action seeking to validate the "election" of Louis B. Mayer and Samuel Briskin to the board.*

(2) *Supported an action in New York Supreme Court brought by two stockholders attempting to obtain a permanent injunction restraining the Tomlinson faction from interfering with the special stockholders' meeting on Sept. 12.*

(3) *Mailed out to the company's shareholders a notice of the special meeting and a letter from Loewes prexy Joseph R. Vogel to the investors outlining the company's stand.*

Hearing on the Delaware action is scheduled for Aug. 22, at which time attorneys for both sides will present arguments to support their briefs. In the cross-complaint filed by Loew's in Delaware, the company asked that the Tomlinson group be enjoined from interfering with the special stockholders' meeting. The Loew's brief, filed by Berl, Potter & Anderson, Delaware attorneys for Loew's, with Louis Nizer, Loew's special counsel, was in two parts—an answer to the Tomlinson action seeking to validate the election of Mayer and Briskin and the cross-complaint outlining the alleged conspiracy of the Tomlinson group.

The Loew's cross-complaint charged that Tomlinson and his

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Seen Through Binoculars

[On Loew Battleground]

Ben Javits says Fortune Mag's account of his celebrated "phone call trick" on Joe Vogel errs, that after he spoke with Andre Meyer of Lazard Freres last February Vogel himself talked.

"There was no bluff. I don't bluff," explains attorney Javits.

Both the Loew's management and the Joseph Tomlinson faction have explored the possibility of employing closed-circuit television for an appeal to the company's stockholders.

The Loew's battle is stirring up new interest in "The Lion's Share," the story of Loew's by N. Y. Times film critic Bosley Crowther. But Dutton's not exploiting this interest. Tradesters are devouring all information on the intriguing fight and are going to Crowther's book for background.

Last week also saw filmites scurrying all over town to find newsstand copies of Fortune for Emmet John Hughes' hip account of the "fantastic struggle" for control of Loew's.

Theatremen and show biz personalities are rallying still to the support of Joe Vogel and the Loew's management. More than 250 individuals have joined the special stockholders committee organized by Harry Brandt, circuit operator and president of the Independent Theatre Owners Assn.

Mike Todd, Frank Sinatra, Burt Lancaster and Norma Shearer are among the show biz names in Vogel's camp. The Brandt committee is reported to have filed a 14-B form with the Securities & Exchange Commission listing itself as a participant in the proxy tiff.

Flurry of excitement entered the Loew's battle last week on reports that Louis B. Mayer had suffered a stroke in San Francisco. However, an associate of the former Metro studio chief, said that Mayer, 72, was at Stanford Hospital for a "customary checkup." Rumors that he had suffered a stroke were immediately scotched, and it was reported that he was in good shape. Later wire service flashes put him down as "aenemic."

Sentimentally Hollywood seems with Vogel. On the practical side is the reported purchase of Loew shares to be voted that way. Edward Small is supposed to have purchased a block of stock.

Louis B. Mayer's M.D. Meets Press

San Francisco, Aug. 13.

Louis B. Mayer is at Stanford Hospital suffering from "moderately severe anemia" that could be caused by anything from a drug reaction to leukemia, his doctor said last weekend. Physician, Dr. Arthur L. Bloomfield, called a hospital press conference to dispel rumors that the 72-year-old producer was desperately ill.

Dr. Bloomfield said Mayer had received transfusions of two pints of whole blood and was "feeling perfectly comfortable and looking very well . . . we are making good headway in diagnosing the cause and expect to have an answer within the next few days."

He added, "I don't think he is in any danger at present." Mayer was admitted to the hospital Aug. 6.

As to leukemia, Dr. Bloomfield said: "It's a possibility, but so are dozens of other things."

POLLOCK NOTE TAKING NOTED

By HY HOLLINGER

What appears to be a major victory for prexy Joseph R. Vogel and the Loew's management in its fight against the Joseph Tomlinson faction was scored Monday (12) when Justice Morris Spector in New York Supreme Court issued a temporary injunction restraining any interference with the special stockholders' meeting called by Vogel for Sept. 12.

Decision resulted from action brought by two stockholders—Jacob Starr, owner of 1,900 shares, and Richard A. Sprayragen, holder of 1,000 shares. Named as defendants in the case were Loew's Inc. as well as all the directors of the company.

In granting the injunction, the court noted that the dissidents or the so-called rump group refused to appear in court although notified to do so by telegram. Without referring to Milton Pollack, Tomlinson's attorney, by name, Justice Spector called attention to the fact that he was present throughout the hearing. "He even addressed the court although refusing to state whom he represented and in what capacity he was appearing," the court commented.

The court pointed out that Loew's, which was also named a defendant, was represented by counsel and recommended the granting of the injunction.

The lone stockholder who appeared at last week's hearing to protest the granting of the injunction was apparently "a tool of the rebel group," according to the court. Justice Spector was obviously referring to Norman Nemser, who described himself as a stockholder owning 100 shares and who opposed the issuance of the injunction.

"He was welcomed by the court," the judge said. "However, I feel that the court has been imposed upon for it is quite apparent that he is a tool of the rebel group and whereas the rebel group refused to come forward and present their views and objections to the court for strategic purposes, they succeeded in accomplishing their objective by producing this lonely stockholder."

Nemser had argued that the N. Y. court lacked jurisdiction in the case since Loew's was a Delaware corporation and there was an action pending in the Delaware

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'Hinderers' and Never 'Cooperators,' Vogel Brand for Tomlinson-Meyer Pair in First Proxy Solicitation

High Finance

Fred F. Florence's resignation from the Loew's Inc. board points up that he is president of the Public National Bank of Dallas and that veteran showman Karl Hoblitzelle is chairman of the board.

Out in the Rocky Mt. belt, F. H. (Rick) Ricketson Jr. is chairman of the board of the Denver National Bank. Ricketson is a Fox-West Coast (National Theatres) topper and, during the depression years, invited and merchandized "bank nite" as a b.o. hypo.

The forces headed by Joseph Tomlinson and Stanley Meyer had "failed to come forward with even the semblance of an affirmative program for the company," Loew's president Joseph R. Vogel charged in his first proxy letter, which was mailed out over the weekend to the company's 26,000 shareholders. The Tomlinson faction, according to Vogel, harrassed and delayed his "constructive program."

In calling for the support of his management of the company at the special stockholders' meeting on Sept. 12, Vogel asked that the investors take action against the two dissident members whom he charged with having "conducted a campaign to disrupt the administration and direction of the company and seize control without regard for the best interests of the company and its stockholders."

He pointed ou that during the six months that Tomlinson and Meyer had served on the board they "have consistently failed to cooperate with me, with the result that my announced plan for rebuilding the company has been hindered." Their only intent, he added, was put themselves in control. During that six-month period, Vogel he "exhausted every avenue

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All Joe Vogel's Chillun Do (Or Will) Own Loew Stock by Sept. Meeting

Indications are that the management of Loew's hopes to present a full slate of shareholding directors at the Sept. 12 special stockholders meeting. Although the proxy statement sent out over the weekend reveals that initially a number of directors proposed by Loew's prexy Joseph R. Vogel did not own stock in the company, footnotes indicate that purchases are being made.

Loew's had hoped to present at once a full slate of directors owning Loew's shares, but because of the time element involved in filing with the Securities & Exchange Commission and in getting out the proxy statement not all the directors could be put forth as being investors in the company. At the annual shareholders' meeting, the management is frequently asked to reveal the holdings of each director. There have been beefs when there is a disclosure that a director does not own any shares in the company.

Of the slate nominated by Vogel, the followings shareholdings are revealed:

Ellsworth C. Alvord, lawyer, partner, Alvord & Alvord—Hekor Investment Holding Co., of which Alvord owns 95% of the outstand-

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Wilmington Front in Loew's War

Wilmington, Aug. 13.

Chancellor Collins J. Seitz set Aug. 22 as the time for oral arguments in the fight for control of Loew's Inc., at about the same time that Joseph R. Vogel, Loew's president, entered the Delaware legal battle for the first time.

There were two separate bits of action in the Delaware phase of the fight today. These were:

(1) The chancellor's setting up of a brief schedule and the Aug. 22 date at 11 a.m. as the time for arguments on the motion by Arthur G. Logan, Wilmington attorney, that the chancellor rule summarily that Louis B. Mayer and Samuel Briskin were validly elected directors of Loew's on July 30.

(2) An answer filed for Loew's, Inc., by David F. Anderson, Wilmington attorney, asking that all the actions taken at the disputed July 30 meeting—including the elections of Mayer and Briskin—be declared invalid.

Filing of the case by Joseph Tomlinson, a Loew's director, in the Court of Chancery last week brought the state into the spotlight for a time in one of the big corporate fights of the past few years.

Answer by Anderson was filed for Loew's Inc. It is the second such answer filed for the firm and tells the court that the Wilmington law firm of Berl, Potter and Anderson is the only legal firm which has the legal authority to answer for Loew's.

The Delaware court fight centers around a meeting held by five Loew's directors in New York on July 30. This meeting, citing the firm's by-laws for its acts, elected Mayer and Briskin to the board, and appointed Logan an attorney for Loew's.

Tomlinson, one of the five directors, then petitioned the court here for a declaratory judgment, ruling that Mayer and Briskin had been legally elected. It named them and Loew's, Inc., as defendants.

Logan filed an answer for them and for Loew's Inc., agreeing to the allegations of the petition, and later filing a motion for summary judgment. This literally means judgment without a trial and can be handed down where there is agreement on the facts.

Chancellor Seitz's order set Aug. 22 as the time for arguments to be heard on this motion. It was after his order had been entered that the answer for Loew's, Inc., was filed by Anderson.

Anderson's answer and cross-complaint also brought Vogel into

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What's for T.&M. If Courts Chilly?

There were conflicting reports as to what Joseph Tomlinson and Stanley Meyer will do if they lose in the court action in New York and Delaware. One report has it that Meyer is attempting to activate a proxy fight and has requested a list of Loew's stockholders.

According to another version, however, Tomlinson is ready to throw in the towel if the courts rule against him. There are reports that he is prepared to unload his holdings—180,000 shares—and get out of the Loew's situation if the courts do not support his moves. It's understood that there are a number of buyers around willing to pick up Tomlinson's stock at a premium price.

Another alternative was also open to Tomlinson. He could forego a proxy fight at this time because of the lack of time to rally support and could gear his battle for the regular annual stockholders' meeting in Feb., 1958, when all the directors must be presented for election again.

Fancy Legal Footwork: Tomlinson Action Names L. B. Mayer, Sam Briskin

A confusing legal device was employed by the attorneys for Joseph Tomlinson in filing an action in the Court of Chancery in Delaware seeking to validate the "election" of Louis B. Mayer and Sam Briskin to the board of Loew's.

Tomlinson, one of the directors at the July 30 rump meeting, named Loew's Inc. as well as Mayer and Briskin as defendants. Apparently the naming of Mayer and Briskin as defendants was a device to support the action of the rump meeting.

What the Tomlinson move amounted to in effect was that Tomlinson, suing as a stockholder, asked the court to decide whether he and his colorots acted lawfully in filling the vacancies on the board. At the same time, Tomlinson's attorney, purporting to be the attorney for Loew's as a result of actions taken at the rump meeting, filed an answer in the Delaware court admitting the allegations made by his client, Tomlinson.

L.A. Firms Up; 'Eagels' Great $22,000, 'Band' Boff $130,000, 14 Spots, 'Rock' 19G, 4; 'Wonders' $41,900, 9th Wk.

Los Angeles, Aug. 13.

With three strong openers, plus sharply continuing hard-ticket pix playdates, biz is so good this round that several holdovers are in prospect. "Band of Angels," playing three first-runs, eight ozoners and three nabes, looks mighty $130,000 or a bit more, to pace new pix.

It is closely pursued by "Jeanne Eagels," rated big $22,000 or near at Egyptian. "Will Success Spoil Rock Hunter?" looks fair $19,000 in four theatres.

"Seven Wonders of World" is ahead of last week, with a tremendous $41,900 at Warner Hollywood for ninth round. "Around World in 80 Days" is still capacity $27,200 at Carthay. "Affair To Remember" heads holdovers for nifty $15,000 in fourth Chinese canto. "Pride and Passion" is tidy $10,500 in seventh at Fox Wilshire.

Estimates for This Week

Egyptian (UATC) (1,503; 80-$1.80)—"Jeanne Eagels" (Col). Big $22,000 or close. Last week, 5 days, with Fox Beverly, "Love in Afternoon" (AA), $13,800.

Downtown Paramount, Wiltern, Vogue (ABPT-SW-FWC) (3,300; 2,344; 885; 90-$1.50) — "Band of Angels" (WB) and "Out of Clouds" (Indie) (D-P only) "Living Idol" (M-G) (Wiltern, Vogue). Sock $32,000 or over. Last week, Downtown Paramount, "Teen-age Werewolf" and "Invasion Saucer Men" (A-I) (2d wk), $5,800. Wiltern with Hawaii, State, "Gun Glory" and "Tarzan Lost Safari" (M-G), $20,600. Vogue with Los Angeles, Ritz, Loyola, "Island in Sun" (20th) (2d wk), $25,200.

Los Angeles, Hollywood, Ritz, Loyola (FWC) (2,097; 756; 1,330; 1,248; 90-$1.50) — "Will Success Spoil Rock Hunter?" and "The Abductors" (20th). Fair $19,000. Last week, Hollywood with Downtown, "Night Passage" (U) (2d wk) plus "Kettles MacDonald's Farm" (U) (2d wk), Hollywood) and "Saskatchewan" (U), (reissue), Downtown, $9,000.

Downtown, New Fox, Uptown (SW-FWC) (1,757; 965; 1,715; 90-$1.50) — "Dino" (AA) and "Badge of Marshal Brennan" (AA). Fair

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Broadway Grosses

Estimated Total Gross

This Week $586,400
(Based on 23 theatres)
Last Year $613,400
(Based on 22 theatres)

'Bambi' Loud 18G, Frisco; 'End' 16G

San Francisco, Aug. 13.

First-run biz shapes very strong here currently. "Bambi" looms smash on juve trade at the huge Fox. "Midnight Story" is very good at Golden Gate while "Beginning of End" is rousing at Paramount. "Pride and Passion" still is terrific in fourth week at the United Artists. An outstanding holdover is "Jeanne Eagels," which is sock in second St. Francis round. "Gun Glory" looms okay at Warfield. Long-runners, "Seven Wonders," "Around World" and "10 Commandments" continue strong, first two being especially powerful.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Midnight Story" (U) and "Public Pigeon No. 1" (U). Good $15,000 or near. Last week, "Tammy and Bachelor" (U) and "Pawnee" (U), $14,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Bambi" (BV) (reissue) and "Apache Warrior" (20th). Smash $18,000. Last week, "Curse of Frankenstein" (WB) and "X, Unknown" (WB), $23,500.

Warfield (Loew) (2,656; 90-$1.25) —"Gun Glory" (M-G). Okay $12,000. Last week, "Silk Stockings" (M-G) (3d wk), $8,000.

Paramount (Par) (2,646; 90-$1.25) —"Beginning of End" (AB-PT) and "Unearthly" (AB-PT). Rousing $16,000. Last week, "Loving You" (Par) and "Calypso Heat Wave" (Col), $16,500.

St. Francis (Par) (1,400; 90-$1.25) —"Jeanne Eagels" (Col) (2d wk). Sock $15,000. Last week, $20,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders of World" (Cinerama) (38th wk). Powerful $21,600. Last week, $20,500.

United Artists (No. Coast) (1,207; $1.25-$2) — "Pride and Passion" (UA) (4th wk). Fast $12,000 or over. Last week, $14,200.

Stagedoor (A-R) (440; $1.25-$2.20)—"10 Commandments" (Par) (13th wk). Nice $6,700. Last week, $7,300.

Larkin (Rosener) (400; $1.25) — "Green Man" (DCA) (7th wk). Good $3,200. Last week, $3,500.

Clay (Rosener) (400; $1.25) — "Baby and Battleship" (DCA) (2d

(Continued on page 21)

'Rock' NSH $8,000 In Balto; 'Omar' Fair 7G, 'Passage' Hotsy 7G, 2d

Baltimore, Aug. 13.

The take is on the dull side this frame with only the holdovers brightening the scene. Two of new entries, "Will Success Spoil Rock Hunter" at the Century and "Omar Khayyam" at the Town, are rated disappointing. "Affair to Remember" in third frame at the New, and "Bambi," in second at the Stanley, shape fine. "Silk Stockings" at Hipp is holding nicely in second week. "Night Passage" looks torrid in second at the Mayfair. "Around the World in 80 Days," is still mighty at Film Centre in 34th session.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Will Success Spoil Rock Hunter?" (20th). Modest $8,000. but not up to hopes. Last week. "Loving You" (Par) (2d wk). $9,500.

Cinema (Schwaber) (460; 50-$1.25)—"10 Commandments" (Par) (4th wk). Nice $3,000 after same last week.

Film Centre (Rappaport) (890; $1.25-$2.25)—"Around World" (UA) (34th wk). Great $10,500. Last week, same.

Five West (Schwaber) (460; 50-$1.25) — "Fernandel Dressmaker" (Indie). Good $4,100. Last week, "Reach for Sky" (Rank) (3d wk), $2,500.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Silk Stockings" (M-G) (2d wk). Good $8,000 after $12,000 opener.

Mayfair (Hicks) (980; 50-$1.25)—"Night Passage" (U) (2d wk). Hotsy $7,000 after $9,000 in first.

New (Fruchtman) (1,600; 50-$1.25) — "Affair to Remember" (20th) (3d wk). Fine $10,000 after $14,000 in second.

Playhouse (Schwaber) (410; 50-$1.25)—"Bachelor Party" (UA) (9th wk). Solid $3,100. Last week, $4,000.

Stanley (SW) (3,200; 50-$1.25)—"Bambi" (BV) (reissue). Good $9,000 after $9,400 opener.

Town (Rappaport) (1,400; 50-$1.25) — "Omar Khayyam" (Par). Fairish $7,000. Last week, "Gun Glory" (M-G), $6,500.

'Rock' Solid $10,000, Seattle; 'Pride' 9G, 2d

Seattle, Aug. 13.

With few new entries this stanza, biz is limping at many first-runs. Standout new pic, "Will Success Spoil Rock Hunter?" shapes sockeroo at Coliseum. "Pride and Passion" is big at Fifth Avenue in second week. "Around World in 80 Days" looks socko in 17th frame at the Blue Mouse, topping last week. "Cinerama Holiday" still is smash in 16th session at Paramount, being way ahead of last round.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50) — "Around World" (UA) (17th wk). Great $12,500. Last week, $12,000.

Coliseum (Evergreen) (1,874; 90-$1.25)—"Will Success Spoil Rock Hunter?" (20th). Sockeroo $10,000 or better. Last week, "Run of Arrow" (U) and "Suicide Mission" (Col), $8,000 in 8 days.

Fifth Avenue (Evergreen) (2,500; $1-$1.50) — "Pride and Passion" (UA) (2d wk). Great $9,000. Last week, $15,500.

Music Hall (Hamrick) (2,500; 90-$1.25) — "Tip on Dead Jockey" (M-G) and "Weapon" (Rep). Sad $4,000. Last week, "Band of Angels" (WB), $5,300.

Orpheum (Hamrick) (2,600; 90-$1.25) — "Silk Stockings" (M-G) and "7th Sin" (M-G) (2d wk). Mild $5,000.

Paramount (SW-Cinerama) (1,282; $1.20-$2.65)—"Cinerama Holiday" (Cinerama) (16th wk). Huge $15,000. Last week, $12,000.

'Tammy' Trim 15G, Cleve.; 'Eagels' 16G

Cleveland, Aug. 13.

City is loaded with holdovers this session but biz is holding up in remarkably strong fashion, cool weather helping. Lone newcomer, "Tammy and Bachelor," shapes sturdy at State. "Jeanne Eagels" still is very fancy in second round at Hipp. "Pride and Passion" looms fast in third Stillman session. Both "Around World in 80 Days," in ninth week at the Ohio, and "Cinerama Holiday," in sixth stanza at Palace, are topping last week's takes.

Estimates for This Week

Allen (S-F) (3,800; 70-$1) — "Affair to Remember" (20th) (2d wk). Good $12,000. Last week, $16,500.

Hipp (Telem't) (3,700; 70-$1) — "Jeanne Eagels" (Col) (2d wk). Smart $16,000. Last week, $23,000.

Hanna (Hanna Co.) (1,515; 25-90) —"Bambi" (BV) (reissue) (2d wk). Good $8,000. Last week, $13,000.

Ohio (Loew) (1,244; $1.25-$2.50) —"Around World" (UA) (9th wk). Wham $24,000. Last week, $23,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40) — "Cinerama Holiday" (Cinerama) (6th wk). Socko $19,500. Last week, $18,000.

State (Loew) (3,500; 70-90) — "Tammy and Bachelor" (U). Sturdy $15,000 or over. Last week, "Silk Stockings" (M-G) (2d wk), $10,000.

Stillman (Loew) (2,700; 90-$1.50) — "Pride and Passion" (UA) (3d wk). Fast $10,000. Last week, $15,000.

'Band' Socko $24,000, Philly; 'Omar' Stout 10G, 'Pride' Whopping 19G, 2d

Philadelphia, Aug. 13.

Cloudy Saturday and cooler weather Monday spelling some sharp biz in several locations this session. "Band of Angels" looks best newcomer with a smash initial week at Randolph, and a new record looms. "Omar Khayyam" shapes stout at Stanton, for second new entrant currently.

"Pride and Passion" still is great in second round at the Viking. "Silk Stockings" continues big in second Trans-Lux week. Both "Around World in 80 Days" and "Seven Wonders of World" are topping last week's biz.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Something of Value" (M-G) (6th wk). Poor $5,000. Last week, $5,200.

Boyd (SW - Cinerama) (1,430; $1.24-$2.60) — "Seven Wonders" (Cinerama) (68th wk). Sturdy $11,700. Last week, $10,000.

Fox (20th) (2,250; 55-$1.80)—"Affair to Remember" (20th) (3d wk). Okay $14,000. Last week, $15,000.

Goldman (Goldman) (1,250; 65-$1.25) — "Curse of Frankenstein" (WB) and "X Unknown" (WB) (2d wk). Off sharply to $9,500. Last week, $19,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"Silken Affair" (Indie). Slick $6,200. Last week, "French Are Funny" (Indie) (2d wk), $3,400.

Mastbaum (SW) (4,370; 90-$1.49) —"Jeanne Eagels" (Col) (2d wk). Slim $9,500. Last week, $16,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World" (UA) (33d wk). Brisk $13,500. Last week, $13,000.

Randolph (Goldman) (2,250; 65-$1.35)—"Band of Angels" (WB). Smash $24,000. Last week, "Interlude" (U), $8,000.

Stanley (SW) (2,900; 99-$1.49)—"Hatful of Rain" (20th) (2d wk). Drooping to $11,000. Last week, $18,000.

Stanton (SW) (1,483; 99-$1.49)—"Omar Khayyam" (Par) and "Iron Sheriff" (UA). Stout $10,000. Last week, "Oklahoman" (AA) and "Ride Back" (UA), $6,300.

Trans-Lux (T-L) (500; 99-$1.80) —"Silk Stockings" (M-G) (2d wk). Big $10,000. Last week, $13,000.

Viking (Sley) (1,000; 75-$1.80)—"Pride and Passion" (UA) (2d wk). Great $19,000 or near. Last week, $28,000.

World (Pathe) (499; 99-$1.49)—"Secrets of Reef" (Cont) (2d wk). Shallow $2,300. Last week, $3,300.

Key City Grosses

Estimated Total Gross

This Week $2,913,000
(Based on 22 cities and 247 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week Last Year $2,582,300
(Based on 22 cities and 234 theatres.)

'Pride' Powerful $17,000, L'ville

Louisville, Aug. 13.

"Pride and Passion" is heading for a mighty take this week at Loew's, with tilted scale. Summer temperatures are apparently not hurting a bit. This one is strongest entry to come here in weeks. "Band of Angels" at the Mary Ann looms good. Rialto with "Will Success Spoil Rock Hunter?," shapes fairly good. At the Brown, "Around World in 80 Days" in 11th week is robust. "Tammy and Bachelor" at Kentucky in fifth week still is stout. General biz picture in this city is plenty okay.

Estimates for This Week

Brown (Fourth Ave.) (900; $1.25-$2.40) — "Around World" (UA) (11th week). Showing very slight letup at the wicket. Likely robust $9,500 after 10th week hit $10,000. This one is due to stick around until Oct. 2.

Kentucky (Switow) (1,000; 50-85) —"Tammy and Bachelor" (U) and "Fear Strikes Out" (Par) (5th wk). Stout $5,500 looms after last week's $6,000.

Loew's (United Artists) (3,000; 85-$1.25)—"Pride and Passion" (UA). Well justifying upped scale, this one is a strong midsummer entry, with wham $17,000 likely. Holding. Last week, "Gun Glory" (M-G) and "Living Idol" (M-G), $9,500.

Mary Anderson (People's) (1,000; 50-85)—"Band of Angels" (WB). Shaping for good $7,000, after big opening. Last week, "Monte Carlo Story" (UA), $5,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Will Success Spoil Rock Hunter?" (20th) and "The Abductors" (20th). Fairly good $9,500. Last week, "Love In Afternoon" (AA), $8,000.

'3:10' FAST $16,000, DENVER; 'AFFAIR' 11G

Denver, Aug. 13.

World preem of "The 3:10 To Yuma" at the Denver brought many filled houses and is giving this new pic a sturdy take. It will hold. "10 Commandments," playing first subsequent-run at the Aladin, continues smash in third stanza, and stays over. "Beau James" is barely good at Denham. "Affair To Remember" still is very big in second entre week, and continues on. "Pride and Passion" also is smash in second at Paramount, and will hold again.

Estimates for This Week

Aladdin (Fox) (1,400; $1.25-$1.50) —"10 Commandments" (Par) (3d wk), after 13 weeks at Denham. Big $12,000. Stays. Last week, same.

Centre (Fox) (1,247; 70-$1.25)—"Affair to Remember" (20th) (2d wk). Big $11,000. Continues. Last week, $14,000.

Denham (Cockrill) (1,420; 70-90) —"Beau James" (Par). Good $8,000. Stays. Last week, "Loving You" (Par) (3d wk-5 days), $4,000.

Denver (Fox) (2,525; 70-90)—"3:10 to Yuma" (Col) and 'Calypso Heat Wave" (Col). Fast $16,000. Holds. Last week, "Will Success Spoil Rock Hunter?" (20th) and "Abducters" (20th), $9,000.

Orpheum (RKO) (2,600; 70-90)—"Curse of Frankenstein" (WB) and "X Unknown" (WB) (2d wk). Mild $6,500. Last week, $15,000.

Paramount (Wolfberg) (2,200; 90-$1.25)—"Pride and Passion" (UA) (2d wk). Smash $14,000. Holding. Last week, $27,000.

Tabor (Fox) (930; $1.25-$2.50)—"Around World in 80 Days" (UA) (13th wk). Good $9,000. Holding. Last week, ditto.

'Pride' Sock $17,000 in Mpls.; 'Fire' Light 6G; 'Passage' Robust 7G, 2d

Minneapolis, Aug. 13.

Among a powerful array of newcomers, "Pride and the Passion" is the biggest boxoffice blockbuster here. But such fresh entries as "Gun Glory," "Prince and Showgirl" and "Interlude" also are commanding attention. Holdovers are contributing much to current b.o. activity. "Night Passage" is solid and "Affair To Remember" looks okay, both in second week.

Starting its second year, "Seven Wonders of World" continues to prosper. The fifth round of "Around World in 80 Days" finds sellouts at virtually all performances.

Estimates for This Week

Academy (Mann) (847; $1.50-$2.65)—"Around World" (UA) (5th wk). Virtually same capacity pace every week. Tremendous $18,000. Last week, same.

Century (S-W) (1,150; $1.75-$2.65)—"Seven Wonders" (Cinerama) (53d wk). Starts second year with colors still flying high. Huge $16,000. Last week, $16,700.

Gopher (Berger) (1,000; 85-90)—"Gun Glory" (M-G). Fair $4,500. Holding. Last week, "Was Teen-age Werewolf" (AI) and "Invasion Saucer Man" (AI), $8,000.

Lyric (Par) (90-$1.25)—"Affair to Remember" (20th) (2d wk). Okay $7,000. Stays. Last week, $11,000.

Radio City (Par) (4,100; 85-90)—"Fire Down Below" (Col). Competition is too heavy and only poor $6,000 looms. Last week, "Love in Afternoon" (AA), $9,500.

RKO Orpheum (RKO) (2,800; 90-$1.25)—"Pride and Passion" (UA). Well sold and living up to advance hopes. Socko $17,000. Last week, "Bambi" (BV) (reissue), $13,500.

RKO Pan (RKO) (1,800; 90-$1.25) —"Night Passage" (U) (2d wk). Favorable word-of-mouth helping this one. Holds. Smooth $7,000. Stays on. Last week, $11,500.

State (Par) (2,300; 85-90)—"Prince and Showgirl" (WB). Fair $6,000. Last week, "Loving You" (Par) (2d wk), $7,000.

Suburban World (Mann) (800; 85)—"Nana" (Indie) (2d wk). Satisfactory $1,600. Last week, $2,400.

World (Mann) (400; 85-$1.25)—"Interlude" (U). Fine $4,500. Last week, "Hatful of Rain" (20th) (2d wk), $4,500.

'Pride' Powerful $17,000, L'ville

Louisville, Aug. 13.

"Pride and Passion" is heading for a mighty take this week at Loew's, with tilted scale. Summer temperatures are apparently not hurting a bit. This one is strongest entry to come here in weeks. "Band of Angels" at the Mary Ann looms good. Rialto with "Will Success Spoil Rock Hunter?," shapes fairly good. At the Brown, "Around World in 80 Days" in 11th week is robust. "Tammy and Bachelor" at Kentucky in fifth week still is stout. General biz picture in this city is plenty okay.

Estimates for This Week

Brown (Fourth Ave.) (900; $1.25-$2.40) — "Around World" (UA) (11th week). Showing very slight letup at the wicket. Likely robust $9,500 after 10th week hit $10,000. This one is due to stick around until Oct. 2.

Kentucky (Switow) (1,000; 50-85) —"Tammy and Bachelor" (U) and "Fear Strikes Out" (Par) (5th wk). Stout $5,500 looms after last week's $6,000.

Loew's (United Artists) (3,000; 85-$1.25)—"Pride and Passion" (UA). Well justifying upped scale, this one is a strong midsummer entry, with wham $17,000 likely. Holding. Last week, "Gun Glory" (M-G) and "Living Idol" (M-G), $9,500.

Mary Anderson (People's) (1,000; 50-85)—"Band of Angels" (WB). Shaping for good $7,000, after big opening. Last week, "Monte Carlo Story" (UA), $5,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Will Success Spoil Rock Hunter?" (20th) and "The Abductors" (20th). Fairly good $9,500. Last week, "Love In Afternoon" (AA), $8,000.

'Affair' Potent $14,000, Cincy; 'Love' Sweet 12G, '80 Days' Hot 19G, 9th

Cincinnati, Aug. 13.

Better than average grosses for three new pix and hefty holdover and hard-ticket trade spell a late-summer winner on the Cincy picture front this week. Newcomers are headed by "An Affair To Remember," good at Albee. "Love in Afternoon," shapes as a sweet entrant at Keith's while "Gun Glory" looms oke at Palace. "Pride and Passion" continues strong in third round at Grand. "Around World in 80 Days" and "Seven Wonders of World" are sticking to recent high levels.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Affair To Remember" (20th). Good $14,000. Last week, "Silk Stockings" (M-G), $16,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Seven Wonders" (Cinerama) (62d wk). Visiting baseball fans upping gate to $18,500, plenty solid, and over last week's $17,500.

Grand (RKO) (1,400; 90-$1.50)—"Pride and Passion" (UA) (3d wk). Great $12,000 after $14,000 in second.

Guild (Vance) (300; 50-90) — "Raising a Riot" (Indie) (2d wk). Slow $1,100, same as last week.

Hyde Park (Shor) (617; 50-90)—"Oedipus" (Indie). Moderate $1,200. Last week, "Young and Passionate" (Indie) (m.o.) (2d wk), dipped to $500 due to interrupted operation.

Keith's (Shor) (1,500; 75-$1.25)—"Love in Afternoon" (AA). Sweet $12,000. Holds on. Last week, "Bambi" (BV) (reissue) (2d wk), $9,200.

Palace (RKO) (2,600; 75-$1.10)—"Gun Glory" (M-G). Oke $9,500. Last week, "Tip on Dead Jockey" (M-G), $8,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World" (UA) (9th wk). Maintaining tall $19,000 level, nudging last week's $19,200. Prolonged success in suburban location a trade highlight here.

DET. BIZ HITS SUMMER PEAK

Chi OK; 'Man' Fine 25G, 'Continent' Bangup 12G, 'Love' Smooth 19G, 2d, '80 Days' Wow 25G, '10 C's' 24G

Chicago, Aug. 13.

Action houses and roadshows are taking the forefront on the Loop boxoffice scene during these dog days. Holdovers take a dip this frame and major newcomers are few.

"Man on Fire" starts off an okay week at the Woods for $25,000. The Esquire goes arty this frame with "Lost Continent" for a nifty $12,000.

"Pickup Alley"-"Burglar" combo is holding at Roosevelt as one of the best of several strong recent entries at this house. "Band of Angels," which came into the Chicago at a moderate altitude, takes a normal drop for second. "Love in Afternoon" holds up nicely in second round at United Artists. "Rising of Moon" is rated potent in first holdover week at the Surf.

"Affair to Remember" in fourth stanza at Oriental is tidy. "Pride and Passion" in seventh at State-Lake still is solid. "Silk Stockings" in same frame at the Loop looms trim.

"Around World" is close to capacity in 19th week at Todd's Cinestage while "Seven Wonders" holds to its fast pace at the Palace in 34th session. "10 Commandments" is still socko in 38th round at McVickers.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.50)—"Band of Angels" (WB) (2d wk). Neat $20,000. Last week, $27,000.

Cinema (Indie) (495; 85)—Subsequent-run. Last week, "French Are Funny Race" (Indie) (3d wk), $2,000.

Esquire (H&E Balaban) (1,400; $1.25)—"Lost Continent" (Teitel). Smash $12,000. Last week, "Monte Carlo Story" (UA) (2d wk), $7,000.

Garrick (B&K) (850; 90-$1.25)—"Bambi" (BV) (reissue) (5th wk). Great $13,000. Last week, $14,000.

Grand (Indie) (1,200; 90-$1.25)—"Way to Gold" (20th) and "Black Whip" (20th). Lush $10,000. Last week, "Gun Glory" (M-G) and "Living Idol" (M-G), $13,000.

Loop (Telem't) (606; 90-$1.50)—"Silk Stockings" (M-G) (7th wk). Trim $9,000. Last week, $8,500.

McVickers (JL&S) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (38th wk). Wow $24,000. Last week, $24,500.

Monroe (Indie) (1,000; 67-87)—"Vintage" (M-G) and "Affair in Reno" (Rep). Ripe $4,500. Last week, "Young Don't Cry" (Col) and "No Time to Be Young" (Col), $4,000.

Oriental (Indie) (3,400; 90-$1.50)—"Affair to Remember" (20th)

(Continued on page 21)

'80 Days' Great $16,000, Indpls.; 'Tammy' Nifty 8G, 2d; 'Gun' Slow 6G

Indianapolis, Aug. 13.

Greater Indianapolis apparently concentrated all efforts to giving "Around the World in 80 Days" a big sendoff at the Lyric, so that three holdovers dot program here this stanza. "Around World" shapes smash opening week and looks set for next several months. "Gun Glory," only other new starter, shapes slow at Loew's. "Tammy and Bachelor" at Circle; "Loving You" at Indiana; and "Affair to Remember" at Keith's are doing well on holdovers.

Estimates for This Week

Circle (Cockrille-Dolle) (2,800; 60-90)—"Tammy and Bachelor" (U) and "Man Afraid' '(U) (2d wk). Nifty $8,000 after sock $14,000 opener.

Indiana (C-D) (3,200; 60-90)—"Loving You" (Par) and "Lucky Man" (Par) (2d wk). Good $5,000 in 4 days or about $17,500 for run.

Keith's (C-D) (1,200; 75-$1.25)—"Affair to Remember" (20th) (4th wk-5 days). Satisfactory $5,000. Last week, $7,500.

Loew's (Loew) (2,427; 60-85)—"Gun Glory" (M-G) and "Big Caper" (UA). Slow $6,000. Last week, "Silk Stockings" (M-G) and "Living Idol" (M-G), $7,000.

Lyric (C-D) (900; $1.25-$2.20)—"Around World in 80 Days" (UA). Sock $16,000. Last week, "10 Commandments" (Par) (27th wk), $14,000.

'BAND' BRISK $19,000, D.C.; 'EAGELS' 14G, 2D

Washington, Aug. 13.

With only one newcomer on the mainstem horizon, at first glance the b.o. shapes on slow side. The newie, "Band of Angels," is fine in two spots. Several holdover situations are lively, and above the midsummer level. These include second stanza of "Pride and Passion" at RKO Keith's; "Jeanne Eagels" at Trans-Lux; and reissue of "Bambi" at Loew's Columbia. Influx of tourists, thanks to hypo of Summer Jubilee promotion, is reflected in sturdy takes of "Seven Wonders" at the Warner and "Around the World" at the Uptown.

Estimates for This Week

Ambassador (SW) (1,490; 80-$1.10) — "Band of Angels" (WB). Fine $6,000. Last week, "Curse of Frankenstein" (WB) and "The Unknown" (WB), $7,000 in 10 days.

Capitol (Loew) (3,434; 85-$1.25)—"Affair to Remember" (20th) (3d-

(Continued on page 21)

'80 Days' Terrif $15,000, Toronto

Toronto, Aug. 13.

Toronto first-runs are being helped by big newcomers and upped scales in certain situations this week. "Around World in 80 Days," sold out a month ahead, is capacity on preem session at the Tivoli. Another newcomer doing turnaway biz over weekend include "Pride and Passion," great at Carlton. "Curse of Frankenstein" looms big at The Imperial, Canada's largest cinema. "Beau James" is nice at a Famous Players three-house combo. "Hatful of Rain" shapes trim at the University. "Night Passage" stays big in third frame.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.50)—"Pride and Passion" (UA). Sock $30,000. Last week, "Island in Sun" (20th) (5th wk), $8,000 at $1 top.

Christie, Colony, Danforth, Humber, Hyland (Rank) (877; 838; 1,330; 1,203; 1,357; $1)—"Admirable Crichton" (Col) (2d wk). Big $17,000. Last week, $22,000.

Downtown, Glendale, Scarbor, State (Taylor) (1,054; 995; 694; 698; 50-75)—"Tarzan and Lost Safari" (M-G) and "Bowery Boys Spook Chasers" (AA). Big $13,000. Last week, "Slander" (M-G) and "Hot Summer Night" (M-G), $9,500.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 60-$1)—"Beau James" (Par). Fine $16,000. Last week, "Will Success Spoil Rock Hunter?" (20th), $9,000.

Imperial (FP) (3,344; 60-$1.10)—"Curse of Frankenstein" (WB) and "X . . . the Unknown" (WB). Big $18,000. Last week, "Love in Afternoon" (AA) (2d wk), $11,000.

Loew's (Loew) (2,098; 75-$1.25)—"Man on Fire" (M-G). Just okay at $10,500. Last week, "Sweet Smell of Success" (UA) (3d wk), $10,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World" (UA). With three weekend matinees and six night performances on reserved seat basis, house is a capacity $15,000 opening week. Last week, "Oklahoma" (Magna) (67th wk), spurting to $15,500 on final stanza at $1.50-$2, plus extra performances.

University (FP) (1,556; 60-$1)—"Hatful of Rain" (20th). Good $10,000. Last week, "Will Success Spoil Rock Hunter?" (20th), $7,000 for best of four-house tiein.

Uptown (Loew) (2,096; 75-$1.25)—"Night Passage" (U) (3d wk). Holding big at $7,500. Last week, $9,500.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (38th wk). Good $5,500. Last week, same.

'EAGELS,' 'BAND,' 'END' STANDOUT

Detroit, Aug. 13.

Biz is soaring here this session with four newcomers proving to be smash hits at the boxoffice. It is the best all-around week here in months. "Band of Angels" is sock at the Palms. "Jeanne Eagels" looks terrific in opening session at the Adams. "Beginning of End" shapes wham at the Broadway-Capitol. Reissue of "Bambi" looms great at the Fox.

"Pride and Passion" continues smash in third week at the Michigan. Long-termers, "Around World in 80 Days" at United Artists, "Seven Wonders of World" at Music Hall and "10 Commandments" at the Madison are all doing terrific biz.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Bambi" (BV) (reissue) and "Courage of Black Beauty" (20th). Great $22,000 or near. Last week, "Will Success Spoil Rock Hunter?" (20th) and "Abductors" (20th), $12,500.

Michigan (United Detroit) (4,000; 90-$1.25)—"Pride and Passion" (UA) (3d wk). Big $16,000. Last week, $24,000.

Palms (UD) (2,961; 90-$1.25)—"Band of Angels" (WB) and "Bailout at 43,000" (Rep). Smash $30,000. Last week, "Night Passage" (U) and "Public Pigeon No. 1" (U) (2d wk), $10,000.

Madison (UD) (1,900; $1.25-$2.75)—"10 Commandments" (Par) (37th wk). Great $14,000. Last week, $12,000.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "Beginning of End" (AB-PT) and "Unearthly" (AB-PT). Wham $24,000. Last week, "Teen-Age Werewolf" (AIP) and "Invasion of Saucer Man" (AIP) (2d wk), $10,000.

United Artists (UA) (1,668; $1.25-$3)—"Around World" (UA) (33d wk). Great $21,500. Last week, $24,000.

Adams (Balaban) (1,700; 90-$1.50)—"Jeanne Eagels" (Col). Wow $25,000. Last week, "Gun Glory" (M-G), $6,500.

Music Hall (SW - Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders" (Cinerama) (52d wk). Big $18,900. Last week, $19,300.

Krim (Krim) (1,000; $1.25)—"Silk Stockings" (M-G) (3d wk). Good $9,000. Last week, $11,400.

'Pride' Mighty 35G In Hub; 'Rain' Lively 16G, Lewis Bright 23G, 2d

Boston, Aug. 13.

"Pride and Passion," opener of the new Gary, former Plymouth legiter, is hottest thing in town. New Sack house is the 16th first-run house here. "Pride" shapes terrific at this 1,340-seater. Holdovers prevail this frame with only "Giant Claw," at Pilgrim, and "It Happened in Park" at Trans-Lux being newies. "Hatful of Rain" is boffo in second round at the Astor. "Silk Stockings" is holding big at State and Orpheum while "Delicate Delinquent" books solid at Paramount and Fenway combo. "Night Passage" shapes bright in second at Memorial.

Estimates for This Week

Astor (B&Q) (1,372; 90-$1.50)—"Hatful of Rain" (20th). Slick $16,000. Last week, $18,000.

Beacon Hill (Sack) (678; 90-$1.25)—"Nana" (Times) (5th wk). Fine $7,500. Last week, $8,500.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Seven Wonders" (Cinerama) (51st wk). Sturdy $14,000. Last week $15,500.

Exeter (Indie) (1,200; 60-$1.25)—"Green Man" (DCA) (2d wk). First

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Rain Perks B'way Biz; 'Curse' Wham $72,000, 'Fire' Hot 28G, 'Stockings' Slick $149,000, 4th; 'Pride' 34G, 7th

Two new, strong entries along with much cooler weather is giving Broadway film business a welcome shot in the arm in the current session. A dark, rainy Saturday followed by heavy rain Monday and cool breezes helped many theatres. It is enabling some houses to equal or top last week's trade.

"Curse of Frankenstein" soared to a terrific $72,000 opening week plus a midnight preview at the Paramount. It gave the Par flagship its biggest opening week on straight-film policy in the last two years. "Fire Down Below" looks to wind initial session today with a sock $28,000 at the Astor.

"Silk Stockings" with stageshow is heading for a smash $149,000 in current (4th) week at the Music Hall or about $500 better than the third. It continues. "Affair To Remember" plus stageshow looks to get a good $76,000 in its fourth round at the Roxy.

Palace launched its straight-film policy with an elaborate preem last night (Tues.), first Universal pic in being "Man Of a Thousand Faces." "Pride and Passion" climbed ahead of its previous week with an okay $34,000 in sight for current (7th) stanza at the Capitol. "Escapade" wound its first week at arty Trans-Lux 52d Street with a good $7,500. "Night Passage" hit okay $11,000 in third round of five days at Mayfair.

"Doctor At Large" held with a sock $12,000 in second frame at the Sutton. "Sweet Smell of Success" is holding near the previous week's total with a solid $17,000 likely for seventh session at the State. "Hatful of Rain" likewise is not far behind last week's figure with a lively $18,000 for fourth stanza. "Passionate Summer," which was big $7,500 in third week at the Paris, is running near that figure in present (4th) round.

Hard-ticket pix also are reflecting the cooler weather. "Around World in 80 Days" still is capacity $37,100 for the just completed 43d round at the Rivoli. "10 Commandments" is pushing to a great $44,000 or near in 40th week at the Criterion, nearly $3,000 ahead of last session. "Seven Wonders of World" went up to $2,100 over a week ago to land a socko $33,900 in 70th stanza at the Warner.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Fire Down Below" (Col). First round ending today (Wed.) looks to hit lofty $28,000 or near. Holds, natch! In ahead, "Beau James" (Par) (6th wk), $11,000.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Lovers' Net" (Times) (4th wk). Third frame finished Sunday (11) was nice $5,400. Second was $7,800.

Baronet (Reade) (430; $1.25-$1.80)—"Maid in Paris" (Cont) (5th wk). Present round winding tomorrow (Thurs.) is heading for big $5,500. Fourth was $6,500.

Capitol (Loew) (4,820; $1-$2.50)—"Pride and Passion" (UA) (7th wk). Seventh week ending tomorrow (Thurs.) looks to climb to an okay $34,000 or near. Sixth was $31,50. An unusually large Saturday gave this a lift. Stays on, with "Jeanne Eagels" (Col) due to open late this month.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (40th wk). Current stanza ending tomorrow (Thurs.) looks like great $44,000 in 15 performances. The 39th week was $41,200 in same number of shows.

Fine Arts (Davis) (468; 90-$1.80)—"Light Across Street" (UMPO) (3d wk). Second session ended Sunday (11) was good $5,400. First week, $8,200.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Rising of Moon" (WB) (6th wk). Fifth frame ended yesterday (Tues.) was nice $6,500. Fourth, $7,000.

Guild (Guild) (450; $1-$1.75)—"Green Man" (DCA) (13th wk). Hit fancy $6,000 in 12th round concluded yesterday (Tues.). The 11th was $6,500. "Brothers-in-Law" (Cont) opens Aug. 19.

Mayfair (Brandt) (1,736; 79-$1.80)—"Night Passage" (U) (3d wk-5 days). Week ended last Sun-

(Continued on page 21)

'TAMMY' TALL $10,500, OMAHA; 'OMAR' BIG 5G

Omaha, Aug. 13.

All new entries at downtown first-runs this week, and the several are proucing excellent biz. "Tammy and Bachelor" is smash at the Orpheum while "Silk Stockings" is strong at State. "Omar Khayyam" looms big at Brandeis. "Will Success Spoil Rock Hunter" opened mild at the Omaha but looms only fair on week.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Omar Khayyam" (Par) and "Black Tide" (Indie). Big $5,000. Last week, "Prince and Showgirl" (WB) and "Pawnee" (Rep) (2d wk), $3,000.

Omaha (Tristates) (2,066; 75-90)—"Will Success Spoil Rock Hunter" (20th) and "Lure of Swamp" (20th). Fair $6,000. Last week, "Beginning of End" (ABPT) and "Unearthly" (ABPT) with Gene Vincent stageshow for two days, $6,500.

Orpheum (Tristates) (2,980; 75-90)—"Tammy and Bachelor" (U). Brisk $10,500. Last week, "Night Passage" (U), $9,000.

State (Goldberg) (850; 75-90)—"Silk Stockings" (M-G). Great $8,000 or near. Last week, "Bambi" (BV) (2d wk), $4,800.

'Curse' Oke $8,000, K.C.; '80 Days' 11G

Kansas City, Aug. 13.

Picture lineup is on moderate side this week. Newcomers include "Midnight Story" in three Fox Midwest houses, "Curse of Frankenstein" behind strong ballyhoo at Paramount and "Gun Glory" at Midland. "Curse" is best bet of trio. Fox Midwest has moved three usual subsequent-runs, Brookside, Apollo and Vista, into first-run for week with "20 Million Miles to Earth" and "27th Day."

Estimates for This Week

Apollo, Brookside, Vista (Fox Midwest). (1,050; 1,021; 900; 85c)—"20 Million Miles to Earth" (Col) and "27th Day" (Col). Brings these three houses into first-run, moderate $6,000. Last week, subsequent-runs.

Dickinson, Glen, Shawnee Drive-In, Leawood Drive-In (Dickinson) (750; 700; 1,100 cars; 900 cars; 85c per son)—"Bop Girl Goes Calypso" (UA) and "Bayou" (UA). Light $9,000. Last week, "Dino" (AA) and "Destination 60,000" (UA), $13,000.

Midland (Loew) (3,500; 60-80)—"Gun Glory" (M-G) and "Hidden Fear" (Col). Mild $7,000. Last week, "Silk Stockings" (M-G) and "Living Idol" (M-G), at 90c top, $8,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Cinerama Holiday" (Cinerama) (23d wk). Next to closing, whopping $16,000. Last week, $12,000.

Paramount (UP) (1,900; 75-90)—"Curse of Frankenstein" (WB) and "X Unknown" (WB). Okay $8,000 or near. Last week, "Beau James" (Par) $6,000.

Roxy (Durwood) (879; 90-$1.50)—"Pride and Passion" (UA) (2d wk). Holds at fast pace, $9,500; stays on. Last week, $12,000.

Tower (Fox Midwest) (1,145; $1.25-$2)—"Around World in 80 Days" (UA) (11th wk). Big $11,000. Last week, same.

Uptown (Fox Midwest) (2,043; 75-90) — "Affair to Remember" (20th) (2d wk). Fair $5,000 in 6 days. Last week, with Esquire, Fairway, Granada.

Esquire, Fairway, Granada (Fox Midwest) (820; 700; 1,217; 75-90)—"Midnight Story" (U) and "Joe Dakota" (U). Fair $8,000. Last week, including Uptown, "Affair to Remember" (20th) and "Apache Warrior" (20th), at Esquire and Granada, $18,000.

United Artists' 'Pink' Into Nabes But Chicago Shifts Seen Over; Universal Test Soon Ending

By DAVE LEVADI

Chicago, Aug. 6.

A third distributor has jumped on the outlying district first-run bandwagon here, but the momentum is dying, and there are no signs that first-runs will still be playing outside the downtown-near north side area by fall.

United Artists has "Fuzzy Pink Nightgown" set for a nabe break sans Loop run Aug. 16 in an as yet undetermined number of theatres. United Artists midwest district manager Harry Goldman explained that this is not the forerunner of UA policy here. Current Loop product jam is the generally accepted reason for UA's move, plus the fact that virtually no major product is scheduled for first outlying run on that date except for a Universal package headed by "Run of Arrow," which makes its Chi break in the nabes. Most Balaban & Katz "A" houses, none of which is playing the series of Universal packages, are expected to take the UA pic that will in most cases run with "Beau James," which just completed a sturdy engagement at the Esquire. Probably 30-40 houses will have the UA pic as against 15-20 with the Universal package.

Universal has decided that there will be no continuation of the policy of nabe first-runs after the current five or six packages are exhausted. The unannounced appearance of Charles J. Feldman, chief sales manager for Universal, at the Chicago office has been interpreted as the sign-off on the Universal experiment by film row.

Universal's attempt, which was necessitated by a backlog of product, has so far been most successful in houses which have been relegated to second and third outlying run dates. Ozoners, too, have generally fared well with the Universal double-features, and the procedure is now a respectable one that major distributors can follow without feeling that the kiss of death has been put on any picture so released. The procedure was followed by Paramount with "Loving You," which fared well in certain neighborhoods but which, judging by other pix starring disk names, "Love Me Tender" and "Bernardine," would have fared poorly in the Loop.

Still the Universal plan isn't considered an adequate success. Several large houses which normally play first outlying run have not found the additional cost of advertising and the rentals compensated for by the first run product, and some have even been outgrossed by neighboring theatres playing subsequent runs. Publicity for a neighborhood opening is also more difficult and expensive. And in Chicago an additional difficulty exists: Chicago is a double feature town and while distribs are hard put to play their product downtown, they usually do not have adequate product to keep outlying houses supplied with diversified product. Thus first run breaks in outlying houses would mean pairing pictures either with other first-runs or with subsequent runs. It is doubtful that Universal could continue its present policy even if it wanted to because of the rapidity with which product gets eaten up when put on double bills. Moreover for houses to become known as first-run theatres, the policy would have to be followed consistently rather than every other week. Nevertheless the nabe situation was eased this summer by Universal's move in that a diversity of product was offered in many areas where nearby theatres previously booked day-and-date.

The neighborhood product shortage caused by the double feature policy which pervades this town leaves the way open for distribs who will have occasional product they can show off better in certain locations than they can downtown. Still the headaches of publicizing first run pix in multiple release and pairing them for double feature, to saw nothing of missed grosses from downtown houses which get the out-of-towners, have set most distribs against the idea of upgrading outlying houses. Although Universal has on the whole upped the summer grosses of some "B" and "C" houses there is no denying that the total Chicago grosses will fall well below what they should have been had they been preceded by a downtown run.

U Ends First-Runs In Chicago Nabes

Chicago, Aug. 13.

Definite signoff on nabe first-runs has been given by Universal and a peace exists now between that distrib and Balaban & Katz, kingpin theatre circuit in Chi. With the last Universal packages for nabe release set for this month two major pix were skedded for the B&K State-Lake and Chicago immediately following the appearance of Charles J. Feldman, U's sales manager, in Chicago last week.

"Man of 1,000 Faces" is set for the Chicago Theatre late in September and "Jet Pilot" opens at the State-Lake following "Jean Eagels" which opens there this week.

GREMLINS MAR TOKYO '80 DAYS' PREMIERE

Tokyo, Aug. 6.

The premiere splash of "Around the World in 80 Days" last month was marred by complaints of a bad sound system and an occasionally fuzzy image.

Arnold Picker, v-p in charge of foreign distribution for United Artists, gave reason for the ill effects as lack of preparation for the local technicians in handling the unique process. Picker stated the reasons for the complaints were not in evidence the next day, but a week later, some complaints continued.

The invitational premiere was claimed to be the first "Hollywood type" opening in Tokyo, with a half hour of tv time, klieg lights, local film stars, Government officials, industry leaders and members of the Imperial Family.

Although on the day after the premiere Picker spoke of an advance sale of 33,000 tickets, within the week, tickets could be had at the boxoffice for the next day's showings.

Film opened at the remodeled CineStage Piccadilly, a 1,366-seater, and is having 10 showings a week, all seats reserved at seven price brackets ranging from 210 yen (58 cents) to 800 yen ($2.22). Version shown is 35m. Asked why not in Todd-AO, especially since Tokyo has a Todd-AO equipped theatre, Shinjuku's Koma Stadium, Picker replied, "That's the way Mr. Todd wanted it." He cited other foreign openings, Rome, London and Caracas, as not being in Todd-AO.

While acknowledging defects in the premiere showing, Picker called the complaints "very exaggerated" and expressed satisfaction with the adjustments.

Shortly after the opening, he left with Mrs. Picker for Hong Kong and Manila before returning to his New York office. Alfred Katz, who was here for the premiere, was scheduled to visit Manila, Hong Kong, Thailand, Singapore and return to the U.S. via Europe.

Willis Shaffer Tops UA's 'Queens' Trip

Willis E. Shaffer, manager of the Fox Theatre, Hutchinson, Kans., copped top prize in United Artists' campaign competition for "King and Four Queens." His promotion of the picture brought him a cash award of $2,500 plus a trip to Hollywood.

All theatremen in the United States and Canada who played the Russ-Field production were entitled to compete.

Joseph Bellfort in U. S. A. On Future European-Made Features for RKO Sale

An overseas film-making program, designed to fill the void resulting from no production at its Hollywood studio, has been initiated by RKO on behalf of its foreign distribution setup. Number of deals are pending according to Joseph Bellfort, company's European-Near East general manager, and some are expected to be consummated during the exec's month-long stay at the New York homeoffice.

Bellfort, who arrived in Gotham last week on his annual visit, declined to specify just how many pictures would be turned out. But, he amplified, most of them will be produced in Italy, France or Germany and some will be financed either wholly or in part by RKO. These deals, he added, won't preclude possible production in the U. S.

As now envisioned, the film-making program calls for some to be co-produced and some to be made by RKO alone while others will merely be distributed in certain territories by the company. Several foreign producers, whom Bellfort failed to identify, are said to be en route to the U. S. to close transactions with Bellfort and other homeoffice execs.

Bellfort, who noted the company had filled out its release slate previously with product picked up locally, conceded RKO's active participation in continental production represents departure from past policy. "Picked up" product, he said, has been quite successful and estimated that such films will represent 25% of the firm's total release slate over the coming year.

He recalled that RKO distributed the German-made "08/15" in France. It was said to be one of the Gallic country's highest grossing pictures, likewise, the distrib released 15 German films in Germany, "seven or eight local pictures" in France, etc.

Reviewing the overall situation in his territory, Bellfort asserted business is 10% ahead of last year's billings. He ascribed the rise to a "more concentrated" distribution. He also asserted that competition from tv has caused little impact on the European boxoffice. Exhibitors, too, are showing initiative with extensive refurbishing programs aimed at attracting customers.

18 NATIONS IN VENICE DOCUMENTARY FESTIVAL

Venice, Aug. 13.

Eighteen countries are currently participating in the Eighth Documentary Film Festival here while 13 nations are competing here in the Ninth Festival of Film for Children, also in Venice. Both of these sub-sections of the main 18th Venice Film Festival wind up Aug. 21 while the main feature event gets going Aug. 25. An innovation this year, the First Venice Newsreel Festival runs for two days, starting Aug. 23.

Nations participating in the documentary and short subject event are the U.S., with a selection sent by the State Department as well as the Film Council of America and Walt Disney Productions ("Portugal" and "Our Friend the Atom"); Britain, Austria, Belgium, Canada, Czechoslovakia, Ceylon, France, Germany, India, Italy, Jugoslavia, Holland Poland, Rumania, Spain, Hungary and Soviet Russia.

Jurists for this large-scale event, with its hundreds of entries, are Jerzy Toeplitz (Poland); John Huntley (Britain); Gene Moskowitz (U.S.); Georges Rouquier (France); and Enrico Gras (Italy). Thirteen countries are in the running for the children's film prizes.

3 NW Cinemas Reopen

Minneapolis, Aug. 13.

Film industry here is finding encouragement in the fact that during recent weeks reopenings of shuttered theatres have far outnumbered closings.

Theatres in New Prague, Minn., and Wessington, S. D., dark for many months, have been re-lighted. And at Elgin, N.D., long without a theatre, 22 businessmen have banded together to launch a showhouse for which they're employing Clarence Harter, New Leipzig, N.D., exhibitor, as manager.

Inside Stuff—Pictures

"Around the World In 80 Days" (UA) is at the Strand, Hartford for eight weeks sure in Todd-AO process. The opening drew producer Mike Todd who enlivened the usual press interview with a reprise of his jabs at the "old guard" in the film biz. He defined them as aging minds which resent bright youngsters like himself.

In general, motion pictures from production to projection, need a new approach. This means more showmanship, merchandising, salesmanship. Todd considers politics and hotels more adept at selling their products than film people. Asked what he meant, he swept his hand about the Terrace Room of the Statler Hotel where the party took place, indicating that it's well lighted, architectural designed appearance was meant to be eye selling. Probably Todd didn't know the Hilton chain's public relations chief is John Joseph, ex-Balaban & Katz, RKO, Universal, Metro and Cinerama.

Community Court Motel, built in Saratoga, N.Y. by the late Walter Reade Sr. five years ago, at a reported cost of approximately $250,000, was auctioned Saturday (10) for $161,000 to Mrs. Laura Leibman and her son, Abraham, of Miami Beach, Fla. They were expected to complete the transaction in New York this week.

Congress Theatre Building was also put on the block Saturday, under a directive of Walter Reade Inc. However, the only bid for $20,000 by a Saratoga contractor and real estate investor, was rejected.

The 1,000-seater, which has been playing "The Ten Commandments," and the three-story office structure that is a part of it, were erected in the 1920's by William E. Banton.

Albany's The Evangelist, Roman Catholic organ, in an editorial (2), declared that the Appellate Division of the N.Y. Supreme Court "did a grave disservice to the cause of morality and solaced the forces of evil, by declaring that the refusal of the Regents to grant a license for the showing of 'Lady Chatterly's Lover' was unconstitutional." The Court was "semantically slavish" in its decision, according to the editorial. Associate Justice William H. Coon, in writing the opinion (unanimous), held the film not obscene "as the term is now judicially defined."

She'll Remember Mama

Brenda Lee Oughta Be Her Staccato Self, Not Shirley Temple Reprise

Springfield, Ill., Aug: 13.

Brenda Lee won't be doing "The Shirley Temple Story" or any remakes of Temple-type tune films if the rock 'n' roll moppet's mother has anything to say about it.

"I don't want them trying to turn Brenda into something she's not," Mrs. Grace Rainwater, mother of the 12-year-old "Ozark Jubilee" grad, said in regard to reputed film offers currently being extended.

"Twentieth Century-Fox has a script which fits Brenda real good," Mrs. Rainwater said, "but I sort of hate to think what could happen to her if she made movies which didn't fit her."

Mrs. Rainwater, who currently is touring with the most famous of her four children isn't the stereotyped stage mom.

"I don't know much about show business or music, so I just let Brenda and Jay (Rainwater, Brenda's stepfather) handle these things," Mrs. Rainwater said of such personal appearances as her Illinois State Fair date (Aug. 9).

Brenda's stop in Springfield was plagued by a raft of snafus including no hotel accommodations and no arrangements for Hal McIntyre's band. Brenda's song charts got misplaced somewhere between New York and the midwest.

After a rehearsal which the petite songstress termed "terrible" her staccato style warbling literally stopped the show at the fair grandstand. Headliner Howard Keel found himself apologizing for following her next-to-closing bit. And, Keel is practically a hometown product (nearby Gillespie, Ill.).

Chicago B.O. Taxes

Chicago, Aug. 13.

City taxes on film house grosses for the month of June (paid in July) totaled $81,977 as against $79,224 for the same period in 1956.

The total for the first six months of 1957 is still over 10% less than the first six months of last year.

Import Duties Loom for Egypt

Paris, Aug. 6.

Picture business continues to be dull in Egypt, with boxoffice receipts in first-run houses reported to be down about 25%, according to Yank observers recently there. Subsequent situations have declined as much as 50% compared with a year ago. The Egyptian government appears to have recognized the critical state of the country's film industry on the production side as well as the cinemas. It is proceeding with plans to aid the national cinema via a fund drive which would be partly financed by duties on imports plus other taxes.

Coin thus collected would be plowed back into supervised and approved local production, with the intent of raising both technical and artistic quality of Egyptian film production.

Observers trying to figure why Egypt failed to stop or even cut down the import of foreign pix into the country—in the face of increase anti-West hostility there—point out the following arguments: (1) imports are a means of gathering coin for aid to the local pic industry; (2) they are a vital aid to hard-put Egyptian exhibs, who need the still-popular foreign fare; and (3) they act as morale-boosters for the populace, which would resent the cut-off of foreign (Yank) pix, as adding to their current local troubles.

The Communist-block countries appear to be making a determined effort to break into and exploit the Egyptian market. It's reported that they have recently taken a five-year lease on a downtown theatre in Cairo, which is to be used exclusively for showings of films produced in countries under the Soviet orbit.

Cine-World Productions Inc. has been authorized to conduct a motion pictures business in New York. Capital stock is 200 shares, no par value. Hess, Mela, Segall, Popkin & Guterman were filing attorneys at Albany.

DROP FILMS FOR HARRY BELAFONTE

Minneapolis, Aug. 12.

When Harry Belafonte brings his show into United Paramount's 4,100-seat Radio City for three nights and a matinee, Aug. 15-17, the theatre will be scaled at $5.50 as for Victor Borge at the same showhouse recently.

The house will be shut off from its usual screen fare during the Belafonte engagement, just as it was during that of Borge's. For two nights and a matinee (March 22-23) Borge grossed $32,000.

Until a few years ago Radio City played occasional vaudefilm shows. It tried a comeback with one such this month, headlined by Herb Shriner and the Jimmy Dorsey band, and the financial results were disastrous (a $11,000 gross at $1.50 night admission), although the town hadn't had any one of the layouts in more than two years.

Now London Plans Festival to Show Best Pix From All European Fests

London, Aug. 13.

The pick of the European film festivals in Cannes, Berlin and Venice will be selected for a Film Fest being organized here, being skedded to run Oct. 16-26. Junket will be held at the new National Film Theatre on the south bank, which is due to be officially opened Oct. 15.

The London festival is being jointly organized by the British Film Institute and the Sunday Times. Aim is to screen some of the most original entries from other festivals, particularly those which would not otherwise reach British audiences.

Apart from British and American films, the London Fest program will include productions from Japan, Germany, France, Russia, Hungary, Sweden and other countries. The first list of selections includes a trio of films screened at Cannes. These are "House of the Angel" (Argentine), "Kanal" (Poland) and "Duped Till Doomsday" (East Germany). Last week, the Sunday Times dubbed the venture as "a Festival of Festivals."

U.S. Majors Sign Pact With ACTT

London, Aug. 13.

An agreement between the Motion Picture Export Assn. and the Assn. of Cine, Television and Allied Technicians, negotiated under the auspices of the Ministry of Labor, puts on a regulated basis the employment of foreign producers and directors on British pictures made by the MPEA member companies. Earlier in the year, the union had threatened to halt all such production unless an early settlement was reached.

The pact was made at the third meeting held under the ministry banner, but the terms were not released until they had been formally ratified by both parties. The MPEA member companies gave their approval some two weeks ago, and they were endorsed by ACTT general council last Wednesday (7).

From the viewpoint of the MPEA, the agreement is regarded as eminently satisfactory, since guaranting it a substantial and adequate number of permits without continual hassling with the union. ACTT also is satisfied with the outcome as objective of regulated control was achieved.

Under the terms of settlement, the seven companies concerned will be entitled to obtain a maximum of 12 producer or director permits a year without encountering any opposition from the union. Nor will ACTT expect to be consulted by the Ministry of Labor before the issuance of work permits.

Two Classes of Pix Exempt

Two classes of pictures are exempt from the deal. The first applies to films made by members of the British Film Producers Assn., with whom the union has a separate arrangement. The second appliés to pix budgeted at over $840,000 on which at least one bona fide British producer, associate producer or director is engaged.

The pact is set to run from Oct. 1 and will be reviewed in July next year, with a view to extending it for a further term. At that time, it is subject to any modifications which may be found necessary in the light of all relevant circumstances, including any excess permits which may have been issued. The MPEA companies involved in the settlement are Columbia, Metro, Paramount, RKO, 20th-Fox, United Artists and WB.

For some years, the union has had an agreement with the BFPA, also negotiated under ministry auspices, controlling work permits for producers and directors on pix made by their members. That pact limits the total to 10% of the number of films made in any one year. It does not, however, contain a cost clause along the lines of the one agreed with the MPEA.

Flair Picture House Inc. has been empowered to conduct an amusements business in New York, with capital stock of 100 shares, no par value. Samuel Mirkin was filing attorney.

Bailey Named AB-Pathe Sales Rep in America

London, Aug. 13.

A. E. (Bill) Bailey, London branch manager of AB-Pathe for the last eight years, has been named the company's sales rep for America and Canada. He will begin operations in New York on Aug. 26 and will be located in the Associated British offices on Fifth Ave.

Bailey has been replaced in London by Phil Kester, who has been with the company for 10 years.

Films Council Sees Need For Lower Taxes

London, Aug. 13.

The Films Council, a body set up under Act of Parliament to advise the president of the Board of Trade on the administration of the Quota Act, has come up with a strong warning on the effects of admission taxes on the industry. It stresses the need for urgency in conceding a substantial reduction in the duty.

In its 19th annual report, issued last week, the Films Council notes the tax concession made earlier this year but "cannot too strongly insist"on the necessity for further reduction. That many picture houses have shuttered and are closing is, it says, common knowledge, but it is not generally realized that the process is not confined to the shuttering of smaller and old-fashioned houses.

At the present time, the report adds, there are many instances of large, modern and well-equipped theatres closing their doors. The Films Council views this continuing curtailment as a serious threat to the future prospects of the film industry.

The report also reveals that quota relief in the current year was granted to 1,434 theatres, while a further 153 were accorded complete exemption. Additionally, 592 cinemas playing double bills were granted supporting quota relief.

Of six applications received, the Council has decided to extend by one year the quota life of two British films, 'The Cruel Sea" (Ealing) and "The Red Beret" (Warwick). It also agreed to a similar extension for five out of nine shorts in the "World of Life" series.

FIRST JAP TO TRAIN FOR OPERA IN ROME

Tokyo, Aug. 6.

Japan's first good operatic tenor to come along in years, 28-year-old Kiyoshi Igarashi, will leave for Rome and two years of study later this month. The former high school music teacher will study formally at Santa Cecilia for one year and then participate in operas for the remainder of his stay. Venture is being sponsored by Antonio Sojat, who managed the Italian Opera Co. which toured Japan last year when Igarashi was brought to their attention.

The lyric tenor, a recent graduate of the Faculty of Music at the Tokyo University of Arts, has never appeared professionally in an opera. Since the Italians heaped recognition on him, he has given recitals and was a regular on radio and tv.

Mex Unions Win 18% Wage Hike From Yanks

Mexico City, Aug. 6.

The film trade labor situation has brightened a bit with the National Cinematographic Industry Workers Union (STIC) yielding from its demand for a 50% pay hike upon the U.S. distributors. 20th-Fox, Universal, UA, Par, RKO, WB Metro, AA and Republic are the distribs involved.

STIC took an 18% tilt, which seemingly assures peace between the union and American outfits until 1959, which date will be the next biannual revision of work contracts.

Edinburgh Fest Sets New British Comedy

Edinburgh, Aug. 6.

"Lucky Jim," new British film comedy made by the Boulting Bros., is set for showing at the upcoming International Film Festival here.

A satire based on the book by Kingsley Amis, it stars Ian Carmichael, Terry - Thomas, Hugh Griffith and Canadian actress Sharon Acker.

Single Person, Earning Modest Income Attends German Pix Show Most

Frankfurt ,Aug. 6.

Everyone who's in the film production and distribution biz here wants to know who is in the audience, and who is likeliest to go to the cinema so as to be able to slant films most to that audience. A poll just conducted among 2,000 West Germans pointed up that a young single person, with a grade school education and a fairly low income, is the likeliest prospect to buy a ticket.

The census indicated that 44% of the people who earn only up to $37.50 a month (very low salary) go to the film theatres. And 23% of those making from $125 to $150 a month (secretaries and laborers fall into this category) attend, but these are the ones who go once a week or more. And of the people earning over $150 a month, 90% go to the films, but not so often.

Twice as many people with high school or trade school training go to the cinema once or twice a week as people with college education.

About 86% of the single persons, 70% of the married people and only 52% of the widowed patronize the films regularly. This also reflects on the age standard since young unmarried people constitute the majority of film patrons in West Germany.

ASSOC. BRITISH NET PROFIT UP $501,000

London, Aug. 13.

Sir Philip Warter, chairman of Associated British Picture Corp., told stockholders at the annual meeting here that since his statement had been circulated six weeks ago, he could report that, despite the downward trend of admissions, the overall trading position showed an improvement over that for the corresponding period in last year. Trading profits of the group increased from $5,670,000 to $7,278,000 while net profit of $2,036,000 was $501,000 ahead of the previous year.

Sir Philip was re-elected chairman for his 13th term. Among the several stockholders who paid tribute to him was Sir Tom O'Brien, general secretary of the National Assn. of Theatrical and Kine Employees. Sir Tom said the corporation's achievements during the past year reflected the good work put in by its chairman. He added that as a trade union member he found it commendable that, although the industry was passing through a difficult period, there had been pay increases amounting to around $1,120,000 to ABPC staffers. He said that had the same situation arisen many years ago, the first move by a company would have been to cut salaries.

SAVE THE OPERETTA!

Austrian Govt. Wants To Preserve Theatre-am-Wien

Vienna, Aug. 6.

Theatre-am-Wien, the capital's most celebrated operetta showcase for more than a century, may be saved from a takeover by commercial interests. Plans, which are beyond the talking stage, call for the government to buy the building and restore the theatre.

If the Ministry of Education succeeds in finding the necessary funds to restore the house, the Volkspera will move into the edifice with its entire repertory. Building is owned by Ernst and Hubert Marischka.

With the government rallying to preserve the Theatre-am-Wien in the interests of tradition, a new problem has turned up in what to do with the existing Volkspera building. But in event the legit boom continues, it's believed that the government will continue to operate shows there as well.

Eased Restrictions on Poles' Features But Filmmaker's Life a Jittery One

Warsaw, Aug. 13.

Polish film industry has been given new freedom of expression since the Pozan riots, according to Aleksander Ford, leading director here. The "court system" of picture-making, under which all productions had to conform to policies of government officials, is about over, he stated.

Within the nationalized industry there's a definite trend away from the hard and fast rules of past—rules that permitted only the propagandistic line in film content. There could be no conflict among proletariat characters; artistic creation was militated against for the screenplay could focus only on an idealistic world and real problems had to be eschewed.

Ford has had his problems in trying to operate under the dictates of the Communist state. He made 15 films before World War II but only three since 1948 and each of these three led to trouble with officials. His "Border Street" originally was given governmental okay but later was censured when it was decided the picture placed too heavy an accent on Jewish resistance. Film was accoladed at the Venice Film Festival in 1948, was not shown here until 1949 and has never been exhibited in Russia.

Ford's "The Youth of Chopin" was rapped by the government because in its depiction of young Chopin's involvement in a Warsaw uprising against oppression it overly concerned itself with rich citizens and not the poor. Also, the dances on the screen had a frowned-upon jazz beat.

His "The Five of Barska Street" was attacked because the juvenile delinquency theme allegedly misrepresented contemporary youth. However, teachers and youth papers upheld the picture and it won a top prize at the Cannes Festival.

As an example of the new freedom, Ford cited the case of Andrezj Wajda, a young director. Wajda, in his first film, "Generation," treated the insurgents in the 1944 Warsaw rebellion as heavies. They're now the heroes in his second film, "Kanel," which he made under the new order.

Ford is now engaged in co-production with West German interests.

French Disk Bestsellers

Paris, July 23.

1. **Bambino** .....Dalida (Barklay)
2. **Que Sera Sera** ..Francois (Philips)
3. **Canastos** ...Lasso-Mariano (Voix de Son Maitre)
4. **Viens Valser Avec Papa** .....Claveau (Come Waltz With Papa) (Pathe)
5. **Le Torrent** .....Lasso (VDSM)
6. **La Marie-Vison** ..Montand (Odeon)
7. **Marinette** .....Brassens (Philips)
8. **Oh La La** .....Marini (Vogue)
9. **Sa Jeunesse** ....Aznavour (His Youth) (Ducretet-Thomson)
10. **Appelle Aimer** ....Becaud (That's Called Love) (VDM)

Italian Exhibs, Cafe Operators Fight Over TV

Rome, Aug. 6.

A very violent controversy has broken out between Italian exhibs and Italo cafeowners over the tax situation relating to television in so-called "public places." Dispute has reached national proportions. It has its roots in the local film exhibitor's conviction that tele in all its forms is at the base of the present plight of Italian theatreowners.

This was triggered by the cafeowners (actually the F.I.P.E., Italo Association grouping cafes, restaurants, bars, etc.) protest to the government that recent legislation restricting the use of video sets in places of public gathering were being applied "too drastically." At that time, they had threatened as a protest move to immediately cancel all tv subscriptions and use or purchase of sets, thus depriving the government and/or RAI-TV, the local teleorganization, of millions in revenue.

In their sharply worded reply, which has also been followed by a government intervention in the Italian Chamber of Deputies, the exhibs (through their organizations: AGIS, ANICA, and ANEC) point out that on the contrary, the new regulations have been applied with too much leniency. Furthermore that there is still too much difference between the tax cut applied to tele (in public places) and that levied on admission tabs.

In backing their arguments, exhibs pointed out that in the almost 80,000 situations in Italy where tele is used for "public" use (hotels, bars, cafes, etc.,) the top tax is 35c per day, which drops to 15c per day for fifth category situations. Opposed to this, still according to the theatreowners the fiscal levy on each cinema ticket sold in this country runs from 4c to over 35c, for a years' total (in 1956) of over $51,000,000. In fighting back, exhibs also cite lack of safety regulations in "public place" tele situations.

Mex Producers Move To Abolish Cinex

Mexico City, Aug. 6.

Angel Carvajal, Secretary of the Interior, which is the top government department that wards over things cinematographic, is mulling a request for the abolition of Cinex, the semi-official distributor of Mexican pix in the U.S. and Europe. This was made by producers, headed by Gregorio Wallerstein, prexy of the Mexican Producers Assn., board members of Cinex and Peliculas Nacionales.

The producers told Carvajal that Cinex has not only exhausted its $160,000 capital but is losing $80,000 yearly. Also that it has never shown a profit, and that it is top heavy with personnel, all salaried.

Aussie Film Biz Now Just Spotty

Sydney, Aug. 6.

Aussie film biz is only so-so presently in all sectors. Winter's end and spring's arrival likely will see an upbeat within the next few weeks. Downbeat is reported by showmen as "seasonal," but an increase in unemployment and the high cost of living are probably the main factors in b.o. slip.

"Heaven Knows, Mr. Allison" (20th) is the bright spot here. "Bundle of Joy" (RKO) looks okay, with "Reach for the Sky" (Rank) solid if not sensational. "Desk Set" (20th), "Rainmaker" (Par), "Hunchback of Notre Dame" (Rank), "Silk Stockings" (M-G) and "Brothers Ricco" (Col) also are playing.

'Anastasia' OK in Melbourne

"Anastasia" (20th) is okay for 12th week and continues on in Melbourne. "Boy On Dolphin" (20th) looms solid, as does "Tammy" (U-I). "Battle of River Plate" (Rank) has done nine nifty weeks. Listed as playing also are "Pfffft" (Col), "War and Peace" (Par) and "Something of Value" (M-G).

Topper in Brisbane is "Reach for Sky" (Rank), now in eighth week. Next is "Teahouse of August Moon" (M-G). So-so trade is reported for "Alexander the Great" (UA), "To Dorothy, a Son" (20th), "Value for Money" (Rank) and "Touch and Go" (Rank).

Yelbow Theatrical Corp. has been authorized to conduct business in Brooklyn, with capital stock of $20,000, $100 par value. Directors are: Cecil and Dorothy Bowen, Inez Bowen. Yale Garber was filing attorney at Albany.

Films Previously Unspooled at Other Festivals Scheduled at Edinburgh

Edinburgh, Aug. 13.

Films from Russia, Italy, Poland, Germany, France and Japan are featured in a three-weeks' program during the International Film Festival here, Aug. 18-Sept. 8.

Russian and Polish contributions include two war films. Soviet entry "The 41st" is a love story (Russian idea—the heroine kills the beloved elst he desert to west) skedded for showing at the Cameo cinema Aug. 19. It was shown at Berlin Film Festival. The Polish film "Kanal," showing Aug. 20, is about Warsaw's resistance to the Nazi invaders.

U.S. entry is Metro's 'Tea and Sympathy," to be shown Aug. 21 at the Cameo cinema.

Other films in the festival include a Japanese production about boxing and ballet "Champion," the French pic 'Celui qui doit Mourir" (which showed at Cannes) and a Czecho-slovak comedy "Professor Hannibal."

Other Edinburgh events include premiere of Paul Czinner's "The Bolshoi Ballet" on Aug. 25, "Albert Schweitzer" on Sept. 1, and the Selznick film awards ceremonies on Sept. 8.

Festival's third week is a "miniature Festival" of Italian films, including Fellini's "Cabiria's Nights."

British film "Lucky Jim," from the Kingsley Amis novel, opens the Festival here in the Regal Cinema Aug. 18. It will be curtain-raiser for some 140 films sent from round the world.

NATIONAL THEATRES' 51c PACE, 39 WEEKS

National Theatres Inc., and its voting-controlled subsids chalked up a consolidated net income of $1,365,820, or 51c per share on 2,699,484 shares of stock outstanding, for 39 weeks ended June 25, 1957, prexy Elmer C. Rhoden revealed.

Earnings are approximately the same as for corresponding period last year, which amounted to $1,378,974, equivalent also to 51c per share.

Net from operations amounted to $1,251,000, or 46c per share, and net from dispositions of real estate and capital assets $115,000, or 5c per share, for three quarters ended June 25. This compares to $961,000, or 36c per share, as net from operations for similar period last year, and $115,000, or 5c per share, as net from dispositions of real estate and capital assets.

For the third quarter ended June 25th last, Rhoden reported that net from operations was $163,000, or 6c per share, as against $239,000, or 9c per share, for similar quarter in 1956. However, dispositions of capital assets resulted in net income of only $15,000, equal to approximately 1c per share, compared with net of $216,000, or 8c per share, last year.

Consolidated net income for current third quarter consequently was $178,000, or 7c per share, as against $455,000, or 17c per share, last year.

Theatre gross income for 39 weeks ended June 25 amounted to $40,909,966, as against $40,020,265 for similar period last year.

While gross income was up over last year for the 39 weeks and general expenses had been held in line, Rhoden noted, he added that film rentals and stage attractions were more costly. Higher film rentals were attributed by Rhoden to a continued shortage of releases.

Rah-Rah, Neger!

Kansas City, Aug. 13.

Joe Neger, exchange manager for 20th Century-Fox here, was hailed at luncheon by the company last Friday in recognition of his 30 years in the business. Company personnel, Film Row cronies, circuit execs and others were guests at the affair with Richard Brous, president of Fox Midwest, presiding.

Neger has been in charge of the Kansas City exchange for the past eight years. Moe Levy, district manager, was in from Minneapolis to head the company contingent.

'Bernardine' Nabe Kickoff In Tracks of 'Success'

On the basis of its experience with "Bernadine," 20th-Fox is considering releasing a number of CinemaScope productions directly to the neighborhood theatres in the N. Y. metropolitan area.

Twentieth has decided to bypass a Broadway engagement for "Will Success Spoil Rock Hunter?," Jane Mansfield starrer, and will open the picture on Sept. 11 in more than 120 theatres in New York City, Long Island, Westchester and Rockland counties, and parts of New Jersey.

According to sales chief Alex Harrison, the success of "Bernadine" indicates that the public will respond "if we make it convenient for them to do so."

Frankel Youth's Czech-U.S. Deal

Prague, Aug. 6.

The first coproduction between the U.S. and an Eastern European country of the Communist bloc was set up here this week when Jay Frankel, from America, (M.J.P. Enterprises Inc.), signed with Czech State Film, the official governmental org, to make a film of Alfred Capeck's "The War of the Salamanders" here. Frankel is believed to be aged 20.

Film would be made in CinemaScope and color with the U. S. supplying the Anglo script, stars photographer and C'Scope lenses, and the Czechs other production facilities. It will be shot in English and Czech.

Frankel's outfit has heretofore specialized in packaging cartoons for U.S. television, but has now branched out into foreign film distrib over there.

(Frankel has, separately, picked up the Cannes Festival prizewinner "Kanal" (They Loved Life), a Polish feature, plus two Czech films, an opera film "Dalibor" and a combo real life, animated drawings, puppet pic "The Weapons of Destruction." Frankel also has a new tieup with Michael Jary Picture Productions in West Germany.)

"Salamanders" is due to start at the modern Barrandov Studios here in Prague early in '58. Story details how undersea salamanders attack mankind but fail since they only copy man and add nothing of their own. Their lack of creativeness leads to their downfall. Pic is a science-fictioner with some more ambitious themes. Czech special effects units will be utilized.

Frankel may follow this with a feature on the life of the famed Czech composer Anton Dvorak which would be made half in the U.S. and half here with a Czech director.

TOOK IT AS PUNISHMENT

Judge Letdown When Gal Unchanged After De Mille Pic

San Francisco, Aug. 13.

You gotta have heart, in Municipal Judge Clayton Horn's court.

But Mrs. Elizabeth J. Pavlukevich, a shoplifter who was one of five sentenced to see "The Ten Commandments" and write an essay about the film, didn't show any heart in her 200-word effort, and Judge Horn consequently fined her $50.

The four other shoplifters wrote glowing reports of the moral lessons they'd garnered from the film, but not Mrs. Pavlukevich. She simply wrote a review and after being fined, said:

"I thought that was what he wanted—a review as evidence that I actually had gone to see the picture."

Said the Judge, "You just gave me a report. It doesn't show any change of heart."

Briefs From Lots

Hollywood, Aug. 13.

Universal assigned **Ross Hunter** to produce "No Power on Earth," previously on **Aaron Rosenberg's** schedule, from **Sally Benson's** screenplay . . . **Martin Ritt** will direct "The Long Hot Summer," **William Faulkner** story which **Jerry Wald** Productions will make for 20th-Fox . . . **Alfonso Bedoya** in "The Big Country" which **Gregory Peck** and **William Wyler** are coproducing . . . **Edward Platt** with **John Ericson** and **Lola Albright** in "Oregon Passage" which **Lindsley Parsons** is producing for Allied Artists release . . . **Touch Connors** will be "The Young Dalton" which **Ray Pierson** will produce independently in Mexico . . . Robert Altman Productions gave **Louie Lombardo** one year contract as production manager.

Gary Merrill reports to **Sam Katzman** today to star in "Rescue at Sea" for Columbia release . . . 20th picked up its option on **Jayne Mansfield** for another year . . . Universal set **Joseph Pevney** to direct "Twilight for the Gods," **Rock Hudson** starrer . . . **Moppet Terry Ann Ross** set for a role in 'Cry Terror" which **Andrew L. Stone** will make for Metro release . . . **Mel Ferrer** will co-star with **Dana Wynter** in "Fraulein," **Walter Reisch** production at 20th-Fox . . . **Ann Harding** set for a co-starring role in "There's a Time for Love" at Universal.

Bob Mathias plays a dramatic role in "Time is a Memory," which **Frank Borzage** rolls Aug. 15 for Batjac . . . "God's Little Acre," **Robert Ryan-Aldo Ray** co-starrer, drew a budget in excess of $1,000,000 from Anthony Mann Productions . . . Allied Artists exploitation chief **Jack Leewood** moved over to Regal Films as a producer with "Jet Alert" as his first assignment. **Helmut Dantine** will direct . . . **Harry Towns** into "Brothers Karamazov" at Metro . . . **Roger Smith** drew the male lead in **Sam Katzman's** "Rescue at Sea" at Columbia . . . Dudley Pictures switched to "Affair in Havana" from "The Fever Tree" as the title of its Allied Artists release . . . Producer - director **Don McGuire** signed **Richard Bakalyna** to a two-year deal for one film annually.

Don DeFore was signed for a leading role in "There's a Time to Love" at Universal . . . **Don McGuire** will write, produce and direct three films for Paramount under the banner of his MacKaren Company, in addition to the upcoming **Jerry Lewis** starrer "The Baby Doctor" . . . Warners signed the husband-and-wife team of **Art and Jo Napoleon** to a writer-director contract . . . **Patricia Craig**, Dallas ballet dancer, makes her film debut as the femme lead in **C. V. Whitney's** "The Young Land" . . . **David Kramarsky** partnered with **Bernice Block** in "Dino," has teamed with agent **David March** for the indie production of two films, "Teenage Terror" and "The Tough and the Tender" . . . Metro signed former model and tv actress **Claire Kelly** to a term contract . . . Producer **Robert Stabler** added "Blood Arrow," from a screenplay by **Fred Freiberger**, to the Regal schedule for 20th-Fox release.

Julius Tannen set in U's "Once Upon a Horse." . . . 20th-Fox assigned **Anthony Muto** to produce "A Nice Little Bank That Should Be Robbed." . . . **James Maloney** drew a spot in Columbia's "The Grasshopper." . . . **Walter Matthew** drew a featured role in U's "This Day Alone," co-starring **Richard Egan** and **Julie London** . . . **Diane Jergens'** player ticket renewed by 20th-Fox . . . Same studio assigned **Elia Kazan** to direct "Mud On the Stars." . . . **Jesse White** inked by Warners for a feature role in "Marjorie Morningstar." Batjac handed **Johnny Desmond** a role in "Time Is a Memory." . . . **Andrew L. Stone** cast **Jack Kruschen** in "Cry Terror" at Metro . . . Paramount borrowed **Martha Hyer** from U for a top role in "Houseboat."

Jeffrey Hunter signed to star in "If I Should Die," **Howie Horwitz** production at Universal . . . Circus aerialist Rose **Marie Johnson** drew a role in "Merry Andrew," the **Sol C. Siegel** production starring **Danny Kaye** at Metro . . . **John Barrymore Jr.** will star in "Never Love A Stranger" which **Harold Robbins** will produce from his own novel for Allied Artists release . . . Columbia acquired **Aubrey Wisberg's** original "Outlaws of Black Canyon" and handed it to **Wallace MacDonald** for production . . . **Michael Rennie** will star in "V. I." and "Getaway" for producers **Sidney and Muriel Box** in England . . . French actor **Richard Winckler** drew a role in "Gigi" which Metro is filming in Paris . . .

H'wood Visitors Just Can't Please Some Members of Minneapolis Press

Minneapolis, Aug. 13.

It seems that Hollywood just can't satisfy some members of the staff of the two Minneapolis newspapers, the Star and Tribune.

Last year it was Star-Tribune executive editor William P. Steven who scolded the film capital for failing to send big name stars to appear in the newspapers' annual show staged as one of the features of the Aquatennial, summer mardi gras here.

With Steven tickled this year because his newspapers corralled James Stewart, Jayne Mansfield and Eddie Fisher for the show and Hollywood back in his good graces, it was Star columnist Cedric Adams' turn to take a rap at the film capital. He lambasted the film capital for the manner in which it sends its personalities here "unprepared" as far as material and entertainment contribution are concerned.

"There's only one purpose—buildup. All right, then, why not send your stars out here prepared? Surely, in the huge publicity departments of our major studios there are writers who are familiar with the backgrounds and talents of their stars.

"What would be wrong with supplying the stars with three or four or maybe a half-dozen scripts to use for the various occasions that come up on a public appearance? You'd have control of them that way, you'd know they were going to be handled as you want them to be. They could make solid contribution every time they face an audience.

"I've seen it with Natalie Wood and Sheree North and Marie Van Doren and Tab Hunter and the other night with Jayne Mansfield and even Jimmy Stewart. I thought George Grim (also a newspaper columnist and tv luminary who was the show's other emcee) and Stewart did a masterful job in the interview, but Grim was flying blind all the way.

"How much simpler for the two of them if Grim had been handed, perhaps, a skeleton script or if Stewart had said, 'Start out with an interview and then lead me into a scene I can do from an old or recent movie.'

Minn. Baptist Wants No Pix Stars at Conclaves

Minneapolis, Aug. 13.

Assailing Hollywood as a "godless, sexperverted outfit," the Rev. Hugh T. Hall, Minnesota Baptist convention (Conservative), executive secretary, doesn't want film stars to be invited again to national Conservative Baptist conferences, as Dale Evans and her husband, Roy Rogers, were at the recent Los Angeles meeting. Aroused by the Evans-Rogers' appearances and their "testimony," the clergyman has voiced a sharp protest.

Writing in the state convention's local publication, North Star Baptist, he says "let's have no more of this nonsense in the future."

"We don't need the non-yielded, excuse-making, Christian-hobby element to put the Conservative Baptist movement in 'good' with the Lord," he wrote. "The testimony of Dale Evans showed spiritual character and depth, but she still is associated with the godless Hollywood outfit."

Hope To End DST In Minn. Shortly

Minneapolis, Aug. 13.

There's hope in exhibition circles that Gov. A. O. Freeman will end daylight saving time this year and within the next several weeks. It's not scheduled to terminate until Oct. 26. At the request of James Morton, Hancock farmer who heads the Minnesota Farm Bureau federation, and a number of legislators, the governor has asked the state's Attorney General to rule on whether he can change the deadline date to Labor Day " to benefit rural people."

Morton insists that the governor does have the power and should use it The law so provides, he says.

Over the protest of the state's exhibitor organizations and agricultural interests, the state legislature at the behest of some of the local television and radio stations and Twin Cities' newspapers just before adjournment established the DST for the first time in Minnesota, excepting during the two world wars.

Outdoor theatres have been experiencing their worst season and they put much of the blame on DST. Four-wall showhouses, other amusements including sports, nightclubs and restaurants also are complaining that it has played havoc with their business. There have been many complaints in letters to the editor, published in the newspapers, and by radio dialers over the air by parents who say the can't get their children to bed or to eat properly.

Exhibitors and other opponents of DST are hoping that the governor will shorten DST's duration next summer. The state legislature doesn't meet again until 1959 so that the law can't be taken off the statute books until then unless there's a special session. Theatre and other interests already are organizing to kill it two years hence.

CODE REVIEW CAST

Goetz, Kerasotes, Marcus Join MPAA Appeals Board

Hollywood, Aug. 13.

William Goetz has been named as one of the four independent producers on the Production Code Review Board to serve a one-year term. Three others will be chosen shortly for the appeal group which comprises 20 members including four indies, six leading exhibs and 10 reps of member film corporations.

Named to the Board to serve with Goetz were George Kerasotes, chairman of the Executive Committee of Theatre Owners of America, and Ben D. Marcus, prexy of Marcus Theatres Management Corp., both repping the exhibition field.

WB, Par Joining

Continued from page 5

in music—a ballad with a beat." At any rate the picture will have 22 musical acts, including Jerry Lee Lewis who appeared on Steve Allen's show Sunday (11) night singing a tune from the picture—"Great Balls of Fire." Any difference between Lewis' style and rock 'n' roll could not be discerned by an unhep observer.

"Jamboree" also features 21 disk jockeys and special trailers will be prepared by Warners for each city in which the particular disk jockey broadcasts. Picture is being geared for early November release.

The Paramount release is known as "Mr. Rock 'N' Roll," also indie produced in New York. Picture was filmed at the Gold Medal-Biograph Studios in the Bronx. It features Alan Freed and a large number of rock 'n' roll acts. Like "Jamboree," it's a low budget entry, specifically made as an exploitation film aimed at the teenage trade. Par has tentatively set a September date for its release.

'Unsqueezing'

Continued from page 5

unsqueezed automatically and efficiently.

However, some of the squeeze would be left in the picture. Cut-off on the sides wouldn't amount to much, but the image would be one to one-and-a-half inches short of the top and bottom of the tv screen. Those who've seen the results of the GPL process say it's perfectly good.

Yet, 20th prefers to unsqueeze its films via an optional printer, which is much lengthier procedure. Studio feels there isn't much hurry-with it since the sale of C'Scope product to tv isn't imminent for a number of reasons. Nevertheless, it is embarked on the project of unsqueezing its entire C'Scope backlog for eventual tv use.

Goldwyn Case Judge Waxes Sardonic

[MARY PICKFORD TAKES STAND IN FRISCO]

By WILLIAM STIEF

San Francisco, Aug. 13.

Mary Pickford and a series of showmen passed through Federal Judge Edward P. Murphy's court in Sam Goldwyn's $1,755,000 antitrust suit against 20th-Fox, National Theatres and Fox West Coast last week, but the Judge himself stole the show.

As this trial's fourth week passed, Goldwyn's lawyer, Joseph Alioto, stepped up the tempo of his attack on the interrelated "pools of monopoly" which Goldwyn claims cut down his film rentals between 1947 and 1950.

Though witness after witness testified Michael Naify, owner-operator of the powerful 100-theatre United California circuit, didn't know of the "arrangements" under which his circuit split product with Fox, United Artists, the Nasser chain and lesser operators, the Judge was moved to say, at week's end:

"Until such time as the contrary is shown, I am going to take judicial notice of the fact that Mr. Naify knew all about it. Mr. Naify was not a schoolboy."

At this juncture, at least, the Judge's remark appeared to be a significant victory for Goldwyn. It is true, however, that defense lawyer Arthur B. Dunne, and his associates, Fred Pride and Ben Priest, have barely started on their side of the case. They made that start at beginning of the week in examining Bert Pirosh, Fox's chief film buyer. Pirosh testified the Justice Dept. knew of agreements being made among exhibitors to end competitive bidding and said that all such agreements were made with the okay of distributors involved. Under Alioto's sharp questioning, Pirosh said the problem of whether or not bidding existed in various situations "was out on the table."

Pirosh brought in the names of Philip Marcus and Morris Silverman, attorney general's special assistants in the antitrust division, and said he couldn't recall if he'd ever told them about the problem. But he insisted Marcus had, in effect, said that as long as distributors were aware of exhibitor agreements, Justice Dept. had no objections.

To this, Alioto remarked: *"Well, we'll see what Mr. Marcus has to say about that."*

Pirosh testified he'd tossed coins with various exhibitors to decide who'd get first crack at negotiating for films. Among the coin-tossers, he said, were Milton Arthur of the Arthur-Wolff circuit, Fred Stein, chief buyer for the United Artists circuit, and Earl Johnson, buyer for independent exhibitors.

Pirosh said he'd agreed with UA to end competitive bidding in San Jose, Huntington Park and a number of other California situations, and testimony also brought out that Eddie Zabel, ex-Fox exec, and Aubrey Schenck, nephew of Nick and Joe Schenck, were partners with William A. McClintock at Huntington Park, where bidding had been eliminated until McClintock took a licking on "The Outlaw."

Eliminating Bids

Pirosh said Seattle exhibitor William Edris and other Northwest exhibitors sent word to him in Los Angeles that they were interested in eliminating bidding and that he and Zabel went to Seattle to conclude a deal allocating product. Same thing happened in Spokane, he said, where exhibitor William Rosenfeld told Pirosh, "I'm doing pretty well in my theatres but I'd do better if I didn't have to bid for pictures."

Consequently, Rosenfeld, who already had a lock on Universal product, was also allocated Metro product, by agreement with Pirosh and Metro's western sales chief, George Hickey.

Pirosh denied telling competitors they shouldn't pay more than a certain amount for films and that they should pass up pictures if a distributor wanted more than a certain price.

Pirosh also testified he had no "distinct recollection" of advising RKO, Goldwyn's distributor, of deals to end bidding or allocate product, but he was sure RKO "must have been advised" because his instructions (from Fox president John Bertero) were to follow this practice. Pirosh added that he'd discussed all this recently with Herbert McIntyre, RKO western manager, and that McIntyre couldn't recall being advised of end of bidding at Huntington Park but did recall being advised in other situations. Pirosh was sure the late Herman Cohen, RKO's Los Angeles manager, must have been advised, too.

The Fox buyer said he'd talked with Joe Blumenfeld regarding an Oakland first-run where Blumenfeld wanted Walt Disney's "20,000 Leagues Under the Sea," and that Fox gave Blumenfeld its okay to negotiate a deal. Same thing happened with "Lady and the Tramp" and within the last year, said Pirosh, Blumenfeld, who'd had trouble with Warner's, wanted to switch to Metro but Metro's Sam Gardiner, Frisco exchange manager, preferred to keep his product at FWC houses in Oakland.

Blumenfeld then sought Paramount product and both he and Pirosh talked to Paramount's Neal East, with the result that Paramount films shifted to Blumenfeld houses. Alioto tried to get Pirosh to admit making token bids, but Pirosh said he didn't think Fox had made many or any, and admitted only that he may have told about these bids to Leo Miller, Warner's buyer who handled Huntington Park.

Pirosh testified agreements to end bidding were also made for L. S. Hamm's Menlo Park theatre and Gerald Hardy's Redwood City and San Carlos houses, but in both cases the independent exhibitors first approached FWC.

Tried To Respect Law

Through Pirosh, defense lawyer Dunne elaborated on this point the next day. His objective was to show that Fox bent backward to abide by the Paramount case decision which, in effect, provides that rich, heavy-volume exhibitors are not supposed to use their muscle to squeeze out independents.

Thus, Pirosh testified that Northern California exhibitor Ray Syufy, (a small independent who, incidentally is related to the Naifys) threatened Fox with an antitrust suit because he was dissatisfied with product he was getting for his Richmond drive-in.

Dunne stressed that independents in many cases asked for an end to bidding, threatened lawsuits if dissatisfied. Dunne also underlined that there was no cumulative pattern in bidding with a long series of documents.

At one juncture, during Dunne's examination of Pirosh, the Judge interrupted to ask for a fuller explanation of the episode in which Syufy took Pirosh for a drive to the top of Frisco's Nob Hill during their discussions aimed at ending bidding several years ago. Pirosh's earlier explanation had been that Syufy apparently thought hotel room was bugged, but the Judge said:

"There are certain overtones about this ride that do not appeal to me and I would like to have them explained."

The Judge asked, "Was there anything in the conversation which couldn't be discussed in the presence of others without any suspicion attached to it?" Pirosh replied, "Not as far as I was concerned," and went on to say that his two meetings in a car with Syufy "were not normal places to have a business deal," which is why he remembered them so vividly.

This all occurred in the autumn of 1954, Pirosh testified, and bidding was in fact ended at Richmond, where Fox and a Naify-administered UA house were also in competition.

But then, just last April, said Pirosh, Syufy insisted his drive-in was "far and away the best Richmond theatre" and thought he was "entitled to the lion's share" of produc. Pirosh came to Frisco "to keep Syufy happy" and met him in a Fox Theatre office with Robert Naify (Michael Naify's son), Naify buyer Fred Dixon, Fox buyer George Milner and Syufy's buyer.

Pirosh testified Syufy threatened that "unless we gave him everything he wanted, he was prepared to file an antitrust suit immediately and was retaining Mr. Alioto as attorney."

Pirosh said Syufy "finally advanced a somewhat more reasonable plan" and Pirosh was willing to go along to avoid another lawsuit (Fox has been plagued by lawsuits), but Robert Naify was "personally opposed," said he'd have to consult UA and the meeting ended inconclusively.

Same thing happened a fortnight later, this time with United California's treasurer, Arnold C. Childhouse, sitting in (Childhouse is a United Cal director, formerly worked for George Skouras and was brought to Frisco at the end of 1949 to represent Skouras on the United Cal board).

Judge As Critic

Shortly thereafter, Pirosh said, "Syufy called me and advised me he was negotiating with Paramount for 'Gunfight at Ok Corral' and I phoned Milner and instructed him not to bid for that particular picture."

(Judge interpolated, "Good picture, too—I saw it last night.")

Pirosh went on to note that McClintock had started a lawsuit against FWC and distributors in their Huntington Park dispute (a suit eventually ended by McClintock's sale of his theatre to FWC), that Bill Kupper had done the same thing in a dispute over his La Tierra house.

Dunne then plunged into testimony regarding Milton Arthur's seven Long Beach theatres and FWC split of product in that area. Pirosh recalled "one incident in which I tossed a coin to see if we'd play 'The Egg and I' in Long Beach. At Mr. Arthur's suggestion I tossed a coin in my Los Angeles office, and he called it over the phone in his Long Beach office. He got the picture."

Pirosh went on to say that Universal had told exhibitors to settle the problem of who got what product "among yourselves," as had Warner's.

Then Dunne retraced the deals regarding Hamm's Menlo Park house and Hardy's San Carlos theatre, showing FWC concessions, and again hammered at the point that there was no pattern to film bidding. He illustrated the latter point by showing FWC had made no bids on five of seven Goldwyn films for the Sequoia, in Redwood City (just a couple of miles between Menlo Park and San Carlos in Frisco's suburbs), and had bid unsuccessfully for "Roseanna McCoy" and "My Foolish Heart."

It was here that Alioto started turning on the heat, with Miss Pickford pitching hard for her onetime friendly adversary, Goldwyn.

Pickford Extols Sam

Miss Pickford told how she, Douglas Fairbanks Sr., D. W. Griffith and Charles Chaplin formed UA in 1919 "when our interests were threatened by big combines which were going to hedge us in."

UA was "simply a distributing organization," she said, and acquired a fifth partner around 1925 in Joe Schenck, who was then producing with a stable of four stars (Rudolph Valentino, Buster Keaton, Constance and Norma Talmadge), and a sixth in Goldwyn about 1927.

"We always tried to make the finest pictures," she testified, "because that was our strength."

But, she continued, it became apparent "we were kept out of some territories" because UA lacked theatres, and at Schenck's suggestion key theatres were built, especially for "tight situations" in Los Angeles, Frisco and Chicago.

Schenck, she said, handled details of financing and organization and wound up in control of theatre chain that was supposed to play UA product.

Miss Pickford testified Darryl Zanuck tried to join UA producing group but was voted down and then, in the early '30's, Schenck joined UA theatres with Fox.

Schenck-Fox deal, she said, was made without the knowledge of any of the UA producer-partners and "greatly disturbed me." Afterward, she added, Schenck departed UA and joined his and Zanuck's 20th Century producing company to Fox.

Point of testimony was to show that Schenck's moving UA theatres into Fox orbit was the genesis of the United West Coast chain, under which "pools of monopoly" were set up in important cities. UA had 11 of these theatres, Fox 48 at the time in 1950 when chain's breakup was ordered. Testimony's already in the record that Schenck negotiated a 70-30 split on United West Coast profits.

Miss Pickford told of her early days in the film industry, starting with Biograph and David Belasco, continuing with Adolph Zukor for $10,000 weekly and 50% of the profits. She left Zukor to form her own production company, she said, after discovering the film rental of her smash-hit "Tess of the Storm Country" was only $200 above that of a much weaker picture at New York's Strand Theatre.

Regarding Goldwyn, she offered:

"He's one of the finest producers in the business, a man of great vision, courage, a first-class producer in a class with David Selznick and John Ford. He'll spare no money, time or effort to make pictures."

The Judge moved into the spotlight when FWC's Frisco buyer, Milner, and Naify circuit buyer, Dixon, took the witness stand. Milner testified to coin-tossing for first crack at negotiating for films among himself, Naify buyers and Syufy. At this, the Judge remarked:

"For as complex a business as the motion picture business is, all I can say is it's a heck of a way to run a railroad. If I weren't in court I'd express myself more vigorously."

At another point, as Milner detailed coin-tossing antics, Judge leaned down and said, "Lots of action going on, huh?"

And at a third juncture, as Milner went over such film titles as "The Mole People," "The Girl in the Kremlin" and "Curcu, Beast of the Amazon," the Judge remarked:

"These titles intrigue me—what are they designed for, the great unwashed?"

When Alioto asked Milner if "one of the reasons you terminated competitive bidding was that you had to pay more for film?" Milner replied, "yes."

Keeping Rentals Down?

Milner, however, denied any effort at keeping film prices down. Alioto specifically tried to get testimony to this effect on second U-I features. But Milner said, "myself and my company could not be parties to any fixing of prices."

He admitted, however, that elimination of bidding in Frisco's Mission District had left Fox, the Nassers and Naify houses with "practically the same split as before the Paramount case." He told of eliminating bidding in various towns and, under examination of Dunne, said occasional swaps of product were common practice. He recalled FWC helping out other exhibitors, but couldn't "recall that we ever had to go to another exhibitor to be helped out"—at th's, Dunne swiftly veered his tack.

Dixon's testimony was similar, though he took exception to Alioto's use of the word "lottery" in reference to product splitups. He told of FWC-Naify "arrangements" in Reno, Santa Rosa and other towns which "continue to the present time."

But he denied Michael Naify ever knew about these "arrangements" unless his son, Robert, told him. Dixon, somewhat truculent, told reluctantly of drawing for picture rights out of his "lucky hat," and like Milner denied any effort to keep Universal's second features down to $250 rental.

He referred to "some arrangement UA had made in Los Angeles" before Naify began administering UA houses in this area three years ago, but didn't know what the "arrangement" was. And he recalled "trading" several films, including "I'll Cry Tomorrow," to Syufy.

Dixon kept referring to various film people by their first names, despite several warnings from the Judge, and the Judge finally rapped him hard, saying: "This isn't old home week. I want you to refer to these gentlemen by their last names. Joe, Roy, Dave doesn't mean anything to me."

Tough on Judge

As this mid-week session ended the Judge announced from the bench that the trial would run 6½ hours daily henceforth and added, "I'm considering night sessions, too." At the week's end, however, he called in both Dunne and Alioto and told them 6½ hours a day was more than he could take, and he was reverting to a 5½-hour daily schedule.

Alioto climaxed his week by finishing up with Dixon, then calling as witnesses United California's Childhouse, Roy Cooper, who was Naify circuit's chief buyer until three years ago and is now an independent exhibitor, and Robert A. McNeil, 70-ish ex-Naify partner.

Under Alioto's prodding, Dixon testified that after the Paramount case decision, the Naify circuit continued mass booking.

Instead of buying picture by picture and theatre by theatre, said Dixon, "we negotiated at one time for our country houses (about 40) . . . a week or so later we negotiated for our city houses." He added that a few individual deals were set up for city theatres.

He said that "once a designation of a picture has been agreed on, the rental is fixed from pre-existing negotiations . . . this was done in the same way after the decree as before the decree."

Under Dunne's questioning, Dixon insisted he'd never told distributors he'd buy solely for his whole circuit, not just one theatre, and claimed he "never tied situations together." He also said he couldn't recall any distributor coming to him because the distributor couldn't make a deal elsewhere.

However, Dixon admitted that film negotiations for United California's dozen-plus closed towns were tied in with negotiations for the open towns.

McNeil told of joining with Naify 30 to 35 years ago, said their deal was that McNeil handle city houses, Naify handle country towns. He discussed the "dog-eat-dog" situation in the mid-1930's, said he never got any satisfaction from the late Charles Skouras or Archie Bowles, FWC man on United California's board at the time, regarding clearances. Under the Judge's questioning, McNeil admitted:

"I didn't place all my trust in Mr. Bowles or Mr. Skouras. I had to watch my step. They were more powerful than me. They had a big circuit and owned all the pictures. I had business obligations to Mr. Giannini (A. P. Giannini, head of the Bank of America) and the banks and couldn't fight them."

The Judge asked, wryly: "I gather you wouldn't want to go tiger-hunting with them?" To which McNeil replied, "That's right, your honor."

Regarding his sellout of his 30% of United California

(Continued on page 16)

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CUT "A FAREWELL TO ARMS" AND IT IS A CINCH
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NOBEL PRIZE WINNER ERNEST HEMINGWAY AT HIS
SELZNICK AT HIS VERY FINEST. CHARLES VIDOR
LOVE STORY AGAINST MAGNIFICENT CANVAS OF
IS SUPERB. PERFORMANCES OF ROCK HUDSON,
DE SICA TEAR YOUR HEART OUT AND THEY ARE
WOMEN IN THE AUDIENCE WERE BLUBBERING.
NINE-YEAR ABSENCE HAS NOT SACRIFICED
SHOWMANSHIP WHICH ALWAYS DISTINGUISHED

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WORLD WAR I IN THE DOLOMITES

JENNIFER JONES AND VITTORIO

A CINCH TO WIN ACADEMY AWARDS.

PRODUCTION PROVES THAT SELZNICK'S

ANY OF THE FINE TASTE AND SUPERB

HIS CONTRIBUTIONS TO WORLD CINEMA.

ED SULLIVAN



20th Backs Away From Competitive Bidding in Mpls., Others May Follow

Minneapolis, Aug. 13.

Downtown competitive bidding, inaugurated here a few months ago after many years of product splitting among loop firstruns, looks to be on the way out after a short whirl.

At least, 20th-Fox has abandoned it for what may be a starter in that direction. The four operators of the seven non-hard ticket downtown houses—United Paramount, RKO, Ted Mann and Bennie Berger—have been notified that henceforth 20th will sell by negotiation again instead of calling for any more competitive bids.

Company awarded "Hatful of Rain" to the RKO Orpheum on its high competitive bid, but took the picture away from that house and gave it to Mann's World because RKO couldn't playdate it until September while Mann was able to play it immediately.

Competitive bidding came into existence at RKO Theatres' demand and in the short period since its birth RKO has grabbed off for its two loop houses a number of important pictures most of which undoubtedly would have gone to the three United Paramount downtown's three theatres under the previous arrangement.

Product splitting had RKO shut off from Fox, M-G-M, Paramount and United Artists and confining itself to Warner Bros., Universal, Columbia and RKO for its Minneapolis Orpheum and Pan theatres.

An immediate competitive bidding effect was, of course, the boosting of distributors' income and impending four-week runs for a number of attractions.

United Paramount landed Warner Bros. "The D.I." and Universal's "Tammy and the Bachelor" while RKO was getting M-G-M's "Silk Stockings," United Artists' "The Sweet Smell of Success" and "The Pride and the Passion" and Fox's "A Hatful of Rain," which last named, however, has just been taken away from it. Berger's Gopher has had M-G-M's "Something of Value" and "Man of Fire" and Paramount's "The Delicate Delinquent," "Beau James" and "Loving You" have all gone to United Paramount.

Whether RKO Theatres will make an issue of Fox's refusal to sell on competitive bids or to give it any pictures—as yet—is up to the New York home office and remains to be seen.

It's pointed out here that there is nothing to prevent a distributor from rejecting all bids.

Shutter Ace Lab, No. 4 in East

Ace Film Laboratory, Warner Bros.' wholly-owned subsidiary, will close down on Aug. 23. The lab, the fourth largest film processing depot in the east, is located in Brooklyn at WB's old Vitagraph Studios. The film company apparently plans to shift all its processing work to its Coast lab.

About 200 employees were given notice of the final closing last week. Ace lab was one of the oldest operating in the east.

MPO Productions Inc. and MPO Film Distributing Company Inc. filed certificates of change of directors and purposes, with the Secretary of State in Albany, through Debevoise, Plimpton & McLean, New York.

BUSY NEW PRODUCER

AB-PT Pictures Completing 10 Features In First Year

Hollywood, Aug. 13.

"Extraordinary grosses" being racked up by the outfit's first two films, "Beginning of the End" and "The Unearthly," has prompted AB-PT Pictures Corp. to step up its operations in order to complete 10 films during its first year of operations, prexy Irvin H. Levin reported on his return from New York. Firm began operations in December.

AB-PT's third film, "Young Mother," is now being edited and the firm has scheduled "Girl in the Woods," "Atomic Submarine," "Going Steady," "Bourbon Street Blues," "Tramp Pilot," an untitled western and a biopic of a World War 2 hero for which military clearances are being finalized before full announcement can be made.

Disney Seeks Okay To Sell Investors 400,000 Shares

Washington, Aug. 13.

Walt Disney Productions has applied to the Securities and Exchange Commission for authority to register and sell 400,000 shares of $2.50 per common stock. Stock is owned by Atlas Corp. It would be offered for public sale by an underwriting syndicate of Goldman, Sachs, Lehman Bros., and Kidder, Peabody & Co. There is no indication of the offered price.

Atlas Corp. would use the proceeds to reduce bank loans. Floyd B. Odlum, president of Atlas, is a director of Disney Productions.

Atlas now owns 403,153 shares of the Disney Productions common, or 27.01% of the outstanding shares. In addition, Atlas owns warrants for 153,553 shares which Atlas is entitled to buy at $22 per share, on or before Oct. 31, 1957. After selling the 400,000 shares, it will still have 3,153 shares, plus the purchase warrants on which it intends to exercise its option.

TOWNE DRIVE-IN SIGNS

First In San Antonio To Contract For Union Boothmen

San Antonio, Aug. 13.

Towne Theatre, a twin drive-in, has signed a three year agreement here with the Moving Picture Machine Operators Union. Gordon H. Dyer, prez, believes the long term agreement is the first to be negotiated between drive-in theatres and unions in this area.

The agreement came after continued incidents of vandalism created by theatre-union disputes.

Ozoner was formerly known as the San Antonio Twin Drive-In Theatre.

Republic Up-Posts Pair

Two Republic staffers were upped to new posts last week, it was disclosed by worldwide sales chief Richard W. Altschuler.

Joe Wohl, formerly New York branch manager, has been named assistant to Altschuler. Assuming Wohl's old berth is Bob Fannon.

Mpls., St. Paul Theatres To Get Fight Telecast

Minneapolis, Aug. 13.

United Paramount's Minneapolis Radio City and St. Paul Paramount have been inked for closed circuit theatre telecast of the Robinson-Basilio fight Sept. 23.

Radio City has had all of the theatre fight telecasts and, with one exception, they've drawn capacity houses. In only one other instance, however, have the bouts been theatre televised in both of the Twin Cities.

Devaluation

Continued from page 3

dollars and francs. But if the franc is now to be devalued one fifth officially, it's a cinch to lose something near commensurate value market-wise.

As of the present, these are matters of speculation in Gotham, where picture officials' knowledge appears limited to the press reports.

They similarly have received no official communiques from the French capital, so far as pictures are concerned, on the reported 20% tax to be levied on all but the vital commodities imported by the French.

If it proves to be just that—a 20% impost on Hollywood pictures as levied against rentals—Hollywood automatically stands to lose $3,400,000 a year.

Unique aspect of the French situation is this. All companies have undertaken in past to convert their earned francs into dollars via compensation deals. This simply means selling blocked francs to companies which needed them and collecting dollars at less than the official rate of exchange. United Artists, because of its production activities in France, and the obvious use to which it can put the local currency, has been buying them.

While awaiting bona fide interpretations of how they are to be affected by the new measures taken to tighten up the French economy, American film men seem in agreement on one thing: "We know we can't gain anything; we've got to lose."

Johnston in B. A.

Continued from page 3

in most South American lands, the latter usually a political necessity.

That the Argentine film producers are adroit in propagandizing for themselves among the successors to Peron is known. Attractive stars turn on the charm at B.A. dinner parties. In some instances the lovely actress speaks of her children and the harsh problem of educating them. There is acute unemployment in the Argentine studios and sympathy for talent (if apparently little for the exhibitors) has been readily developed.

New film law has set up the National Screen Institute and invested it with fairly arbitrary authority. The man in charge, Antonio Aita, is rated an honest civil servant but opinionated in the extreme. (He is a constant canasta player in the home of Argentina's vice president.) Idealistic though convinced of his own knowledge of the picture industry based upon 40 years of being a film fan Aita has given many in B.A. the heartburn.

The producer-exhibitor feud (each side accusing the other of being millionaires) obscures a candid examination of the facts. Meanwhile the Mentasti Brothers are believed still potent on the studio side of the fight, though keeping themselves hidden from view since the powdering of Peron.

H'wood Headed for Calmer Seas After 'Worst' Storm—Bernhard

NEVER SAY 'IMPOSSIBLE'

It's A Personal Insult to His Dad, Says Mike Todd Jr.

Toronto, Aug. 13.

Planing in from New York for a Toronto press luncheon that later saw him leaving for Vancouver that afternoon at 3:50, Mike Todd Jr. was here to tub-thump his father's "Around the World in 80 Days," which opened here tonight (6) at the Tivoli for $30 a pair as a benefit for the Mental Health Ass'n and then a $2.50 top for the 995-seater which is sold out eight weeks in advance.

(With Mike Todd Jr. was his wife, Sarah, who would accompany him as far as Calgary and then proceed to Banff Springs where Junior will immediately join her for a two-weeks' holiday there and in Jasper Park.)

On life with father, Mike Todd Jr., 27, admitted that "the biggest mistake anyone can make is to tell my dad that anything is impossible."

TOA Cheery Re Better Federal Theatre Loans

Developments in Theatre Owners of America's campaign for easing of the loan provisions of the Small Business Administration included (1) the passage of a bill in the House of Representatives wherein several of the TOA recommendations were adopted and (2) the Senate Banking and Currency committee, desiring more time to study the TOA requests, recommending the extension of the Administration for another year.

Reason for the Senate committee's action, according to TOA, is that civil rights legislation would undoubtedly take up so much time that the proper consideration could not be given to changes at this time. Tradesters believe it's almost certain that there will be a joint meeting of the House and Senate committees for the purpose of drafting compromise legislation which, the exhibitor group hopes, will include many of the TOA recommendations.

$24,000 BULK TICKETS

Precede Opening of '80 Days' at Lyric, Indianapolis

Indianapolis, Aug. 13.

Group ticket sales for "Around World in 80 Days," which opens at Lyric here Aug. 8, reached $24,000 week after first week. It's new mark for house, which is finishing 27 week run of "10 Commandments" August 4.

"Around World" total includes six SRO houses and more than dozen half-houses from opening until end of September. Indianapolis Press Club has pre-opening premiere for ts scholarship fund Aug. 7. Mike Todd will fly in for day-long hoopla. Mail orders, which, opened July 21, and general b.o. sale, which opened July 29, are not included in group figure.

"Hollywood has successfully weathered the worst storm in its history and is entering a period of more favorable business climate," states the Value Line Investment Survey published by Arnold Bernhard & Co. The picture companies, says the report, have strengthened their earning power "rather thoroughly both currently and for the longer term."

Value Line survey estimates that 1957 film attendance will average 49,000,000 weekly as compared with 46,500,000 in 1956. It says that attendance in first half of '57 showed a moderate 4% "year-to-year gain." In appraising the second half of this year, the investment report notes studios have yet to release the major portion of the expanded output and that, as a result, there will be "a substantially larger number of good movies available to exhibitors during the final six months of this year."

Another reason for Value Line's upbeat feeling is film biz's diversification in many enterprises unrelated to pictures, including electronics, pharmaceuticals, oil drilling, etc. In addition, it points out that idle assets are being sold, and funds realized "may well" be used by the companies in repurchasing their own securities. Pix firms sales to tv in form of old libraries as well as telepix are considered noteworthy by the Value Line survey.

Report concludes that earnings of picture companies "will tend to be less volatile" when bolstered by income "from more stable new sources." At the same time, it indicates that per share earnings will be further hiked by "systematic reduction of common capitalization."

90c-Before-5 P.M. Just a Memory

Minneapolis, Aug. 13.

With the arrival last week of UA's "Pride and the Passion," the usual after 5 p.m. 90c downtown first-run admission is almost conspicuous by its absence. It's in effect at only two of the nine loop first runs.

In addition to "Pride" the night tap downtown is $1.25 also for three other current offerings—"An Affair to Remember," "Night Passage" and "Interlude." Last-named is at the World which most of the time charges $1.25 after 5 p.m.

The two hard-ticket attractions here—"Seven Wonders of the World" (in its second year) and "Around the World in 80 Days" (in its fifth week)—have a $2.65 night top. Lowest-priced evening ticket for "80 Days" costs $2.40.

For 4,100-seat Radio City's "Fire Down Below" and the Gopher's "Gun Glory" the 90c evening admission hasn't been raised.

"Pride," "Affair" and "Passage" are all scheduled for minimum runs of four weeks.

Esther Williams Swimming Pool Corp. of Central Florida Inc. has been authorized to conduct a swimming pool manufacturing business in White Plains. Capital stock is 30 shares, no par value. Directors, each owning ten shares, are: Andrew J. Barnes Jr., White Plains; Leonard J. Vecchiolla, Rye; Peter T. Manos, Port Chester. Smith, Ranscht & Croake of White Plains, were filing attorneys at Albany.

Goldwyn's California Suit

Continued from page 13

to Naify in mid-August, 1947, McNeil testified Naify told him Joe Schenck was going to indorse Naify's note, but Naify didn't mention Charles Skouras. The witness added: "I'm glad I'm out of it."

Childhouse testified about Syufy's threat to hire Alioto and "start a lawsuit to keep us from overbidding," added that Naify was willing to make an "arrangement" with Syufy if it "was open and aboveboard," but George Skouras wasn't.

When Alioto asked Childhouse if he knew buyers were "picking pictures out of a hat," Childhouse replied, "that sounds like a dirty word, something sinister when you say it."

Childhouse added that "everyone knew" some United California associates (Eugene Emmick, Salinas exhibitor John Peters) had interests in exhibitor Dave Bolton's drive-in which was back-to-back with a Naify drive-in at San Leandro.

But Cooper, who followed Childhouse to the stand, testified he never knew of the double interests.

Cooper said in 1947 he talked to competing exhibitors to eliminate bidding where it existed, told of making a deal with Oakland exhibitor Rene Lamar which he "may have" told Naify about.

When Ben Levin started bidding for his Empire Theatre in Frisco, a house which played against United California's El Rey, Cooper phoned Levin and arranged a meeting. Cooper told Levin "in my opinion we're bidding unnecessarily for pictures." He testified "it was costing us both money and we'd both be better off if bidding stopped."

Eventually, said Cooper, he worked out a deal with Jess Levin, who helped operate the Empire with Ben Levin. Under the deal Cooper's Naify house got first crack at pictures, Levins' house second and third choices. But Cooper added:

"We submitted bids intending not to get the pictures."

He admitted, too, that he never told the distributors he was making bids he expected would be rejected and never told the distributors of his arrangement with the Levins. Purpose, he admitted, was to conceal the arrangement.

Alioto worked through several other "arrangements," among them the three-way split with FWC and the Nassers in Frisco's Mission District, and finally Cooper said, "Whenever there was any competition we tried to work it out."

The Judge's remarks about "schoolboy" Naify followed and the week ended very much upbeat for Goldwyn's side.

"Les Girls" Preview Gets HIGHEST Rating of All Time!

Something to look forward to is this great attraction which, in its Preview at Loew's 72nd St. N. Y., hit the highest mark in the history of the outstanding research organization, Audience Research Surveys. "LES GIRLS" is just one of the BIG NEW M-G-M hits coming!



Paintings for the campaign by famed artist John Fernie.

Join "Les Girls" and See a World of Entertainment!



M-G-M Presents A SOL C. SIEGEL PRODUCTION of COLE PORTER'S

LES GIRLS

(rhymes with "playgirls")

Starring

GENE KELLY · MITZI GAYNOR · KAY KENDALL · TAINA ELG

Co-Starring JACQUES BERGERAC · Screen Play by JOHN PATRICK · Story by Vera Caspary

Music and Lyrics by COLE PORTER · In CinemaScope And METROCOLOR

Associate Producer SAUL CHAPLIN · Directed by GEORGE CUKOR

HEAR COLE PORTER'S NEW SONG HITS..."Les Girls" ♪ "You're Just Too, Too" ♪ "Ca C'est L'Amour" ♪ "Why Am I So Gone About That Gal"? ♪ "Ladies In Waiting"

'Civilian' Tradesters Duck Gunfire

Judge Told Tomlinson Harassment Postpones Consummation of Metro Deals With Outsiders

Battle for control of Loew's has held up a $3,000,000 pix-to-tv deal, it was disclosed last week at a hearing on an injunction restraining Joseph Tomlinson from interfering with the Sept. 12 special stockholders' meeting called by Loew's prexy Joseph R. Vogel.

Payment of $500,000 as the initial fee on a big deal for the licensing of films for television was to have been made to Loew's on Aug. 2, it was indicated in a brief submitted by former Supreme Court Justice Ernst E. L. Hammer and Harold A. Lerman, attorneys for Jacob Starr and Richard A. Sprayragen, stockholders seeking the injunction against the Tomlinson faction. However, attorneys for the contracting party advised delaying the deal until the confusion over Loew's management had been settled.

Other deals, it was disclosed, have been lost or delayed "in view of the cloud" created by the resolutions passed by the rump directors' meeting on July 30. An important motion picture deal that was to have been submitted to Loew's, it was noted, was taken to another company because it was feared that "the management would not have the authority to enter into the transaction."

At the rump directors' meeting on July 30, the participants passed a resolution limiting all company deals to a maximum of $25,000 and only for one year's duration. "It is well known in the motion picture industry," the brief said, "that important stars, production deals and artists must be engaged promptly or else they may be lost to competitors, and that contracts involving such matters far exceed $25,000." Point made by the brief is that the actions of the rump meeting tended to interfere with the "vast business enterprises" of Loew's.

Bids to Proxy Party

Proxies for the Loew's special stockholders' meeting on Sept. 12 are being solicited in the names of prexy Joseph R. Vogel and George L. Killion, who are members of the company's executive committee, and not by the management. This method, it's pointed out, is being employed "in view of the circumstances."

However, Loew's is bearing all costs in connection with the solicitation of the proxies. Cost of proxy solicitation is estimated at about $100,000.

Juan Hernandez

Continued from page 2

Avenue, his picture "Something of Value" was finishing a two-week run at the Metro Theatre three blocks from where the actor conducts his teaching classes. He is a great draw among the Puerto Rican fans, as is Jose Ferrer whose birthplace here has been converted into a small hotel and restaurant known now as the Villa Ferenza and operated by an Italian-French woman who is trying to interest the Fomento into lending her about $5,000 to fix up the homestead showing signs of badly needed repairs.

"There's a lot of talent in Puerto Rico," Hernandez told this reporter who visited him at the studio, "and all need an opportunity. That is my interest in forming the studio, to give these people a break and make actors and actresses of them." Hernandez insists on giving individual lessons to each student. He doesn't believe in mass class room work, contending that no real benefits can be gained by this type of teaching. Three assistants work from 8 a.m. to 8 p.m. five days a week and he has been charging $5 an hour for the individual instruction. All phases of the arts are covered: TV, radio, stage and films.

There are six small classrooms for the students to work in as well as a 20 foot square stage on the open air roof. His son, Juan Jose Hernandez who will be 18 in October, also has been helping along in the teaching, handling 15 children in the course of the semester.

Hernandez has now left for Hollywood with his son who is signed to appear in the Hecht-Hill-Lancaster production, "Take a Giant Step," by Louis Peterson Jr. While on the coast, the father will coach the son for the role. Hernandez made the 16m test right at the Lyceum studio and sent it on to Maxwell Arnow, H-H-L's talent head, who immediately signed the youth for the role.

Richard M. Hall, secretary-controller of Chakeres Theatres, Springfield, O., elected a v.p. of the Dayton Control of the Controllers Institute of America.

Wilmington Front

Continued from page 7

the case directly for the first time, since it identifies him as the president of Loew's and specifically puts this answer down as that of the Loew's management.

It calls the July 30 meeting an attempt by the "Tomlinson faction" to "seize conrtol of Loew's and to restore Mayer as production chief, a position from which he had been removed in 1951 because Loew's had suffered huge losses under his supervision."

The court is told that the July 30 meeting was illegal because, among other things, a special stockholders' meeting had already been called for Sept. 12 to elect directors for the four vacancies that existed at the time. Vacancies on the board can be filled "by the stockholders or by the directors in office (although less than a quorum)" the answer claims. "By the stockholders" is underlined because, said the answer, it was left out of the Tomlinson petition.

The chancellor is asked to dismiss the Tomlinson petition, to issue a decree ruling (a) that Mayer and Briskin were not validly elected; (b) enjoining them from acting as directors; (c) holding all actions of the July 30 meeting to be invalid and (d), enjoining the "Tomlinson faction" from interfering in any way with the stockholders' meeting called for Sept. 12.

Vogel's Chillun

Continued from page 7

ing stock, owns 600 shares of Loew's stock.

General Omar Bradley — purchased 100 shares on July 31.

George Muchnic, v.p. of Loew's International — purchased 100 shares on Aug 5 and 100 shares on Aug. 6.

Robert H. O'Brien, financial v.p. of Loew's — purchased 500 shares on Aug. 7.

Benjamin Melniker, v.p. and general counsel — 1,000 shares.

Charles H. Silver, president New York City Board of Education — 1,400 shares.

Benjamin Thau, v.p. and studio chief—11,300 shares acquired Aurii 2, 1956. Thau, it's noted, is indebted to a bank for $65,000 with respect to his holdings.

Non-shareholding nominees on Vogel's slate include Bennett Cerf, Helen Hayes, Francis W. Hatch, Charles Brainstein and J. Howard McGrath. However, it's reported that the nominees will own shares in the company by the time of the stockholders' meeting. All employees of the company proposed for the board, including Vogel, hold shares. Vogel's stake is 23,300 shares.

Joseph Tomlinson, whose removal from the board has been called for by Vogel, is still the largest single stockholder with 180,000 shares. Stanley Meyer owns 5,000. The directors in the Tomlinson camp own the following amounts: Louis A. Johnson, 100; K. T. Keller, 200; Ray Lawson, 800. The holdings of the incumbent directors in the Vogel camp are George L. Killion, 1,000; John L. Sullivan, 100; William A. Parker, 1,000 plus 3,000 owned by his wife. In addition, Parker is chairman of the board of Incorporated Investors Inc. of Boston, which owns 57,000 shares of Loew's common stock.

'PIONEER OF THE YEAR'

Joe Vogel Gets Accolade From Oldtimers' Club

Joseph R. Vogel, president of Loew's, was named pioneer of the year by the Motion Picture Pioneers, an organization of those who have served the industry for 25 years or more.

Ned E. Depinet, president of the Pioneers, bestowed the honor on Vogel at a brief ceremony in Loew's homeoffice building last week. On Nov. 25, at the annual banquet of the Pioneers at the Waldorf-Astoria, the industry group will pay formal tribute to the Loew's president.

Tomlinson Oustable But Might Vote Himself In Again Next February

Joseph Tomlinson and Stanley Meyer can be ousted from the Loew's board of directors by a straight majority vote of the company's stockholders. However, it's conceivable that Tomlinson, if he retains his present holdings, can elect himself or Meyer to the board at Loew's regular stockholders' meeting in Feb., 1958.

Under Loew's system of cumulative voting, Tomlinson, if he succeeds in nominating himself or Meyer from the floor, can vote all the 180,000 shares he owns, plus the stock he reportedly controls, for himself or Meyer. Assuming he controls a total of 200,000 shares, this total is multiplied by 19 (the number of directors proposed for the board) and would give Tomlinson a total of 3,800,000 votes sufficient to elect himself or Meyer if all the votes are cast for a single candidate.

'Hinderers'

Continued from page 7

of conciliation" and "endured attacks in silence" because he was 'loathe to expose our internal problems to public gaze with possible resulting detriment to the company."

The Loew's president also disclosed that Louis B. Mayer, former Metro studio chief, whom he described as the "mentor" of Tomlinson and Meyer, had received about $15,000,000 in compensation from the company during his 27-year tenure, as well as having "participated in the form of partnership income in more than $12,000,000 paid to the firm of L. B. Mayer Co. and its predecessors." During Mayer's last three years at the studio, pictures released lost about $8,700,000, Vogel charged.

The Loew's chief executive outlined in detail what he described as "the planned scheme of harassment" by the Tomlinson-Meyer-Mayer bloc that led to his calling of the special stockholders' meeting " to submit the issues to you for decision." Even this action, he said, met with the opposition of the dissidents who "placed their prerogatives of judgment above the judgment of all Loew's 26,000 owners" by declaring the meeting "unnecessary."

Wreckers?

"Their reasoning," Vogel declared, "appears obvious. They want to prevent me from presenting to the stockholders the full story of their attempts to interfere with my management of the company and thereby gain control for themselves. I have no intention of submitting to such tactics. I called a stockholders' meeting for Sept. 12 because I have faith in your judgment and in your right to make the decision and it will be held as scheduled."

After detailing specific instances when his program for the company had been "hindered" by the Tomlinson faction, Vogel added: "It is throughout this entire period the Tomlinson-Meyer-Mayer combination failed to come forward with even the semblance of an affirmative program for the company. From the beginning their only acts were negative—their conduct has been completely barren of a single positive and constructive suggestion." Vogel concluded by urging the stockholders to elect the slate of directors presented in the proxy statement accompanying the letter.

Judge: Let Loew Chips Fall

Continued from page 7

court. The objection, according to the court, was "ill-founded," since all the court was doing was restraining the dissidents from interfering with a "duly called stockholders' meeting."

"This court should not decline to take jurisdiction in a matter of basic right affecting the interests of many of its citizens," the judge asserted. He pointed out that in New York State there were 7,966 resident owners of over 3,000,000 Loew's shares of 62.4% of the outstanding stock.

In granting the temporary injunction, the court stressed that it was not called upon to determine if the directors elected at the rump meeting were "legally and properly elected," or whether the actions taken at the rump sessions were legal or in the best interests of the company. The court, he emphasized, "is not even suggesting that the president was without authority in calling the special meeting." He stressed that the court was ruling on the issue of the calling of the meeting and that in its opinion stockholders have "the basic property right to call a meeting and select directors."

Pollack, reached by telephone, said he hadn't received a copy of the decision and was therefore withholding comment until he had an opportunity to study it. He maintained that his refusal to state his representation at the court hearing was based on his belief that the papers were not served properly. However, he appeared pleased that the N. Y. Court conceded the authority of the Delaware court in ruling on the election of Louis B. Mayer and Sam Briskin by the directors meeting called by Tomlinson.

Only action by the Tomlinson group can take now to counteract the issuance of the temporary injunction is to request an immediate trial on the issues. However, the trial division of the N. Y. Supreme Court is now in recess and it's doubted if a trial could be called before the Sept. 12 stockholders' meeting. It's understood, too, that some appeal can be made to the Appellate Division, but the general opinion in court circles is that the time factor is working in Loew's favor.

The Thursday (8) hearing took on bizarre note when Pollack claimed that he was in court on his own behalf and was not representing anybody. Pollack said that he was incensed that the papers in the case had been thrust on his doorstep.

Pollack's statement cued considerable confusion and former Supreme Court Justice Ernst E. L. Hammer, who is repping the two stockholders in the action, said he had never heard of a lawyer appearing in court not representing anybody. Hammer, in his argument, concentrated on three points —the alleged conspiracy of the Tomlinson faction, the necessity for giving stockholders a chance to decide the issue, and the fact that the N. Y. court has jurisdiction since 7,000 of Loew's 26,000 stockholders, owning 62.4% of the stock, are residents of the state. He argued that N. Y. should be called upon to protect the stockholders even though Loew's is a Delaware corporation. He cited a previous case on record which ruled that even if a majority of the directors don't want a stockholders' meeting, the shareholders have a right to have one since they are the true owners of the company.

Louis Nizer, in court to present Loew's position, spoke for about an hour in reviewing the alleged conspiracy of the Tomlinson group. Nizer asked the Court to incorporate in its records the fact that Pollack was present throughout the hearing and that he took notes. The Court so ordered over Pollack's objections and the attorney's request for "a point of special privilege" to make a statement at the conclusion of the hearing, was denied.

Additional confusion was caused by the appearance in court of Nemser, who said he was appearing for himself and his wife, Ann, as co-owners of 100 Loew's shares. He came forth to protest the calling of the special stockholders' meeting. The Court questioned him sharply on his holdings and his reasons for objecting to the calling of the special meeting. He was interrupted several times by Judge Spector in an effort to obtain clearer clarification.

Attorneys for the Starr and Sprayragen attempted to prove that Nemser was sent to court by Pollack, which Nemser hotly denied, saying he represented only himself. Finally the judge elicited from Nemser that he objected to the calling of the meeting because of points of law involving jurisdiction by the Delaware Court. Judge Spector then ordered Nemser to submit a brief outlining his case, copies of which would go to Hammer and Nizer the same day so they could have their answers by Monday (12).

Briefs, Complaints

Continued from page 7

faction, "in furtherance of their conspiracy to seize control" of the company, has set up a rump directors' meeting on July 30 and purported to "elect" Mayer and Briskin. The Sept. 12 stockholders' meeting, it was pointed out to the court, had been legally called by Vogel to resolve the disputes created by the Tomlinson faction and vote on the removal of Tomlinson and Stanley Meyer from the board.

Loew's asked the Delaware Court to hold that Mayer and Briskin were not validly elected and that all other acts of the rump meeting were invalid.

Spell Out P-L-O-T

In its lengthy answer and cross-complaint, Loew's detailed the maneuvering of Tomlinson, Stanley Meyer, and Louis B. Mayer from the time of the company's annual stockholders' meeting on Feb. 28. The complaint noted, too, that the resolution passed at the rump meeting on July 30 were invalid "for the additional reason" that two of the directors—Tomlinson and Meyer—were disqualified from voting "since their own fitness and tenure as directors were to be considered at said meeting." It pointed out that the notice of the special meeting had as one of the items on its agenda "to remove for cause Stanley Mayer and Joseph Tomlinson and to fill the vacancy created by the removal of each."

As a result, the complaint states, even if L. B. Mayer and Briskin had been validly elected, which the complaint insists they were not, "a quorum of seven directors would still not have been in attendance at the directors' meeting."

Loew's answer also states that "upon information and belief" Briskin is "ineligible" to serve on the board of Loew's. Without giving specific details, the Loew's complaint contends that he was connected with another film company which makes him ineligible to serve on Loew's board under rules of the company's by-laws and restrictions of the Government's consent decree. Latter states that no agent or employee of the company with policy making powers shall have an interest "directly or indirectly in the business of exhibition of motion pictures."

Thunderbolts

Continued from page 5

group felt Wile was drawing too much of a publicity spotlight to himself. One report (which was denied by a board member had it that ITOO might dissolve come the next meeting of the directorate on Aug. 27.

There's no way of determining to what specific extent theatremen are losing interest in the trade groups. And it's not suggested in any quarters that the exhib orgs for the most part haven't been serving the interests of their members on many fronts, such as maintaining contact with outside charity and government and other groups and fighting adverse legislation.

But the fact is that decibels have been dropped from the voices of the front men. And this, coupled with the exhibs' immediate business worries, is stirring reports of the disenchantment.



Nothing else is as much fun as

A GEORGE ABBOTT AND STANLEY DONEN PRODUCTION

The Pajama Game!!

IN WARNERCOLOR FROM WARNER BROS. STARRING

Doris Day

as 'Babe'--and the wonderful cast of the Broadway play!

John Raitt · Carol Haney · Eddie Foy, Jr.

with RETA SHAW · BARBARA NICHOLS · SCREEN PLAY BY GEORGE ABBOTT AND RICHARD BISSELL · BASED UPON THE PLAY 'THE PAJAMA GAME' · BOOK BY GEORGE ABBOTT AND RICHARD BISSELL

MUSIC AND LYRICS BY RICHARD ADLER AND JERRY ROSS · PRODUCED BY BRISSON, GRIFFITH AND PRINCE · PRODUCED AND DIRECTED BY GEORGE ABBOTT AND STANLEY DONEN

- Hey There! Hernando's Hideaway! Steam Heat! Seven and a Half Cents! !!! and all the rest!

FIRST ENGAGEMENT STARTS SOON AT RADIO CITY MUSIC HALL!

Film Reviews

Continued from page 6

Back From the Dead

bination of soul transmigration and black magic. Peggie Castle is chief victim, married to Arthur Franz. She becomes possessed by malevolent spirit of Franz' departed first wife. Seems that first wife had been involved in evil-worshipping sect headed by Otto Reichow.

Sister Marsha Hunt, Franz and sympathetic neighbor Don Haggerty fight against new Miss Castle and accompanying mumbo-jumbo, finally breaking up a blood sacrifice ceremony with another neighbor as intended victim. At this point, Reichow gets plugged by a rejected disciple, Marianne Stewart, and Miss Castle returns to her former self.

Director Charles Marquis Warren shows a distinct improvement with this effort, managing several scenes of considerable promise. However, he can't make the plotting come out even.

Actors are briskly competent, if not always able to convince. With best roles, Misses Castle and Hunt are both attractive and properly disturbed, although in different ways. Franz is hampered by weak part, but Haggerty is good as the stalwart neighbor. As heavies, Miss Stewart and Reichow are okay. James Bell andy Helen Wallace, as parents of dead first wife, also register, although scripting is more than ordinarily murky here.

Ernest Haller's photography, especially locations in Laguna area, is clean and sharp. For expectant suburbanites and home-builders, James W. Sullivan's settings are most interesting. *Kove.*

The Flesh Is Weak
(BRITISH)

New British pic puts spotlight on prostitution, but makes only mild impact.

London, Aug. 6.

Eros (Raymond Stross) production and release. Stars John Derek, Milly Vitale. Directed by Don Chaffey. Screenplay, Lee Vance; camera, Stephen Dade; music, Tristram Cary. At Cameo-Royal, London. Running time, 88 MINS.

Tony Giani	John Derek
Marissa Cooper	Milly Vitale
Lloyd Buxton	William Franklyn
Angelo Giani	Martin Benson
Trixie	Freda Jackson
Inspector Kingcombe	Norman Wooland
Henry	Harold Lang
Millie	Patricia Jessel
Sgt. Franks	John Paul
Saradine	Denis Shaw
Lofty	Joe Robinson
Benny	Roger Snowden
Doris Newman	Patricia Plunkett
Edna	Vera Day
Susan	Shirley Ann Field
Salvi	Charles Lloyd Pack

It is difficult to know what producer Raymond Stross had in mind with "The Flesh is Weak," a study of prostitution in London's sleazy West End. As a social document, it makes only the mildest impact and fails lamentably to say anything new or penetrating about an urgent problem. As entertainment, it is rather mediocre stuff which likely will bore the discerning patron and sadly disappoint those in search of cheap thrills. Stross must be relying, optimistically, on the film's "X" certificate (which bars under 16's) as a magnet for boxoffice returns.

Obviously based on the notorious Messina vice gang, whose evil activities have helped to make London's West End a cesspool, Lee Vance's stereotyped screenplay gives an authentic glimpse of London nightlife, but has nothing new or worthwhile to say about the vice racket. Never once does the treatment penetrate the mind of the streetwalkers nor is there more than a superficial insight into what makes a pimp tick.

Story tells of a decent, unsophisticated girl who comes up from the country to find a career in London. She falls in love with a young man who turns out to be one of the Giani brothers, head boys in the flesh-peddling business. She is corrupted, becomes a streetwalker and lands in jail on a framed-up assault charge before she can be persuaded by a journalist to give the evidence which puts her lover behind bars.

Milly Vitale, as the girl, and John Derek, as the unscrupulous young thug, are convincing enough. So are Martin Benson, the leader of the gang, and William Franklyn, cast as the crusading newspaper scribe.

Patricia Jessel, Patricia Plunkett, Vera Day and Shirley Ann Field are useful as assorted prosties while Harold Lang and Denis Shaw score as slimy panders. But the best performance comes from Freda Jackson, who portrays an aging harlot, still human enough to be sympathetic with the girl's plight.

"Flesh is Weak" could have been a searing and courageous exposure of a social sore, but it merely flirts with the subject. By compromise, it ends up as a sordid, depressing little yarn which Don Chaffey directs competently, but without originality. *Rich.*

Hell Drivers
(BRITISH)

Unabashed meller with Stanley Baker as ex-convict truck driver involved in a racket. Fair prospects.

London, July 25.

Rank production and release. Directed by C. Raker Endfield; produced by S. Benjamin Fisz. Stars Stanley Baker, Herbert Lom, Peggy Cummins, Patrick McGoohan. Screenplay, John Kruse and C. Raker Endfield; camera, Geoffrey Unsworth; editor, John D. Guthridge; music, Hubert Clifford. At Gaumont, Haymarket, London, July 23, '57. Running time, 108 MINS.

Tom	Stanley Baker
Gino	Herbert Lom
Lucy	Peggy Cummins
Red	Patrick McGoohan
Cartley	William Hartnell
Ed	Wilfrid Lawson
Dusty	Sidney James
Jill	Jill Ireland
Tinker	Alfie Bass
Scottie	Gordon Jackson
Jimmy	David McCallum
Johnny	Sean Connery
Pop	Wensley Pithey
Tub	George Murcell
Ma West	Marjorie Rhodes
Blonde	Vera Day
Mother	Beatrice Varley
Assistant Manager	Robin Bailey
Spinster	Jean St. Clair
Chief	Jerry Stovin
Doctor	John Horsley
Nurse	Marianne Stone
Barber Joe	Ronald Clarke

"Hell Drivers" is a slab of unabashed melodrama, which, thanks to its title and the growing popularity of Stanley Baker, could prove a useful attraction in the home market. But it lacks star b.o. appeal and is unlikely to create much of a stir elsewhere.

The story has to do with the rivalries of a gang of haulage truck drivers, operating between gravel pits and a construction site. Stanley Baker is an exconvict who gets a job as one of these drivers and immediately falls foul of Patrick McGoohan, the firm's ace driver. Baker discovers that McGoohan and William Hartnell, the manager, are running a racket. The head office pays basic salaries for five more drivers than Hartnell hires. By overworking the drivers Hartnell keeps the daily schedule of runs up to par and he and McGoohan split the extra cash. The drama comes to an uneasy head when Baker's lorry is doctored, his Italian pal is killed and the villains of the piece come to a sticky end over the edge of a convenient quarry.

Though said to be based on real happenings, it is difficult to credit that such slap-happy drivers can infest British country lanes without protest by the public or intervention by the police.

C. Raker Endfield's direction is straightforward and conventional, but some of the speed sequences provide some tingling thrills. Acting is adequate, but uninspired. Stanley Baker gives a forceful performance of restrained strength and Herbert Lom has some neat moments as his Italian buddy. Patrick McGoohan (a young actor who is potentially one of Britain's best) gives an exaggerated study as the villain. Peggy Cummins, as a village vamp, fails to spark a tepid love interest and there are a few routine cameos by Sidney James, Alfie Bass and Wilfrid Lawson. *Rich.*

Manuela
(BRITISH)

Sexy, sadistic and adult with pronounced international b.o. values. Bright prospects.

London, July 23.

British Lion release (Paramount releasing in U. S.) of an Ivan Foxwell Production. Stars Trevor Howard, Pedro Armendariz and Elsa Martinelli. Produced by Ivan Foxwell; directed by Guy Hamilton; screenplay, William Woods, Guillaboro Ison with Guy Hamilton and Ivan Foxwell; camera, Otto Heller; editor, Alan Osbiston; music, William Alwyn. At Odeon, Marble Arch, London, July 15, '57. Running time, 95 MINS.

Prothero	Trevor Howard
Bleloch	Leslie Weston
Evans	Donald Pleasence
Tommy	Jack McGowran
Moss	Warren Mitchell
Wellington Jones	Harcourt Curacao
Murphy	Barry Lowe
Mario	Pedro Armendariz
Official	Juan Carolilla
Ferguson	John Rae
Stranger	Roger Delgado
Manuela	Elsa Martinelli
Pereira	Harold Kasket
Bliss	Max Butterfield
Cook	Andy Ho
Agent	Peter Illing
Patron	Armando Guinle
Coca-Cola man	Michael Peake

Ivan Foxwell has come up with an adult motion picture of international appeal, which should hit sturdy results in most territories. It has already been acquired for the States by Paramount which put up an advance of $280,000—one of the highest U.S. advances ever made for a British release.

By way of a concession, Foxwell has made an alternative ending available for the American market, but the unhappy fadeout, as shown in Britain, carries more conviction and appers to be more logical. The alternative would definitely appear to be out of character.

The three principal players, Trevor Howard, Pedro Armendariz and Elsa Martinelli, are not too well known in America but their performances have the stamp of authority and sincerity. Howard plays the captain of a tramp, "43 years old and up to the ears in alcohol," who suddenly finds himself emotionally involved with Elsa Martinelli, who had been smuggled onto his freighter by his chief enginner, Pedro Armendariz. The latter, an ox of a man, had one thought in his mind when he got the waif on board ship, but the skipper thought otherwise. The scene in which the engineer is beaten up by Howard, before being placed in the cooler, is a tough piece of screen sadism.

There's also plenty of drama when the captain ignores the urgent pleas of his sanctimonious first mate and continues his love-making session with the girl while the ship's on fire. Eventually, they have to abandon the vessel and Howard sees that he and the girl are in separate boats — and are never reunited.

Miss Martinelli's pert and provocative personality contributes to the sex overtones of her scenes with Howard. Armendariz is completely believable as the brute of an engineer, who sees a natural affinity between his mode of life and that of his skipper's. Donald Pleasence, as the Bible-reading first mate, stands out in a highly professional supporting cast. Guy Hamilton's terse direction takes full advantage of the dramatic potentialities of the story. *Myro.*

Bestsellers

Continued from page 3

read the galley proofs of the Book-of-the-Month selections."

Airing another writers' grievance, he adds, "The synopsis step shouldn't be the final say. The producer should read the original script. Then perhaps he'd know what he bought."

At the same time, script registration department of WGAW released figures indicating that fewer original stories for the screen are being registered. In the 1938-1952 period, 65% of generally recognized hit pix were based on original stories, WGAW figures show. Among these were such as "Going My Way," "Best Years of Our Lives," "Ninotchka" and "Mr. Deeds Goes to Town." However, in 1953-56 period, figure sinks to 28%, WGAW reports.

According to Guild spokesman, quality of submissions has little to do with lessening output, as claimed by some producers. Instead, producers have become more dependent on the banker for financing, and the banker prefers to back pix made from hit novels or legit shows, as a measure of greater loan security, Guild execs claim. If trend continues, fewer good pix will be turned out in future, since supply of hit books or plays is comparatively limited. Thus, all efforts of the film industry to hike biz via promotional campaigns will fail, WGAW contends.

Stanley Meyer

Continued from page 1

is now charged by Loew management that when Meyer decided the Vogel team sought harmony he interpreted this as a "peace at any price" policy of weakness and re-entered the fray.

Affidavits will disclose that Meyer repudiated an ambition to assume the Loew presidency and conceded himself too young. He'd be satisfied with a television executive post. He is then said to have glowingly praised Vogel's compentency, the very issue since questioned by the Mayer-Tomlinson-Meyer trio. Meyer apparently approached Nizer on his (Meyer's) assurance from Nate Blumberg of Universal that the lawyer was trustworthy. Blumberg is Meyer's father-in-law.

New York Sound Track

Continued from page 4

in the South have deleted the scene in "Band of Angels" in which **Sidney Poitier** whams **Yvonne DeCarlo.**

Ever since the Minneapolis Star-Tribune Aquatennial celebration show, Jayne Mansfield has been a target for feminine adverse criticisms in that area directed at her "immodest" attire. Repercussions being felt two weeks after her departure. Columnist Cedric Adams himself ran in full in his column a letter from a Mrs. Robert Anderson taking him to task for his shenanigans with Miss Mansfield in the show.

"I hope you have a mental picture of yourself with your tape measure and that bleached blonde kissing you," said Mrs. Anderson's letter. "And a recording of an all-time low in interviewing. We women are not jealous of Jayne Mansfield. We hold only disgust for her and a new low of respect for you drooling grandfathers." (Adams is 52).

Frank Capra will produce-direct "Hole in the Head" for **Frank Sinatra's** Hobart Productions . . . **Gena Rowlands,** from Broadway, costars with **Jose Ferrer** in Metro's "Bay the Moon" . . . **Allen Reisner** draws director reins on Paramount's "St. Louis Blues," **W. C. Handy** biopic.

Downtown Boston film houses reported "no effect" Sunday (11) from the newspaper strike which blacked out the Sunday editions with their amusement sections The new Gary, caught with its opening, Friday (9), night the strike was called, switched to heavy use of radio spots and tv plugs, and nabbed block long lines all day.

Victor Rosen: he's collaborator not ghost of **Charles Coburn's** autobiog. "The Green Door" is not the title; the actual tag is a well-kept secret . . . Redbook's critic **Florence Somers'** September film of month is "Pajama Game" (WB).

WB's 'Prince' Tops

Continued from page 5

b.o. strength over a period of two months.

"Seven Wonders of World" (Cinerama), too, held to its June position, again finishing fourth, some new openings helping. "10 Commandments" (Par) again held in fifth spot as in June although obviously it is nearing the end of engagements in some smaller key cities. Cecil DeMille epic is starting out in first subsequent playdates, opening in several theatres in representative areas like Philadelphia and Baltimore. And it is scoring even more sensational returns then in many first-run dates.

"Night Passage" (U), just getting started near the end of July, managed to push up to sixth place, copping third-place ratings on two successive weeks. "Delicate Delinquent" (Par) was a close seventh though never rising higher than fifth position in weekly ratings. "Sweet Smell of Success" (UA) wound up eighth.

"Bernardine" (20th) displayed enough strength to cop ninth. "Fire Down Below" (Col) finished 10th although sixth one week. Pic came out about the time a whole batch of strong entries were being launched, and found the going rather tough at the outset.

"Something of Value" (M-G) was in much the same category but managed to take 11th-place money. "Beau James" (Par) rounds out the Golden Dozen for July. It never rose above 10th place in weekly ratings of VARIETY.

There was a whole string of runner-up pictures which just missed the Top 12 list. This group is headed by "Curse of Frankenstein (WB), a seventh-place winner one week but tending to taper after opening weeks. Others were "Man on Fire" (M-G), "Love in Afternoon" (AA), "Tammy and Bachelor" (U) and "Bambi" (BV) (reissue).

Several productions were just getting launched or had been out only two weeks to any extent in July. Hence, they are not included in July listings because the number of playdates and money taken in does not give a true picture of their b.o. potential. In this category are "Affair to Remember" (20th), "Pride and Passion" (UA), "Loving You" (Par) and "Silk Stockings" (M-G).

"Pride" was sixth and ninth on weekly ratings in two different sessions. "Stockings" copped second and fourth in two weeks. "Affair" took second place one stanza, while "Loving" was eighth another round. All four films likely will be heard from in the future.

"Johnny Tremain" (BV), which indicated high potential, managed to wind up ninth one stanza during the month. "The D.I." (WB), sixth in June standings was eighth one round. "St. Joan" (UA), a major casualty, was a runner-up pic one week during July.

"Hatful of Rain" (20th), just being launched, shapes potentially solid, being sock in Minneapolis and sturdy in second N.Y. week. Another newie "Tip On a Dead Jockey" (M-G), was hotsy on preem week. "Band of Angels" (WB) opened big in N.Y. and sturdily in Cincy.

"Gunfight at O.K. Corral" (Par), champ in June, added sizeable grosses on scattered dates early in the month. "Rising Moon" (WB) scored heavily in first three weeks at N.Y. arty house.

Home-Toll Ads

Continued from page 5

The aim is to catch the other five, dubbed the lost audience, via home toll.

Programming is to be the responsibility of the franchise operator, Novins reported. Telemeter's role is that of providing the facilities.

Other points made: It would take at least three years to saturate a town such as Los Angeles with wiring and home units. In the discussion stage is a tieup with a major league baseball club (unidentified but reportedly the Brooklyn Dodgers); costs are estimated at $100 per home a part of which would be an allocation to cover studio construction; the cable system of home toll could be integrated with the broadcast counterpart if the latter is approved by the Federal Communications Commission; about 12 groups, "a number of them exhibitors," are negotiating for franchises.

The sales pitch made by Telemeter reps is this: Regulation tv is proving economically unsound; home toll is needed to provide the money for superior programming. This programming will be in the form new motion pictures, major sports events, cultural and educational activities and new ideas even yet to be dreamed up.

Interesting facet of Telemeter, as demonstrated, is the three-channel type of outlet. The home viewer, upon donating to the coin box, would have his choice of three sources of televised material on, say, channels 6A, 6B and 6C.

More Seats

Continued from page 3

a lot better today despite the strong competition from television. More seats, of course, means a larger operating expense which, in the long run, means less profits in a period when the public is not as film-going conscious as it was 10 years ago.

There are many industryites who feel that a halt must be made to theatre construction of all kinds. Others argue that the new theatres, both drive-in and four-wall situations, are merely replacing antiquated houses which have been abandoned or converted to other uses. However, it's pointed out that the new theatres, particularly the drive-ins, provide more seats than ever existed before. And, its stressed, the more seats there are to fill under the present economic conditions of the film industry, the tougher it'll be for the industry as a whole to wind up in the black.

Picture Grosses

Prov. Perking; 'Loving' Boff $12,500, 'Rock' Big 12G, 'Fuzzy' Fair 10G

Providence, Aug. 13.

Sturdy film fare has most first-runs here happy for a change. Strand tops the list with "Loving You," rated smash. RKO Albee is right up there with "Bambi," sockeroo for an oldie. "Will Success Spoil Rock Hunter?" looms neat at Majestic. "Fuzzy Pink Nightgown" is just fair at State.

Estimates for This Week

Albee (RKO) (2,200; 65-85)—"Bambi" (BV) (reissue) and "Secrets of Reef" (Indie). Socko $11,000 or near. Last week, "Walk Into Hell" (Indie) and "Frontier Gambler" (AA), $7,000.

Majestic (S-W) (2,200; 65-80)—"Will Success Spoil Rock Hunter?" (20th) and "The Abductors" (20th). Neat $12,000. Last week, "Affair to Remember" (20th) and "Tempo of Tomorrow" (20th) (2d wk), $7,000.

State (Loew) (3,200; 65-80)—"Fuzzy Pink Nightgown" (UA) and "Iron Sheriff" (UA). Fair $10,000. Last week, "Gun Glory" (M-G) and "Living Idol" (M-G), $10,500.

Strand (Silverman) (2,200; 65-80)—"Loving You" (Par) and "Hold That Hypnotist" (Par). Smash $12,500. Last week, "Streets of Laredo" (Par) and "Whispering Smith" (AA) (reissues), $3,500 in 4 days.

'Omar' Giant $13,000, Port.; 'Arrow' Fat 9G

Portland, Ore., Aug. 13.

Biz continues strong at nearly all first-runs with more and more managers doing excellent promotion. "Omar Khayyam" cashed in on world preem bally at Paramount, with the opening day the biggest since 1955. "Run of Arrow" is fast at the Fox while "Silk Stockings" looks neat at Liberty. "Bambi" still is solid in second Orpheum round. "Around World" stays for a smash 17th week at the Broadway.

Estimates for This Week

Broadway (Parker) (980; $2-$2.50) — "Around World" (UA) (17th wk). Smash $12,500. Last week, $12,200.

Fox (Evergreen) (1,536; $1-$1.50)—"Run of Arrow" (RKO-U) and "Joe Dakota" (U). Loud $9,000. Last week, "Band of Angels" (WB) and "Suicide Mission" (Indie), $10,100.

Guild (Indie) (400; $1.25)—"Albert Schweitzer" (Indie) (2d wk). Fancy $2,500. Last week, $2,800.

Liberty (Hamrick) (1,890; 90-$1.25)—"Silk Stockings" (M-G) and "The Seventh Sin" (M-G). Neat $8,000. Last week, "Man On Fire" (M-G) and "Living Idol" (M-G) (5 days), $3,500.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Bambi" (BV) (reissue) and "Sierra Stranger" (Col) (2d wk). Perky $10,000. Last week, $13,200.

Paramount (Port-Par) (3,400; 90-$1.50)—"Omar Khayyam" (Par) and "Gun Duel Durango" (UA). World bally helping. Smash $13,000 or near. Last week, "Loving You" (Par) and "Hidden Fear" (UA) (2d wk), $6,300.

CHICAGO

(Continued from page 9)

(4th wk). Tidy $17,000. Last week, $17,500.

Palace (SW - Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders of World" (Cinerama) (34th wk). Boffo $37,000. Last week, $34,000.

Roosevelt (B&K) (1,400; 65-90)—"Pickup Alley" (Col) and "Burglar" (Col) (2d wk). Smash $14,000. Last week, $23,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Pride and Passion" (UA) (7th wk). Big $18,000. Last week, $20,900.

Surf (H&E Balaban) (685; $1.25)—"Rising of Moon" (WB). Chipper $5,500. Last week, $6,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50)—"Around World in 80 Days" (UA) (19th wk). Capacity $25,000. Last week, $24,800.

United Artists (B&K) (1,700; 90-$1.50)—"Love in Afternoon" (AA) (2d wk). Fine $19,500. Last week, $19,300.

Woods (Essaness) (1,200; 90-$1.50)—"Man on Fire" (M-G). Hot $25,000. Last week, "Something of Value" (M-G) (6th wk), $18,000.

World (Indie) (606; 90)—"Invitation to Dance" (M-G) (6th wk). Durable $2,800. Last week, $3,200.

LOS ANGELES

(Continued from page 8)

$10,000. Last week, New Fox, Uptown with Hillstreet, "Beyond Mombasa" and "The Strange One" (Col), $10,400.

El Rey (FWC) (861; 90-$1.25) — "Royal Affairs in Versailles" (Indie). Small $2,500. Last week, "Something of Value" (M-G) (2d wk) and "This Could Be Night" (M-G), $2,300.

Hillstreet (RKO) (2,752; 80-$1.80) — "Guys and Dolls" (M-G) and "I'll Cry Tomorrow" (M-G) (reissues). Slow $3,400.

Orpheum, Iris, Four Star (Metropolitan-FWC-UATC) 2,213; 756; 865; 90-$1.80)—"Loving You" (Par) (2d wk) and "Fighting Trouble" (AA) (Orpheum only). Modest $11,300. Last week, $18,800.

State, Hawaii (UATC-G&S) (2,404; 1,106; 80-$1.80)—"Gun Glory" (M-G) and "Tarzan Lost Safari" (M-G) (2d wk). Mild $9,000. Last week, $20,600.

Pantages (RKO) (2,812; 80-$1.80) —"Silk Stockings" (M-G) (3d wk). Strong $10,000. Last week, $12,200.

Fine Arts (FWC) (631; 90-$1.50) —"Love Is Splendored Thing" (20th) and "Coins in Fountain" (20th) (reissues) (2d wk). Nice $3,500. Last week, $4,200.

Fox Beverly (FWC) (1,334; 80-$1.50)—"Love in Afternoon" (AA) (2d wk). Fine $6,300. Last week, $13,500, with Egyptian.

Chinese (FWC) (1,908; $2-$2.40) —"Affair to Remember" (20th) (4th wk). Nifty $15,000. Last week, $16,000.

Hollywood Paramount (F&M) (1,468; 90-$1.80) — "Beau James" (Par) (6th wk). Stout $5,800. Last week, $6,800.

Fox Wilshire (FWC) (2,296; $1.50-$2.40)—"Pride and Passion" (UA) (7th wk). Tidy $10,500. Last week, $12,300.

Warner Hollywood (SW - Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 10th week on Sunday (11) after sock $41,900 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World 80 Days" (UA) (34th wk). Capacity $27,200. Last week, ditto.

Warner Beverly (SW) (1,612; $1.50-$2.30)—"10 Commandments" (Par) (39th wk). Boffo $16,500. Last week, $16,000.

Canon (Rosener) (533; $1.50)—"Grand Maneuver" (Indie) (2d wk). Mild $3,000. Last week, $3,700.

Crest, Sunset (Lippert - Cohen) (800; 540: $1.25-$1.50)—"Time of Desire" (Indie) (3d wk). Fancy $7,000. Last week, $8,900.

Vagabond (Rosener) (390; $1.50) —"Torero" (Col) (4th wk). Good $5,000. Last week, $5,200.

BOSTON

(Continued from page 9)

week ended Saturday (10) was good $9,000.

Fenway (NET) (1,373; 60-$1.10) —"Delicate Delinquent" (Par) and "Hot Rod Rumble" (AA) (2d wk). Hotsy $6,000 or close for Jerry Lewis pic. Last week, $8,500.

Gary (Sack) (1,340; 90-$1.80)—"Pride and Passion" (UA). Smash $35,000 or near opened the new Gary, former Plymouth legit house. Block long lines, with radio and tv used as newspaper strike started.

Kenmore (Indie) (700; 85-$1.25) —"Figaro, Barber Seville" (Indie) (2d wk). Oke $5,000. Last week, $7,500.

Memorial (RKO) (3,000; 75-$1.10) —"Night Passage" (U) and "Weapon" (2d wk). Fine $12,000. Last week, $15,000.

Metropolitan (NET) (4,357; 90-$1.25) — "Affair to Remember" (20th) (3d wk). Neat $12,000. Last week, $14,000.

Paramount (NET) (1,700; 60-$1) —"Delicate Delinquent" (Par) and "Hot Rod Rumble" (AA). Torrid $17,000. Last week, $24,000.

Pilgrim (NET) (1,100; 65-95)—"Giant Claw" (Col) and "Night World Exploded" (Col). Bright $12,000. Last week, "Land Unknown" (U) and "Joe Dakota" (U), $9,000.

Saxon (Sack) (1,100; $1.50-$3.30) —"Around World" (UA) (19th wk). The 18th week ended Friday (9) was great $24,000. Last week, same.

Trans-Lux (Trans-Lux) (730; 75-$1.10)—"It Happened in Park" (Indie). Good $5,500. Last week, "Naked Night" (Indie) and "Dark River" (Indie) (3d wk), $3,500.

Orpheum (Loew) (2,900; 75-$1.25) — "Silk Stockings" (M-G) and "Decision Against Time" (M-G) (2d wk). Hot $12,000. Last week, $18,000.

State (Loew) (3,600; 75-$1.25)—"Silk Stockings" (M-G) and "Decision Against Time" (M-G) (2d wk). Great $8,000. Last week, $11,000.

BROADWAY

(Continued from page 9)

day (11) was okay $11,000. House reverted back to landlord and theatre closed out run after last Sunday night. Second full week was $19,000.

Normandie (Trans-Lux) (592; 95-$1.80) — "Bambi" (BV) (reissue) (4th wk). This round ending today (Wed.) looks like fancy $8,000. Third week, $9,500, "Last Bridge" (Union) opens Aug. 20.

Palace (RKO) (1,700; 95-$1.80)—"Man of Thousand Faces" (U). Given special preem last night (Tues.), with regular run starting today (Wed.). Launches house on first-run straight-film policy, theatre being closed after last Thursday to prep for this new setup. In ahead, "Run of Arrow" (U) with vaudeville, fine $16,500.

Paramount (AB-PT) (3,665; $1-$2)—"Curse of Frankenstein" (WB) (2d wk). Initial week ended last night (Tues.) was terrific $72,000, including midnight preview on night of Aug. 6. This is best for straight-film policy here in two years. Last week, "Band of Angels" (WB) (4th wk-6 days), $19,000.

Paris (Pathe Cinema) (568; 90-$1.80)—"Passionate Summer" (Kingsley) (4th wk). Third round ended Friday (9) was big $7,500. Second was $8,000, way over forecast. Current (4th) week may top third round. Pic looks in for run.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"Silk Stockings" (M-G) and stageshow (4th wk). Current week ending today (Wed.) looks to climb to sock $149,000. Third was $148,500. Stays a fifth, with a sixth week possible.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World" (UA) (4th wk). The 43d round completed yesterday (Tues.) was capacity. $37,100 for 11 performances. The 42d week was the same for like numbers of shows.

Plaza (Brecher) (525; $1.50-$2)—"Constant Husband" (Indie) (3d wk). This week ending today (Wed.) is heading for trim $5,800. Second was $7,500. "Love in Afternoon" (AA) opens here Aug. 23, day-date with Paramount.

Roxy (Nat'l. Th.) (5,717; $1.25-$2.50)—"Affair To Remember" (20th) and stageshow (4th wk). This session finishing tomorrow (Thurs.) looks to edge up to good $76,000. Third was $75,000. Current week was helped by preview Monday (12) night. "Sun Also Rises" (20th) now due in on Aug. 23, but may open later in month.

State (Loew) (3,450; 78-$1.75)—"Sweet Smell of Success" (UA) (7th wk). This frame finishing up today (Wed.) looks like solid $17,000 or near. Last week, $18,500.

Sutton (R&B) (561; 95-$1.75)—"Doctor At Large" (U) (3d wk). Second round ended Saturday (10) was sock $12,000. First was $14,400.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Escapade" (DCA) (2d wk). Initial session ended Sunday (11) was good $7,500. In ahead, "La Strada" (T-L) (55th wk), $3,900, to wind a terrific run in which $410,000 was grossed in the 55 weeks.

Victoria (City Inv.) (1,060; 50-$2) —"Hatful of Rain" (20th) (5th wk). Fourth stanza finished yesterday (Tues.) was sturdy $18,000 or near. Third was $19,000.

Warner (SW-Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (71st week). The 70th round ended Saturday (10) was great $33,900, notice of pic nearing end of run and cooler weather giving it a hefty boost. The 69th week was $31,800. "Search For Paradise" (Cinerama) due to open Sept. 24.

World (Times) (501; 95-$1.50)—"It Happened in Park" (Ellis). Opened Monday (12). In ahead, "Stella" (Burstyn) (9th wk), was mild $2,800. Eighth week, $3,600.

SAN FRANCISCO

(Continued from page 8)

wk). Good $2,200, same as first week.

Vogue (S.F. Theatres) (364; $1.25) —"John and Julie" (Indie). Fair $2,000. Last week, "Gold of Naples" (DCA) (10th wk), $2,100.

Bridge (Schwarz) (396; $1.25) — "Third Key" (Rank) (6th wk). Hep $2,000. Last week, $2,000.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World in 80 Days" (UA) (33d wk). Great $30,000. Last week, $24,500.

Rio (Schwarz) (397; $1.10) — "1905" (Indie). Fair $1,500. Last week, "Wild Oat" (Indie) and "Big Day" (Indie) (2d wk), $1,500.

Presidio (Hardy-Parsons) (764; $1.25-$1.50) — "Lost Continent" (Cont) (4th wk). Socko $4,000. Last week, same.

'Bambi' Sturdy $18,000, Buff; 'Pride' Lusty 17G

Buffalo, Aug. 13.

Biz generally is on moderate side here currently, with first-run houses having to depend on hold-overs for their strength. Lone newcomer, "Bambi," is fancy on reissue date at Lafayette. "Pride and Passion" shapes very tall in second round at Buffalo while "Loving You" is barely good in first hold-over session at Paramount, showing a sharp dip from opener. "Affair To Remember" still is great in third stanza at the Center. "Around World in 80 Days" looms sturdy in 19th week at Century.

Estimates for This Week

Buffalo (Loew) (3,000; 50-$1.50) —"Pride and Passion" (2d wk). Potent $17,000. Last week, $29,000.

Paramount (AB-PT) (3,000; 60-85) — "Loving You" (Par) and "Rock, Rock, Rock" (DCA) (2d wk). Good $11,000. Last week, $18,000.

Center (AB-PT) (2,000; 60-85)—"Affair to Remember" (20th) (3d wk). Still great at $11,000. Last week, $12,000.

Lafayette (Basil) (3,000; 50-85)—"Bambi" (BV) (reissue) and "Hold That Hypnotist" (Indie). Fancy $18,000. Last week, "Midnight Story" (U) and "Girl in Kremlin" (U), $8,000.

Century (Buhawk) (1,400; $1.50-$3)—"Around World" (UA) (19th wk). Neat $10,000. Last week, $11,000.

Teck (SW - Cinerama) (1,200; $1.20-$2.40) — "Seven Wonders of World" (Cinerama) (50th wk). Strong $8,000. Last week, $8,500.

Cinema (Martina) (450; 60-90) — "Bachelor Party" (UA) (5th wk). Stalwart $1,000. Last week, $2,000.

WASHINGTON

(Continued from page 9)

final wk). Satisfactory $12,000 after $17,000 in second.

Columbia (Loew) (1,174; 70-90)—"Bambi" (BV) (reissue) (2d wk). Bright $9,000 after $13,000 opener. Stays on.

Keith's (RKO) (1,859; 90-$1.50)—"Pride and Passion" (UA) (2d wk). Big $24,000 after $34,000 in first. Continues indef.

Metropolitan (SW) (1,100; 80-$1.10) — "Band of Angels" (WB). Solid $13,000. Last week, "Curse of Frankenstein" (WB) and "The Unknown" (WB), $15,500 in 10 days.

Palace (Loew) (2,360; 85-$1.25)—"Hatful of Rain" (20th) (2d wk). This never got far despite crix kudos. This week is mild $9,000 after disappointing $14,000 in first.

Plaza (T-L) (277; 90-$1.50) — "Mademoiselle Striptease" (Indie) (3d wk). Steady $3,500 after $4,000 in second. Stays.

Trans-Lux (T-L) (600; 90-$1.25)—"Jeanne Eagels" (Col) (2d wk). Husky $14,000 after smash $16,000 last week, and above estimate. Stays.

Uptown (SW) (1,100; $1.25-$3)—"Around World in 80 Days" (UA) (19th wk). Socko $21,000. Last week, $22,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders of World" (Cinerama) (33d wk). Pleasing $14,000 after hitting $16,000 last week. Tourists continue to be mainstay of this. Stays.

Dallas Mgr. 'Shook Up' By Presley Pix Fans

Dallas, Aug. 13.

Forrest Thompson, manager of the Majestic Theatre here, operated by the Interstate Theatre Circuit, says he is "all shook up" from fighting off Elvis Presley fans who have been stripping pictures from the display windows in front of the theatre where "Loving You" is currently playing.

He said Presley fans scream and applaud every time their idol sings a song in the pic. Thompson noted quite a difference when Pat Boone's fans attended "Bernardine," saying they were more reserved.

Bomb Scare in San Antone

San Antonio, Aug. 13.

A bomb hoax closed Joske's of Texas, a department store here Friday afternoon, when somebody phoned the switchboard operator and said a time bomb had been placed on the first floor. None was found.

Shortly afterwards, a man called Gloria Castillo, cashier at the Prince Theatre and told her that a bomb had been planted in the cinema. The manager, Charles Wolfe, quickly called police. The structure was thoroughly searched, but again nothing was found.

DeMille Run: $185,000 Gross, Capacity of 879

Kansas City, Aug. 13.

Run of 24 weeks by "The Ten Commandments" which ended July 31 in the Roxy Theatre here is believed to have set a record for extended time and total gross by a regular film production. During its longstay picture racked up a total of $185,000, an excellent showing in a house of 879 capacity.

Picture led off with a gross of $16,000 in its opening week, itself a record for the house, never went below the $5,000 mark for a weekly total, and closed its final week in a blaze of glory at $11,000.

These figures were chalked up on a scale topped by $2, with a range down to 90c for students. Officials of the Durwood circuit, which owns and operates the house, tab it as one of the most successful engagements.

Nearest extended run entry, oddly enough, is also a DeMille production, "Greatest Show on Earth" which had six weeks at the next door Paramount Theatre and played at $1.25 top.

Buddy Rogers First Film In 15 Yrs. Opens Sept. 1 At His Kansas Home

Kansas City, Aug. 13.

Premiere of Columbia's "The Parson and the Outlaw" has been set for nearby Olathe, Kans., for Sept. 1 in connection with Centennial week there. Buddy Rogers, who produced the film and plays the role of the parson, will be on hand. It's the actor's home burg.

Picture is to play a week in the Trail Theatre at Olathe as part of the deal and will spill over into the metropolitan K. C. area for a four-play date at the Dickinson, Glen, Shawnee Drive-in and Leawood Drive-in Theatres of the Dickinson circuit, which also operates the Trail. Kansas City proper showing begins on Sept. 4, Wednesday being the regular change day for the four theatres.

Columbia Pictures expects that another personality probably will make the Olathe date to team with Rogers. The picture is Rogers' first acting stint in 15 years.

Ricketson Cues Cheers

Los Angeles, Aug. 13.

Southern California division convention of National Theatres personnel gets underway here Friday (16), the first in a series of seven such conclaves for the 250 theatre chain. Parleys were called by Frank H. Ricketson, Jr., general manager of the circuit, to plan a course of "dynamic action to generate new prosperity" for the houses.

Ricketson will preside at all meetings. Southern California division involves 125 delegates who will meet in all-day session. Other meetings will be held in Seattle, Aug. 20; San Francisco, Aug. 22; Kansas City, Aug. 27; Denver, Sept. 4; Salt Lake City, Sept. 6, and Phoenix, Sept. 10.

'PARADISE' IN DALLAS OCT. 2

Dallas, Aug. 13.

Newest Cinerama production, "Search for Paradise," will reopen the midtown Melba Oct. 2. House has been closed since May when "Seven Wonders of the World" ended a year's run, following the similar runs of "This Is Cinerama Holiday."

Fourth offering will have a press preview Oct. 1 and it's expected that the opening will be sponsored by a local charity, per usual.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
FRED ASTAIRE • CYD CHARISSE
in "SILK STOCKINGS"
Also Co-Starring JANIS PAIGE-PETER LORRE
An MGM Picture in CinemaScope And METROCOLOR
and SPECTACULAR STAGE PRESENTATION

Film Reviews

Continued from page 6

Back From the Dead

bination of soul transmigration and black magic. Peggie Castle is chief victim, married to Arthur Franz. She becomes possessed by malevolent spirit of Franz' departed first wife. Seems that first wife had been involved in evil-worshipping sect headed by Otto Reichow.

Sister Marsha Hunt, Franz and sympathetic neighbor Don Haggerty fight against new Miss Castle and accompanying mumbo-jumbo, finally breaking up a blood sacrifice ceremony with another neighbor as intended victim. At this point, Reichow gets plugged by a rejected disciple, Marianne Stewart, and Miss Castle returns to her former self.

Director Charles Marquis Warren shows a distinct improvement with this effort, managing several scenes of considerable promise. However, he can't make the plotting come out even.

Actors are briskly competent, if not always able to convince. With best roles, Misses Castle and Hunt are both attractive and properly disturbed, although in different ways. Franz is hampered by weak part, but Haggerty is good as the stalwart neighbor. As heavies, Miss Stewart and Reichow are okay. James Bell andy Helen Wallace, as parents of dead first wife, also register, although scripting is more than ordinarily murky here.

Ernest Haller's photography, especially locations in Laguna area, is clean and sharp. For expectant suburbanites and home-builders, James W. Sullivan's settings are most interesting. *Kore.*

The Flesh Is Weak
(BRITISH)

New British pic puts spotlight on prostitution, but makes only mild impact.

London, Aug. 6.

Eros (Raymond Stross)) production and release. Stars John Derek, Milly Vitale. Directed by Don Chaffey. Screenplay, Lee Vance; camera, Stephen Dade; music, Tristram Cary. At Romeo-Royal, London. Running time, **88 MINS.**

Tony Giani	John Derek
Marissa Cooper	Milly Vitale
Lloyd Buxton	William Franklyn
Angelo Giani	Martin Benson
Trixie	Freda Jackson
Inspector Kingcombe	Norman Wooland
Henry	Harold Lang
Millie	Patricia Jessel
Sgt. Franks	John Paul
Saradine	Denis Shaw
Lofty	Joe Robinson
Benny	Roger Snowden
Doris Newman	Patricia Plunkett
Edna	Vera Day
Susan	Shirley Ann Field
Salvi	Charles Lloyd Pack

It is difficult to know what producer Raymond Stross had in mind with "The Flesh is Weak," a study of prostitution in London's sleazy West End. As a social document, it makes only the mildest impact and fails lamentably to say anything new or penetrating about an urgent problem. As entertainment, it is rather mediocre stuff which likely will bore the discerning patron and sadly disappoint those in search of cheap thrills. Stross must be relying, optimistically, on the film's "X" certificate (which bars under 16's) as a magnet for boxoffice returns.

Obviously based on the notorious Messina vice gang, whose evil activities have helped to make London's West End a cesspool, Lee Vance's stereotyped screenplay gives an authentic glimpse of London nightlife, but has nothing new or worthwhile to say about the vice racket. Never once does the treatment penetrate the mind of the streetwalkers nor is there more than a superficial insight into what makes a pimp tick.

Story tells of a decent, unsophisticated girl who comes up from the country to find a career in London. She falls in love with a young man who turns out to be one of the Giani brothers, head boys in the flesh-peddling business. She is corrupted, becomes a streetwalker and lands in jail on a framed-up assault charge before she can be persuaded by a journalist to give the evidence which puts her lover behind bars.

Milly Vitale, as the girl, and John Derek, as the unscrupulous young thug, are convincing enough. So are Martin Benson, the leader of the gang, and William Franklyn, cast as the crusading newspaper scribe.

Patricia Jessel, Patricia Plunkett, Vera Day and Shirley Ann Field are useful as assorted prosties while Harold Lang and Denis Shaw score as slimy panders. But the best performance comes from Freda Jackson, who portrays an aging harlot, still human enough to be sympathetic with the girl's plight.

"Flesh is Weak" could have been a searing and courageous exposure of a social sore, but it merely flirts with the subject. By compromise, it ends up as a sordid, depressing little yarn which Don Chaffey directs competently, but without originality. *Rich.*

Hell Drivers
(BRITISH)

Unabashed meller with Stanley Baker as ex-convict truck driver involved in a racket. Fair prospects.

London, July 25.

Rank production and release. Directed by C. Raker Endfield; produced by S. Benjamin Fisz. Stars Stanley Baker, Herbert Lom, Peggy Cummins, Patrick McGoohan. Screenplay, John Kruse and C. Raker Endfield; camera, Geoffrey Unsworth; editor, John D. Guthridge; music, Hulbert Clifford. At Gaumont, Haymarket, London, July 23, '57. Running time, 108 MINS.

Tom	Stanley Baker
Gino	Herbert Lom
Lucy	Peggy Cummins
Red	Patrick McGoohan
Tertley	William Hartnell
Ed	Wilfrid Lawson
Dusty	Sidney James
Jill	Jill Ireland
Tinker	Alfie Bass
Scottie	Gordon Jackson
Jimmy	David McCallum
Johnny	Sean Connery
Pop	Wensley Pithey
Tub	George Murcell
Ma West	Marjorie Rhodes
Blonde	Vera Day
Mother	Beatrice Varley
Assistant Manager	Robin Bailey
Spinster	Jean St. Clair
Chick	Jerry Stovin
Doctor	John Horsley
Nurse	Marianne Stone
Barber Joe	Ronald Clarke

"Hell Drivers" is a slab of unabashed melodrama, which, thanks to its title and the growing popularity of Stanley Baker, could prove a useful attraction in the home market. But it lacks star b.o. appeal and is unlikely to create much of a stir elsewhere.

The story has to do with the rivalries of a gang of haulage truck drivers, operating between gravel pits and a construction site. Stanley Baker is an exconvict who gets a job as one of these drivers and immediately falls foul of Patrick McGoohan, the firm's ace driver. Baker discovers that McGoohan and William Hartnell, the manager, are running a racket. The head office pays basic salaries for five more drivers than Hartnell hires. By overworking the drivers Hartnell keeps the daily schedule of runs up to par and he and McGoohan split the extra cash. The drama comes to an uneasy head when Baker's lorry is doctored, his Italian pal is killed and the villains of the piece come to a sticky end over the edge of a convenient quarry.

Though said to be based on real happenings, it is difficult to credit that such slap-happy drivers can infest British country lanes without protest by the public or intervention by the police.

C. Raker Endfield's direction is straightforward and conventional, but some of the speed sequences provide some tingling thrills. Acting is adequate, but uninspired. Stanley Baker gives a forceful performance of restrained strength and Herbert Lom has some neat moments as his Italian buddy. Patrick McGoohan (a young actor who is potentially one of Britain's best) gives an exaggerated study as the villain. Peggy Cummins, as a village vamp, fails to spark a tepid love interest and there are a few routine cameos by Sidney James, Alfie Bass and Wilfrid Lawson. *Rich.*

Manuela
(BRITISH)

Sexy, sadistic and adult with pronounced international b.o. values. Bright prospects.

London, July 23.

British Lion release (Paramount releasing in U. S.) of an Ivan Foxwell Production. Stars Trevor Howard, Pedro Armendariz and Elsa Martinelli. Produced by Ivan Foxwell; directed by Guy Hamilton; screenplay, William Woods, in collaboration with Guy Hamilton and Ivan Foxwell; camera, Otto Heller; editor, Alan Osbiston; music, William Alwyn. At Odeon, Marble Arch, London, July 18, '57. Running time, 95 MINS.

Prothero	Trevor Howard
Bleloch	Leslie Weston
Evans	Donald Pleasence
Tommy	Jack McGowran
Moss	Warren Mitchell
Wellington Jones	Harcourt Curacao
Murphy	Barry Lowe
Mario	Pedro Armendariz
Official	Juan Carolilla
Ferguson	John Rae
Stranger	Roger Delgado
Manuela	Elsa Martinelli
Pereira	Harold Kasket
Bliss	Max Butterfield
Cook	Andy Ho
Agent	Peter Illing
Patron	Armando Guinle
Coca-Cola man	Michael Peake

Ivan Foxwell has come up with an adult motion picture of international appeal, which should hit sturdy results in most territories. It has already been acquired for the States by Paramount which put up an advance of $280,000—one of the highest U.S. advances ever made for a British release.

By way of a concession, Foxwell has made an alternative ending available for the American market, but the unhappy fadeout, as shown in Britain, carries more conviction and appers to be more logical. The alternative would definitely appear to be out of character.

The three principal players, Trevor Howard, Pedro Armendariz and Elsa Martinelli, are not too well known in America but their performances have the stamp of authority and sincerity. Howard plays the captain of a tramp, "43 years old and up to the ears in alcohol," who suddenly finds himself emotionally involved with Elsa Martinelli, who had been smuggled onto his freighter by his chief engineer, Pedro Armendariz. The latter, an ox of a man, had one thought in his mind when he got the waif on board ship, but the skipper thought otherwise. The scene in which the engineer is beaten up by Howard, before being placed in the cooler, is a tough piece of screen sadism.

There's also plenty of drama when the captain ignores the urgent pleas of his sanctimonious first mate and continues his lovemaking session with the girl while the ship's on fire. Eventually, they have to abandon the vessel and Howard sees that he and the girl are in separate boats — and are never reunited.

Miss Martinelli's pert and provocative personality contributes to the sex overtones of her scenes with Howard. Armendariz is completely believable as the brute of an engineer, who sees a natural affinity between his mode of life and that of his skipper's. Donald Pleasence, as the Bible-reading first mate, stands out in a highly professional supporting cast. Guy Hamilton's terse direction takes full advantage of the dramatic potentialities of the story. *Myro.*

Bestsellers

Continued from page 3

read the galley proofs of the Book-of-the-Month selections."

Airing another writers' grievance, he adds, "The synopsis step shouldn't be the final say. The producer should read the original script. Then perhaps he'd know what he bought."

At the same time, script registration department of WGAW released figures indicating that fewer original stories for the screen are being registered. In the 1938-1952 period, 65% of generally recognized hit pix were based on original stories, WGAW figures show. Among these were such as "Going My Way," "Best Years of Our Lives," "Ninotchka" and "Mr. Deeds Goes to Town." However, in 1953-56 period, figure sinks to 28%, WGAW reports.

According to Guild spokesman, quality of submissions has little to do with lessening output, as claimed by some producers. Instead, producers have become more dependent on the banker for financing, and the banker prefers to back pix made from hit novels or legit shows, as a measure of greater loan security, Guild execs claim. If trend continues, fewer good pix will be turned out in future, since supply of hit books or plays is comparatively limited. Thus, all efforts of the film industry to hike biz via promotional campaigns will fail, WGAW contends.

Stanley Meyer

Continued from page 1

is now charged by Loew management that when Meyer decided the Vogel team sought harmony he interpreted this as a "peace at any price" policy of weakness and reentered the fray.

Affidavits will disclose that Meyer repudiated an ambition to assume the Loew presidency and conceded himself too young. He'd be satisfied with a television executive post. He is then said to have glowingly praised Vogel's competency, the very issue since questioned by the Mayer-Tomlinson-Meyer trio. Meyer apparently approached Nizer on his (Meyer's) assurance from Nate Blumberg of Universal that the lawyer was trustworthy. Blumberg is Meyer's father-in-law.

New York Sound Track

Continued from page 4

in the South have deleted the scene in "Band of Angels" in which **Sidney Poitier** whams **Yvonne DeCarlo.**

Ever since the Minneapolis Star-Tribune Aquatennial celebration show, Jayne Mansfield has been a target for feminine adverse criticisms in that area directed at her "immodest" attire. Repercussions being felt two weeks after her departure. Columnist Cedric Adams himself ran in full in his column a letter from a Mrs. Robert Anderson taking him to task for his shenanigans with Miss Mansfield in the show.

"I hope you have a mental picture of yourself with your tape measure and that bleached blonde kissing you," said Mrs. Anderson's letter. "And a recording of an all-time low in interviewing. We women are not jealous of Jayne Mansfield. We hold only disgust for her and a new low of respect for you drooling grandfathers." (Adams is 52).

Frank Capra will produce-direct "Hole in the Head" for **Frank Sinatra's** Hobart Productions . . . **Gena Rowlands,** from Broadway, costars with **Jose Ferrer** in Metro's "Bay the Moon" . . . **Allen Reisner** draws director reins on Paramount's "St. Louis Blues," W. C. Handy biopic.

Downtown Boston film houses reported "no effect" Sunday (11) from the newspaper strike which blacked out the Sunday editions with their amusement sections The new Gary, caught with its opening, Friday (9), night the strike was called, switched to heavy use of radio spots and tv plugs, and nabbed block long lines all day.

Victor Rosen: he's collaborator not ghost of **Charles Coburn's** autobiog. "The Green Door" is not the title; the actual tag is a well-kept secret . . . Redbook's critic **Florence Somers'** September film of month is "Pajama Game" (WB).

WB's 'Prince' Tops

Continued from page 5

b.o. strength over a period of two months.

"Seven Wonders of World" (Cinerama), too, held to its June position, again finishing fourth, some new openings helping. "10 Commandments" (Par) again held in fifth spot as in June although obviously it is nearing the end of engagements in some smaller key cities. Cecil DeMille epic is starting out in first subsequent playdates, opening in several theatres in representative areas like Philadelphia and Baltimore. And it is scoring even more sensational returns then in many first-run dates.

"Night Passage" (U), just getting started near the end of July, managed to push up to sixth place, copping third-place ratings on two successive weeks. "Delicate Delinquent" (Par) was a close seventh though never rising higher than fifth position in weekly ratings. "Sweet Smell of Success" (UA) wound up eighth.

"Bernardine" (20th) displayed enough strength to cop ninth. "Fire Down Below" (Col) finished 10th although sixth one week. Pic came out about the time a whole batch of strong entries were being launched, and found the going rather tough at the outset.

"Something of Value" (M-G) was in much the same category but managed to take 11th-place money. "Beau James" (Par) rounds out the Golden Dozen for July. It never rose above 10th place in weekly ratings of VARIETY.

There was a whole string of runner-up pictures which just missed the Top 12 list. This group is headed by "Curse of Frankenstein (WB), a seventh-place winner one week but tending to taper after opening weeks. Others were "Man on Fire" (M-G), "Love in Afternoon" (AA), "Tammy and Bachelor" (U) and "Bambi" (BV) (reissue).

Several productions were just getting launched or had been out only two weeks to any extent in July. Hence, they are not included in July listings because the number of playdates and money taken in does not give a true picture of their b.o. potential. In this category are "Affair to Remember" (20th), "Pride and Passion" (UA), "Loving You" (Par) and "Silk Stockings" (M-G).

"Pride" was sixth and ninth on weekly ratings in two different sessions. "Stockings" copped second and fourth in two weeks. "Affair" took second place one stanza, while "Loving" was eighth another round. All four films likely will be heard from in the future.

"Johnny Tremain" (BV), which indicated high potential, managed to wind up ninth one stanza during the month. "The D.I." (WB), sixth in June standings was eighth one round. "St. Joan" (UA), a major casualty, was a runner-up pic one week during July.

"Hatful of Rain" (20th), just being launched, shapes potentially solid, being sock in Minneapolis and sturdy in second N.Y. week. Another newie "Tip On a Dead Jockey" (M-G), was hotsy on Detroit preem week. "Band of Angels" (WB) opened big in N.Y. and sturdily in Cincy.

"Gunfight at O.K. Corral" (Par), champ in June, added sizeable grosses on scattered dates early in the month. "Rising Moon" (WB) scored heavily in first three weeks at N.Y. arty house.

Home-Toll Ads

Continued from page 5

The aim is to catch the other five, dubbed the lost audience, via home toll.

Programming is to be the responsibility of the franchise operator, Novins reported. Telemeter's role is that of providing the facilities.

Other points made: It would take at least three years to saturate a town such as Los Angeles with wiring and home units: In the discussion stage is a tieup with a major league baseball club (unidentified but reportedly the Brooklyn Dodgers); costs are estimated at $100 per home a part of which would be an allocation to cover studio construction; the cable system of home toll could be integrated with the broadcast counterpart if the latter is approved by the Federal Communications Commission; about 12 groups, "a number of them exhibitors," are negotiating for franchises.

The sales pitch made by Telemeter reps is this: Regulation tv is proving economically unsound; home toll is needed to provide the money for superior programming. This programming will be in the form new motion pictures, major sports events, cultural and educational activities and new ideas even yet to be dreamed up.

Interesting facet of Telemeter, as demonstrated, is the three-channel type of outlet. The home viewer, upon donating to the coin box, would have his choice of three sources of televised material on, say, channels 6A, 6B and 6C.

More Seats

Continued from page 3

a lot better today despite the strong competition from television. More seats, of course, means a larger operating expense which, in the long run, means less profits in a period when the public is not as film-going conscious as it was 10 years ago.

There are many Industryites who feel that a halt must be made to theatre construction of all kinds. Others argue that the new theatres, both drive-in and four-wall situations, are merely replacing antiquated houses which have been abandoned or converted to other uses. However, it's pointed out that the new theatres, particularly the drive-ins, provide more seats than ever existed before. And, its stressed, the more seats there are to fill under the present economic conditions of the film industry, the tougher it'll be for the industry as a whole to wind up in the black.

Picture Grosses

Prov. Perking; 'Loving' Boff $12,500, 'Rock' Big 12G, 'Fuzzy' Fair 10G

Providence, Aug. 13.

Sturdy film fare has most first-runs here happy for a change. Strand tops the list with "Loving You," rated smash. RKO Albee is right up there with "Bambi," sockeroo for an oldie. "Will Success Spoil Rock Hunter?" looms neat at Majestic. "Fuzzy Pink Nightgown" is just fair at State.

Estimates for This Week

Albee (RKO) (2,200; 65-85)—"Bambi" (BV) (reissue) and "Secrets of Reef" (Indie). Socko $11,000 or near. Last week, "Walk Into Hell" (Indie) and "Frontier Gambler" (AA), $7,000.

Majestic (S-W) (2,200; 65-80)—"Will Success Spoil Rock Hunter?" (20th) and "The Abductors" (20th). Neat $12,000. Last week, "Affair to Remember" (20th) and "Tempo of Tomorrow" (20th) (2d wk), $7,000.

State (Loew) (3,200; 65-80)—"Fuzzy Pink Nightgown" (UA) and "Iron Sheriff" (UA). Fair $10,000. Last week, "Gun Glory" (M-G) and "Living Idol" (M-G), $10,500.

Strand (Silverman) (2,200; 65-80)—"Loving You" (Par) and "Hold That Hypnotist" (Par). Smash $12,500. Last week, "Streets of Laredo" (Par) and "Whispering Smith" (AA) (reissues), $3,500 in 4 days.

'Omar' Giant $13,000, Port.; 'Arrow' Fat 9G

Portland, Ore., Aug. 13.

Biz continues strong at nearly all first-runs with more and more managers doing excellent promotion. "Omar Khayyam" cashed in on world preem bally at Paramount, with the opening day the biggest since 1955. "Run of Arrow" is fast at the Fox while "Silk Stockings" looks neat at Liberty. "Bambi" still is solid in second Orpheum round. "Around World" stays for a smash 17th week at the Broadway.

Estimates for This Week

Broadway (Parker) (980; $2-$2.50) — "Around World" (UA) (17th wk). Smash $12,500. Last week, $12,200.

Fox (Evergreen) (1,536; $1-$1.50)—"Run of Arrow" (RKO-U) and "Joe Dakota" (U). Loud $9,000. Last week, "Band of Angels" (WB) and "Suicide Mission" (Indie), $10,100.

Guild (Indie) (400; $1.25)—"Albert Schweitzer" (Indie) (2d wk). Fancy $2,500. Last week, $2,800.

Liberty (Hamrick) (1,890; 90-$1.25)—"Silk Stockings" (M-G) and "The Seventh Sin" (M-G). Neat $8,000. Last week, "Man On Fire" (M-G) and "Living Idol" (M-G) (5 days), $3,500.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Bambi" (BV) (reissue) and "Sierra Stranger" (Col) (2d wk). Perky $10,000. Last week, $13,200.

Paramount (Port-Par) (3,400; 90-$1.50)—"Omar Khayyam" (Par) and "Gun Duel Durango" (UA). World bally helping. Smash $13,000 or near. Last week, "Loving You" (Par) and "Hidden Fear" (UA) (2d wk), $6,300.

CHICAGO

(Continued from page 9)

(4th wk). Tidy $17,000. Last week, $17,500.

Palace (SW - Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders of World" (Cinerama) (34th wk). Boffo $37,000. Last week, $34,000.

Roosevelt (B&K) (1,400; 65-90)—"Pickup Alley" (Col) and "Burglar" (Col) (2d wk). Smash $14,000. Last week, $23,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Pride and Passion" (UA) (7th wk). Big $18,000. Last week, $20,900.

Surf (H&E Balaban) (685; $1.25)—"Rising of Moon" (WB). Chipper $5,500. Last week, $6,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50)—"Around World in 80 Days" (UA) (19th wk). Capacity $25,000. Last week, $24,800.

United Artists (B&K) (1,700; 90-$1.50)—"Love in Afternoon" (AA) (2d wk). Fine $19,500. Last week, $19,300.

Woods (Essaness) (1,200; 90-$1.50)—"Man on Fire" (M-G). Hot $25,000. Last week, "Something of Value" (M-G) (6th wk), $18,000.

World (Indie) (606; 90)—"Invitation to Dance" (M-G) (6th wk). Durable $2,800. Last week, $3,200.

LOS ANGELES

(Continued from page 8)

$10,000. Last week, New Fox, Uptown with Hillstreet, "Beyond Mombasa" and "The Strange One" (Col), $10,400.

El Rey (FWC) (861; 90-$1.25) — "Royal Affairs in Versailles" (Indie). Small $2,500. Last week, "Something of Value" (M-G) (2d wk) and "This Could Be Night" (M-G), $2,300.

Hillstreet (RKO) (2,752; 80-$1.80) — "Guys and Dolls" (M-G) and "I'll Cry Tomorrow" (M-G) (reissues). Slow $3,400.

Orpheum, Iris, Four Star (Metropolitan-FWC-UATC) 2,213; 756; 865; 90-$1.80)—"Loving You" (Par) (2d wk) and "Fighting Trouble" (AA) (Orpheum only). Modest $11,300. Last week, $18,800.

State, Hawaii (UATC-G&S) (2,404; 1,106; 80-$1.80)—"Gun Glory" (M-G) and "Tarzan Lost Safari" (M-G) (2d wk). Mild $9,000. Last week, $20,600.

Pantages (RKO) (2,812; 80-$1.80) —"Silk Stockings" (M-G) (3d wk). Strong $10,000. Last week, $12,200.

Fine Arts (FWC) (631; 90-$1.50) —"Love Is Splendored Thing" (20th) and "Coins in Fountain" (20th) (reissues) (2d wk). Nice $3,500. Last week, $4,200.

Fox Beverly (FWC) (1,334; 80-$1.50)—"Love in Afternoon" (AA) (2d wk). Fine $6,300. Last week, $13,500, with Egyptian.

Chinese (FWC) (1,908; $2-$2.40) —"Affair to Remember" (20th) (4th wk). Nifty $15,000. Last week, $16,000.

Hollywood Paramount (F&M) (1,468; 90-$1.80) — "Beau James" (Par) (6th wk). Stout $5,800. Last week, $6,800.

Fox Wilshire (FWC) (2,296; $1.50-$2.40)—"Pride and Passion" (UA) (7th wk). Tidy $10,500. Last week, $12,300.

Warner Hollywood (SW - Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 10½ week on Sunday (11) after sock $41,900 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World 80 Days" (UA) (34th wk). Capacity $27,200. Last week, ditto.

Warner Beverly (SW) (1,612; $1.50-$2.30)—"10 Commandments" (Par) (39th wk). Boffo $16,500. Last week, $16,000.

Canon (Rosener) (533; $1.50)—"Grand Maneuver" (Indie) (2d wk). Mild $3,000. Last week, $3,700.

Crest, Sunset (Lippert - Cohen) (800; 540; $1.25-$1.50)—"Time of Desire" (Indie) (3d wk). Fancy $7,000. Last week, $8,900.

Vagabond (Rosener) (390; $1.50) —"Torero" (Col) (4th wk). Good $5,000. Last week, $5,200.

BOSTON

(Continued from page 9)

week ended Saturday (10) was good $9,000.

Fenway (NET) (1,373; 60-$1.10) —"Delicate Delinquent" (Par) and "Hot Rod Rumble" (AA) (2d wk). Hotsy $6,000 or close for Jerry Lewis pic. Last week, $8,500.

Gary (Sack) (1,340; 90-$1.80)—"Pride and Passion" (UA). Smash $35,000 or near opened the new Gary, former Plymouth legit house. Block long lines, with radio and tv used as newspaper strike started.

Kenmore (Indie) (700; 85-$1.25) —"Figaro, Barber Seville" (Indie) (2d wk). Oke $5,000. Last week, $7,500.

Memorial (RKO) (3,000; 75-$1.10) —"Night Passage" (U) and "Weapon" (2d wk). Fine $12,000. Last week, $15,000.

Metropolitan (NET) (4,357; 90-$1.25) — "Affair to Remember" (20th) (3d wk). Neat $12,000. Last week, $14,000.

Paramount (NET) (1,700; 60-$1) —"Delicate Delinquent" (Par) and "Hot Rod Rumble" (AA). Torrid $17,000. Last week, $24,000.

Pilgrim (NET) (1,100; 65-95)—"Giant Claw" (Col) and "Night World Exploded" (Col). Bright $12,000. Last week, "Land Unknown" (U) and "Joe Dakota" (U), $9,000.

Saxon (Sack) (1,100; $1.50-$3.30) —"Around World" (UA) (19th wk). The 18th week ended Friday (9) was great $24,000. Last week, same.

Trans-Lux (Trans-Lux) (730; 75-$1.10)—"It Happened in Park" (Indie). Good $5,500. Last week, "Naked Night" (Indie) and "Dark River" (Indie) (3d wk), $3,500.

Orpheum (Loew) (2,900; 75-$1.25) — "Silk Stockings" (M-G) and "Decision Against Time" (M-G) (2d wk). Hot $12,000. Last week, $18,000.

State (Loew) (3,600; 75-$1.25)—"Silk Stockings" (M-G) and "Decision Against Time" (M-G) (2d wk). Great $8,000. Last week, $11,000.

BROADWAY

(Continued from page 9)

day (11) was okay $11,000. House reverted back to landlord and theatre closed out run after last Sunday night. Second full week was $19,000.

Normandie (Trans-Lux) (592; 95-$1.80) — "Bambi" (BV) (reissue) (4th wk). This round ending today (Wed.) looks like fancy $8,000. Third week, $9,500. "Last Bridge" (Union) opens Aug. 20.

Palace (RKO) (1,700; 95-$1.80)—"Man of Thousand Faces" (U). Given special preem last night (Tues.), with regular run starting today (Wed.). Launches house on first-run straight-film policy, theatre being closed after last Thursday to prep for this new setup. In ahead, "Run of Arrow" (U) with vaudeville, fine $16,500.

Paramount (AB-PT) (3,665; $1-$2)—"Curse of Frankenstein" (WB) (2d wk). Initial week ended last night (Tues.) was terrific $72,000, including midnight preview on night of Aug. 6. This is best for straight-film policy here in two years. Last week, "Band of Angels" (WB) (4th wk-6 days), $19,000.

Paris (Pathe Cinema) (568; 90-$1.80)—"Passionate Summer" (Kingsley) (4th wk). Third round ended Friday (9) was big $7,500. Second was $8,000, way over forecast. Current (4th) week may top third round. Pic looks in for run.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"Silk Stockings" (M-G) and stageshow (4th wk). Current week ending today (Wed.) looks to climb to sock $149,000. Third was $148,500. Stays a fifth, with a sixth week possible.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World" (UA) (4th wk). The 43d round completed yesterday (Tues.) was capacity. $37,100 for 11 performances. The 42d week was the same for like numbers of shows.

Plaza (Brecher) (525; $1.50-$2)—"Constant Husband" (Indie) (3d wk). This week ending today (Wed.) is heading for trim $5,800. Second was $7,500. "Love in Afternoon" (AA) opens here Aug. 23, day-date with Paramount.

Roxy (Nat'l. Th.) (5,717; $1.25-$2.50)—"Affair To Remember" (20th) and stageshow (4th wk). This session finishing tomorrow (Thurs.) looks to edge up to good $76,000. Third was $75,000. Current week was helped by preview Monday (12) night. "Sun Also Rises" (20th) now due in on Aug. 23, but may open later in month.

State (Loew) (3,450; 78-$1.75)—"Sweet Smell of Success" (UA) (7th wk). This frame finishing up today (Wed.) looks like solid $17,000 or near. Last week, $18,500.

Sutton (R&B) (561; 95-$1.75)—"Doctor At Large" (U) (3d wk). Second round ended Saturday (10) was sock $12,000. First was $14,400.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Escapade" (DCA) (2d wk). Initial session ended Sunday (11) was good $7,500. In ahead, "La Strada" (T-L) (55th wk), $3,900, to wind a terrific run in which $410,000 was grossed in the 55 weeks.

Victoria (City Inv.) (1,060; 50-$2) —"Hatful of Rain" (20th) (5th wk). Fourth stanza finished yesterday (Tues.) was sturdy $18,000 or near. Third was $19,000.

Warner (SW-Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (71st week). The 70th round ended Saturday (10) was great $33,900, notice of pic nearing end of run and cooler weather giving it a hefty boost. The 69th week was $31,800. "Search For Paradise" (Cinerama) due to open Sept. 24.

World (Times) (501; 95-$1.50)—"It Happened in Park" (Ellis). Opened Monday (12). In ahead, "Stella" (Burstyn) (9th wk), was mild $2,800. Eighth week, $3,600.

SAN FRANCISCO

(Continued from page 8)

wk). Good $2,200, same as first week.

Vogue (S.F. Theatres) (364; $1.25) —"John and Julie" (Indie). Fair $2,000. Last week, "Gold of Naples" (DCA) (10th wk), $2,100.

Bridge (Schwarz) (396; $1.25) — "Third Key" (Rank) (6th wk). Hep $2,000. Last week, $2,000.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World in 80 Days" (UA) (33d wk). Great $30,000. Last week, $24,500.

Rio (Schwarz) (397; $1.10) — "1905" (Indie). Fair $1,500. Last week, "Wild Oat" (Indie) and "Big Day" (Indie) (2d wk), $1,500.

Presidio (Hardy-Parsons) (764; $1.25-$1.50) — "Lost Continent" (Cont) (4th wk). Socko $4,000. Last week, same.

'Bambi' Sturdy $18,000, Buff; 'Pride' Lusty 17G

Buffalo, Aug. 13.

Biz generally is on moderate side here currently, with first-run houses having to depend on hold-overs for their strength. Lone newcomer, "Bambi," is fancy on reissue date at Lafayette. "Pride and Passion" shapes very tall in second round at Buffalo while "Loving You" is barely good in first hold-over session at Paramount, showing a sharp dip from opener. "Affair To Remember" still is great in third stanza at the Center. "Around World in 80 Days" looms sturdy in 19th week at Century.

Estimates for This Week

Buffalo (Loew) (3,000; 50-$1.50) —"Pride and Passion" (2d wk). Potent $17,000. Last week, $29,000.

Paramount (AB-PT) (3,000; 60-85) — "Loving You" (Par) and "Rock, Rock, Rock" (DCA) (2d wk). Good $11,000. Last week, $18,000.

Center (AB-PT) (2,000; 60-85)—"Affair to Remember" (20th) (3d wk). Still great at $11,000. Last week, $12,000.

Lafayette (Basil) (3,000; 50-85)—"Bambi" (BV) (reissue) and "Hold That Hypnotist" (Indie). Fancy $18,000. Last week, "Midnight Story" (U) and "Girl in Kremlin" (U), $8,000.

Century (Buhawk) (1,400; $1.50-$3)—"Around World" (UA) (19th wk). Neat $10,000. Last week, $11,000.

Teck (SW-Cinerama) (1,200; $1.20-$2.40) — "Seven Wonders of World" (Cinerama) (50th wk). Strong $8,000. Last week, $8,500.

Cinema (Martina) (450; 60-90) — "Bachelor Party" (UA) (5th wk). Stalwart $1,000. Last week, $2,000.

WASHINGTON

(Continued from page 9)

final wk). Satisfactory $12,000 after $17,000 in second.

Columbia (Loew) (1,174; 70-90)—"Bambi" (BV) (reissue) (2d wk). Bright $9,000 after $13,000 opener. Stays on.

Keith's (RKO) (1,859; 90-$1.50)—"Pride and Passion" (UA) (2d wk). Big $24,000 after $34,000 in first. Continues indef.

Metropolitan (SW) (1,100; 80-$1.10) — "Band of Angels" (WB). Solid $13,000. Last week, "Curse of Frankenstein" (WB) and "The Unknown" (WB), $15,500 in 10 days.

Palace (Loew) (2,360; 85-$1.25)—"Hatful of Rain" (20th) (2d wk). This never got far despite crix kudos. This week is mild $9,000 after disappointing $14,000 in first.

Plaza (T-L) (277; 90-$1.50) — "Mademoiselle Striptease" (Indie) (3d wk). Steady $3,500 after $4,000 in second. Stays.

Trans-Lux (T-L) (600; 90-$1.25)—"Jeanne Eagels" (Col) (2d wk). Husky $14,000 after smash $16,000 last week, and above estimate. Stays.

Uptown (SW) (1,100; $1.25-$3)—"Around World in 80 Days" (UA) (19th wk). Socko $21,000. Last week, $22,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders of World" (Cinerama) (33d wk). Pleasing $14,000 after hitting $16,000 last week. Tourists continue to be mainstay of this. Stays.

Dallas Mgr. 'Shook Up' By Presley Pix Fans

Dallas, Aug. 13.

Forrest Thompson, manager of the Majestic Theatre here, operated by the Interstate Theatre Circuit, says he is "all shook up" from fighting off Elvis Presley fans who have been stripping pictures from the display windows in front of the theatre where "Loving You" is currently playing.

He said Presley fans scream and applaud every time their idol sings a song in the pic. Thompson noted quite a difference when Pat Boone's fans attended "Bernardine," saying they were more reserved.

Bomb Scare in San Antone

San Antonio, Aug. 13.

A bomb hoax closed Joske's of Texas, a department store here Friday afternoon, when somebody phoned the switchboard operator and said a time bomb had been placed on the first floor. None was found.

Shortly afterwards, a man called Gloria Castillo, cashier at the Prince Theatre and told her that a bomb had been planted in the cinema. The manager, Charles Wolfe, quickly called police. The structure was thoroughly searched, but again nothing was found.

DeMille Run: $185,000 Gross, Capacity of 879

Kansas City, Aug. 13.

Run of 24 weeks by "The Ten Commandments" which ended July 31 in the Roxy Theatre here is believed to have set a record for extended time and total gross by a regular film production. During its longstay picture racked up a total of $185,000, an excellent showing in a house of 879 capacity.

Picture led off with a gross of $16,000 in its opening week, itself a record for the house, never went below the $5,000 mark for a weekly total, and closed its final week in a blaze of glory at $11,000.

These figures were chalked up on a scale topped by $2, with a range down to 90c for students. Officials of the Durwood circuit, which owns and operates the house, tab it as one of the most successful engagements.

Nearest extended run entry, oddly enough, is also a DeMille production, "Greatest Show on Earth" which had six weeks at the next door Paramount Theatre and played at $1.25 top.

Buddy Rogers First Film In 15 Yrs. Opens Sept. 1 At His Kansas Home

Kansas City, Aug. 13.

Premiere of Columbia's "The Parson and the Out aw" has been set for nearby Olathe, Kans., for Sept. 1 in connection with Centennial week there. Buddy Rogers, who produced the film and plays the role of the parson, will be on hand. It's the actor's home burg.

Picture is to play a week in the Trail Theatre at Olathe as part of the deal and will spill over into the metropolitan K. C. area for a four-play date at the Dickinson, Glen, Shawnee Drive-in and Leawood Drive-in Theatres of the Dickinson circuit, which also operates the Trail. Kansas City proper showing begins on Sept. 4, Wednesday being the regular change day for the four theatres.

Columbia Pictures expects that another personality probably will make the Olathe date to team with Rogers. The picture is Rogers' first acting stint in 15 years.

Ricketson Cues Cheers

Los Angeles, Aug. 13.

Southern California division convention of National Theatres personnel gets underway here Friday (16), the first in a series of seven such conclaves for the 250 theatre chain. Parleys were called by Frank H. Ricketson, Jr., general manager of the circuit, to plan a course of "dynamic action to generate new prosperity" for the houses.

Ricketson will preside at all meetings. Southern California division involves 125 delegates who will meet in all-day session. Other meetings will be held in Seattle, Aug. 20; San Francisco, Aug. 22; Kansas City, Aug. 27; Denver, Sept. 4; Salt Lake City, Sept. 6, and Phoenix, Sept. 10.

'PARADISE' IN DALLAS OCT. 2

Dallas, Aug. 13.

Newest Cinerama production, "Search for Paradise," will reopen the midtown Melba Oct. 2. House has been closed since May when "Seven Wonders of the World" ended a year's run, following the similar runs of "This Is Cinerama Holiday."

Fourth offering will have a press preview Oct. 1 and it's expected that the opening will be sponsored by a local charity, per usual.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
FRED ASTAIRE • CYD CHARISSE
In "SILK STOCKINGS"
Also Co-Starring JANIS PAIGE-PETER LORRE
An MGM Picture in CinemaScope And METROCOLOR
and SPECTACULAR STAGE PRESENTATION

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....12
This Date, Last Year.....18

"OREGON PASSAGE"
Prod.—Lindsley Parsons
Dir.—Paul Landres
John Ericson, Lola Albright
(Started July 29)

"HONG KONG INCIDENT"
Prod.—Raymond Friedgen
Dir.—Paul F. Heard
Jack Kelly
(Started July 29)

COLUMBIA

Starts, This Year.....20
This Date, Last Year.....20

"THE GODDESS"
(Shooting in N.Y.)
Prod.—Milton Perlman
Dir.—John Cromwell
Kim Stanley, Lloyd Bridges, Steve Hill, Betty Lou Holand, Joyce Van Patten, Joan Copeland
(Started July 22)

"BONJOUR TRISTESSE"
(Shooting in France)
Prod.-Dir.—Otto Preminger
David Niven, Deborah Kerr, Jean Seberg, Mylene Demongeot, Geoffrey Horne
(Started Aug. 1)

"RESCUE AT SEA"
Prod.—Sam Katzman
Dir.—Fred F. Sears
Gary Merrill, Nancy Davis, Irene Hervey, Roger Smith, Sheridan Comerate, Bek Nelson, Celia Lovsky, Frederick Ledebur, Jewell Lain, Rodolfo Hoyos
(Started Aug. 6)

"STELLA"
Prod.—Carl Foreman
Dir.—Sir Carol Reed
William Holden, Sophia Loren
(Started Aug. 7)

WALT DISNEY

Starts, This Year..... 2
This Date, Last Year..... 1

"THE LIGHT IN THE FOREST"
Prod.—Walt Disney
Dir.—Herschel Daugherty
Fess Parker, Wendell Corey, Joanne Dru, James MacArthur, Carol Lynley, Jessica Tandy, Joseph Calleia, John McIntire
(Started July 8)

METRO

Starts, This Year.....14
This Date, Last Year.....16

"SEVEN HILLS OF ROME"
(LeCloud Production)
(Shooting in Rome)
Prod.—Lester Welch
Dir.—Roy Rowland
Mario Lanza, Marisa Allasio
(Started June 10)

"THE BROTHERS KARAMAZOV"
Prod.—Pandro S. Berman
Dir.—Richard Brooks
Yul Brynner, Maria Schell, Claire Bloom, Lee J. Cobb, Richard Basehart, Albert Salmi, William Shatner, Judith Evelyn, Harry Townes, Edgar Stehli
(Started June 10)

"MERRY ANDREW"
Prod.—Sol C. Siegel
Dir.—Michael Kidd
Danny Kaye, Pier Angeli, Baccaloni, Robert Coote, Patricia Cutts, Noel Purcell, Rex Evans, Walter Kingsford
(Started July 1)

"GIGI"
(Shooting in France)
Prod.—Arthur Freed
Dir.—Vincente Minnelli
Maurice Chevalier, Leslie Caron, Louis Jourdan, Eva Gabor, Hermione Gingold
(Started Aug. 1)

"CRY TERROR"
Prod.-Dir.—Andrew L. Stone
James Mason, Inger Stevens, Rod Steiger, Angie Dickinson
(Started Aug. 5)

PARAMOUNT

Starts, This Year..... 9
This Date, Last Year.....14

"HOUSEBOAT"
Prod.—Jack Rose
Dir.—Mel Shavelson
Cary Grant, Sophia Loren, Mimi Gibson, Charles Herbert, Paul Petersen, Harry Guardino
(Started Aug. 12)

"THE MATCHMAKER"
Prod.—Don Hartman
Dir.—Joseph Anthony
Shirley Booth, Shirley MacLaine, Anthony Perkins, Paul Ford

20th CENTURY-FOX

Starts, This Year.....19
This Date, Last Year.....12

"A FAREWELL TO ARMS"
(Shooting in Italy)
Prod.—David O. Selznick
Dir.—Charles Vidor
Jennifer Jones, Rock Hudson, Vittorio de Sica, Mercedes McCambridge, Oscar Homolka, Kurt Kasznar, Alberto Sordi, Elaine Stritch
(Started March 25)

"PEYTON PLACE"
Prod.—Jerry Wald
Dir.—Mark Robson
Lana Turner, Lloyd Nolan, Hope Lange, Arthur Kennedy, Betty Field, Lee Philips, Barry Coe, Robert Harris, Terry Moore, Russ Tamblyn, Mildred Dunnock, Scotty Morrow, William Lundmark
(Started April 29)

"THE ENEMY BELOW"
Prod.-Dir.—Dick Powell
Robert Mitchum, Curd Jurgens, Al Hendison, Frank Albertson, Jeff D'Ley, Alan Dexter, David Bair, Joe Di Reda
(Started May 29)

"THE YOUNG LIONS"
(Shooting in France)
Prod.—Al Lichtman
Dir.—Edward Dmytryk
Marlon Brando, Montgomery Clift, Dean Martin, May Britt, Barbara Rush, Tony Randall, Joanne Woodward, Arthur Franz.
(Started June 3)

"FRAULEIN"
Prod.—Walter Reisch
Dir.—Henry Koster
Mel Ferrer, Dana Wynter
(Started Aug. 12)

"SOUTH PACIFIC"
Prod.—Buddy Adler
Dir.—Joshua Logan
Rossano Brazzi, Mitzi Gaynor, John Kerr, Ray Walston, Juanita Hall, France Nuyen, Russ Brown, Ken Clark, Floyd Simmons
(Started Aug. 12)

UNIVERSAL

Starts, This Year.....21
This Date, Last Year.....23

"RAW WIND IN EDEN"
(Shooting in Italy)
Prod.—William Alland
Dir.—Richard Wlalson
Esther Williams, Jeff Chandler, Rosanna Podesta, Carlos Thompson
(Started June 25)

"ONCE UPON A HORSE"
Prod.-Dir.—Hal Kanter
Dan Rowan, Dick Martin, Martha Hyer, Leif Erickson, Nita Talbot, James Gleason, Ingrid Goude, Paul Anderson
(Started Aug. 5)

"HEMP BROWN"
Prod.—Gordon Kay
Dir.—Richard Carlson
Rory Calhoun, Beverly Garland, John Larch
(Started Aug. 9)

"THIS DAY ALONE"
Prod.—Gordon Kay
Dir.—Harry Keller
Richard Egan, Julie London
(Started Aug. 12)

WARNER BROS.

Starts, This Year.....11
This Date, Last Year..... 8

"FIFTEEN BULLETS FROM FORT DOBB"
Prod.—Martin Rackin
Dir.—Gordon Douglas
Clint Walker, Virginia Mayo, Richard Eyer, Brian Keith
(Started July 12)

"THE OLD MAN AND THE SEA"
Prod.—Leland Hayward
Dir.—John Sturges
Spencer Tracy
(Resumed Shooting)

INDEPENDENT

Starts, This Year.....81
This Date, Last Year.....54

"WITNESS FOR THE PROSECUTION"
(Theme Picts, Inc.)
(For UA Release)
Prod.—Arthur Hornblow, Jr.
Dir.—Billy Wilder
Tyrone Power, Marlene Dietrich, Charles Laughton, Elsa Lanchester, Una O'Connor, Francis Compton
(Started June 10)

"THE VIKINGS"
Prod.—Jerry Bresler
Dir.—Richard Fleischer
Kirk Douglas, Tony Curtis, Ernest Borgnine, Janet Leigh, James Donald, Alexander Knox, Per Buckoj, Dandy Nichols, Eileen Way
(Started June 20)

"THE PUZZLE"
(James O. Radford-Anglo-Amalgamated Films)
(Shooting in England)
Exec. Prod.—Ludwig H. Gerber
Prod.—Nat Cohen
Lee Barker, Carole Mathews
(Started July 22)

"YOUNG AND DANGEROUS"
Prod.-Dir.—William F. Claxton
(Regal Films)
(For 20th Fox)
Lili Gentle, Mark Damon, Ann Doran, Edward Binns, Danny Welton, Ronald Foster, Dabbs Greer, Frances Mercer, George Brenlin, William Stevens
(Started July 25)

"BABY FACE NELSON"
(E-S Prods.)
(For UA Release)
Prod.—Al Zimbalist
Dir.—Don Siegal
Mickey Rooney, Carolyn Jones, Sir Cedric Hardwicke, Leo Gordon, Anthony Caruso, John Hoyt
(Started July 26)

"ESCAPE TO RED ROCK"
(Regal Films for 20th-Fox)
Prod.—Bernard Glasser
Dir.—Irving Bernds
Brian Donlevy, Jay C. Flippen, Gary Murray, Eileen Janssen, Myron Healy, Bill Phipps
(Started July 29)

"ALCATRAZ"
(Susina Assoc. Prod.)
Prods.—William Castle, Robb White
Dir.—William Castle
William Prince, Jacqueline Scott, Jim Backus, Ellen Corby, Philip Tonge, Jonathan Kidd, Christine White, Sally Cassell, Susan Morrow
(Started July 29)

"THE BIG COUNTRY"
(For UA Release)
Prods.—Gregory Peck, William Wyler
Dir.—William Wyler
Gregory Peck, Jean Simmons, Carroll Baker, Burl Ives, Charles Bickford, Chuck Connors, Charlton Heston
(Started July 30)

"THE YOUNG LAND"
Prod.—Patrick Ford
Dir.—Lowell Farrell
(C. V. Whitney For Buena Vista)
Patrick Wayne, Dennis Hopper, Dan O'Herlihy, Ken Curtis, Roberto de la Madrid, Pedro Gonzales - Gonzales, Cliff Ketchum, Miguel Comacho, Mario Arteaga, Cliff Lyons, Eddie Sweeney, Tom Tiner, Carlos Romero, Charles Heard, Chuck Hayward, Terry Wilson, Frank McGrath, Jack Carey, Wesley Fuller, Bill Williams
(Started Aug. 5)

"STRANGE HOLD"
(Amalgamated Prod.)
Prod.—John Croydon
Dir.—Robert Day
Boris Karloff, Elizabeth Allan, Jean Kent, Anthony Dawson, Vera Day
(Started Aug. 6)

"MOTORCYCLE GANG"
(Golden State Prod.)
(American-International)
Prod.—Alex Gordon
Dir.—Edward L. Cahn
Anne Neyland, Steve Terrell, John Ashley, Carl Switzer, Raymond Hatton, Russ Bender, Jean Moorhead, Shirley Falls, Wayne Taylor, Scott Peters, Phyllis Cole, Suzanne Sydney, Aki Aleong
(Started Aug. 12)

In Britain

ANGLO AMALG.

Starts, This Year..... 8
This Date, Last Year..... 4

"PUZZLE FOR FRIENDS"
Prod.—A. C. Snowden
Dir.—Montgomery Tully
Lex Barker, Carole Mathews
(Started July 29)

BRIT. ELSTREE

Starts, This Year..... 2
This Date, Last Year..... 0

"WE ARE SEVEN"
(Shooting in Cornwall)
Prod.—S. Nolbandov
Dir.—Cyril Frankel
Eileen Herlie, Irish Abbey Players
(Started July 17)

"THE MOONRAKER"
(Shooting in Devon)
Prod.—H. G. Inglis
Dir.—David MacDonald
Sylvia Syms, George Baker, Marius Goring, Peter Arne
(Started July 15)

COLUMBIA

Starts, This Year..... 6
This Date, Last Year..... 6

"STELLA"
(Open Road Films)
Prod.—Carl Foreman
Dir.—Sir Carol Reed
William Holden, Sophia Loren, Trevor Howard
(Started Aug. 7)

"BONJOUR TRISTESSE"
(Wheel Productions)
(Shooting in France)
Prod.-Dir.—Otto Preminger
Deborah Kerr, David Niven, Jean Seberg
(Started Aug. 1)

"GIDEON'S DAY"
(Columbia British Productions)
Prod.—Michael Killanin
Dir.—John Ford
Jack Hawkins
(Started Aug. 12)

"NO TIME TO DIE"
(Warwick Film Productions)
(Shooting in Tripoli and MGM Studios)
Prod.—Irving Allen and Albert R. Broccoli
Dir.—Terence Young
(Starts Aug. 15)

IND. FILM DISTRIB

Starts, This Year..... 4
This Date, Last Year..... 1

"THE SILENT ENEMY"
(Remus Films)
(Shooting in Gibraltar)
Prod.—Bertram Ostrer
Dir.—William Fairchild
Laurence Harvey, Dawn Addams, John Clements, Michael Craig, Alida Valli
(Started June 22)

"THE SPANIARD'S CURSE"
(Wentworth Films)
Prod.—Roger Proudlock
Dir.—Ralph Kemplen
Lee Patterson, Susan Beaumont, Tony Wright, Michael Horden
(Started July 1)

METRO

Starts, This Year..... 9
This Date, Last Year..... 1

"THE WILLIE GORDON STORY"
(Coronado Productions)
Exec Prod.—David E. Rose
Prod.—John R. Sloan
Dir.—Ray Milland
Ray Milland
(Started July 24)

20th CENTURY-FOX

Starts, This Year..... 5
This Date, Last Year..... 2

"THE NAKED EARTH"
(Foray)
(Shooting in Uganda)
Prod.—Adrian Worker
Dir.—Vincent Sherman
Richard Todd, Juliette Greco, Finlay Currie
(Started July 31)

"COUNT FIVE AND DIE"
(Zonic Productions)
Prod.—Ernest Gartside
Dir.—Victor Vicas
Jeffrey Hunter, Nigel Patrick, Annemarie Duringer
(Started Aug. 6)

BUTCHER'S DISTRIB

Starts, This Year..... 2
This Date, Last Year..... 0

"UNDERCOVER GIRL"
(Bill and Michael Luckwell Productions)
Prod.—Kay Luckwell
Dir.—Francis Searle
Paul Carpenter, Kay Callard, Jackie Collins
(Started July 29)

'Paradise' in Buff Oct. 9

Buffalo, Aug. 13.

Cinerama's fourth production production "Search for Paradise" will open here at the Teck on Oct. 9.

There'll be a special performance for the benefit of the Deaconess Hospital Building Fund.

Amusement Stock Quotations

For Week Ending Tuesday (13)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	28	15⅜	14⅜	14¾	+ ⅛
24⅞	19⅛	Am Br-Par Th	68	19¾	19⅛	19¾	+ ⅜
36⅛	29¾	CBS "A"	142	31¼	29¾	30¼	+ ⅛
35½	29¼	CBS "B"	111	30½	29½	29⅞	+ ⅜
20½	17	Col Pix	18	20	19⅜	19⅜	— ¼
19⅜	13⅜	Decca	187	19⅜	19	19	—
115	81¾	Eastman Kdk.	138	106½	100½	100½	+2½
4⅝	3⅛	EMI	306	4⅝	4⅜	4⅝	— ¼
10⅜	7⅜	List Ind.	91	9¼	8¾	8⅞	—
22	17½	Loew's	300	18	17½	17⅞	—
9⅛	7¾	Nat. Thea.	150	8⅛	8¼	8½	+ ⅛
36⅞	28¼	Paramount	39	35¼	34⅜	34⅜	— ⅝
18⅜	14⅛	Philco	78	15⅝	15⅛	15⅜	—
40	31⅝	RCA	374	35¾	34⅛	34⅛	— ⅝
8¼	5½	Republic	25	6½	6⅛	6¼	+ ⅛
13⅛	11⅝	Rep., pfd.	6	11⅞	11⅝	11⅝	+ ⅜
18½	14¼	Stanley War	47	17¼	16⅜	16⅞	—
29¼	25¼	Storer	20	25¾	25⅜	25⅜	— ⅜
30¾	22⅛	20th-Fox	83	28	26⅝	26⅞	—1
25⅜	21¾	United Artists	104	24	22½	22¾	—
73	69	Univ. pfd.	*80	69	69	69	—
28⅞	22	Warner Bros.	29	23	22	22	— ⅝
121¼	91¼	Zenith	23	116	114	114½	+ ½

American Stock Exchange

4½	2⅞	Allied Artists	52	3¼	3⅛	3¼	—
10½	8	All'd Art, pfd	3	8¼	8	8¼	— ⅛
1¼	⅝	C & C Tele.	327	1	⅞	⅞	—
8⅛	4⅝	DuMont Lab	24	4⅞	4⅝	4⅝	— ⅛
4⅝	2½	Guild Films	38	3	2⅞	2⅞	— ⅛
9¾	7	Nat'l Telefilm	184	8¾	8⅜	8⅝	—
9	3⅛	Skiatron	104	8⅛	7⅞	7⅞	— ⅜
8¾	5¾	Technicolor	125	6⅛	5¾	5⅞	— ⅛
5⅞	3⅞	Trans-Lux	2	4¾	4⅝	4¾	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	51	55½	—
Chesapeake Industries	2⅛	2½	— ⅛
Cinerama Inc.	1⅛	1½	— ⅛
Cinerama Prod.	3	3⅜	—
DuMont Broadcasting	8⅝	9⅜	—
Magna Theatre	2⅜	3	—
Official Films	1¼	1⅝	— ¼
Polaroid	203	213	+5
U. A. Theatres	4¼	4⅞	—
Walt Disney	22½	24⅜	— ½

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Mexico's Quake

Continued from page 2

Actors Union (ANDA), proudly made public the cablegram of condolences and blessings from the American Guild of Variety Artists. AGVA said in its message, "we have said special prayers to the Lord for you, our colleagues, and the people of Mexico."

Top radio stations worked at top speed during the actual temblors and for hours later urged calm, faith and patience. They broadcast bulletins to rescue workers and gave out casualties. Most stations suffered some damage to their buildings, but had no casualties. Several small stations were knocked off air temporarily.

Punish Top TV-Radio Commentator

Air-press circles are muttering about the temporary cancellation (by the Ministry of Communications and Public Works) of the license of Guillermo Vela, a top radio-tv commentator, for alleged alarmist broadcasting of the quake. Vela is regarded as one of the most conservative and responsible announcers here. The Ministry ruled the he had "indulged in unwarranted and damaging sensationalism." The grumbling is over the fact that several other announcers gave out distorted and otherwise inexact yarns. But the Ministry did nothing to them. Ruben Marin y Kal, prexy of the National Announcers Assn., announced he will investigate the Vela case.

Top radio-tv plant here, Televicentro, and its twin 450-ft. antena towers withstood the earthquake without a crack, as did the sister enterprise, the swanky Cine Alameda, pioneer ritzy cinema in Mexico, which opened in 1935. Alameda is currently doing big trade with "Giant" (WB).

Other Cinemas Benefitted

Cinema closures channeled more biz than ever to cinemas playing strong pix, which include Cine Variedades, now playing "Tammy" (U-I).

Offices here, all in the same building, of 20th-Fox, RKO and Col, had to temporarily close when their help refused to work in what they called an unsafe edifice. Building actually suffered slight damage.

"Cantinflas" (Mario Moreno), ace film comic here, although he voluntarily offered cash compensation for damage done in the crash of an apartment house he owns-operates here, faces several damage suits.

Offices of the National Cinematographic Board had to move into the Ministry of Communications and Public Works building because of cracks and sagging of the edifice which had housed them.

Niteries, going full blast at the time (2.40 a.m.) suffered little damage. If the quake had occured only a few hours earlier the dead and injured toll might have been much greater.

$5,000 Daily Loss

Cash loss from last month's earthquake is continuing, at the rate of about $5,000 daily, for 23 cinemas here, including the deluxe Cine Roble. Houses were shutoftered because of damage or by orders of the city officials. Felipe Rayon, of the National Cinematographic Industry Workers Union (STIC) claims closure of these pix houses has upped the local tv audience by at least 30,000 daily.

Rayon is trying to pressure exhibs into paying full wages during the shutdown by forcing all local cinemas to shutter Sundays, their top biz day. Exhib circles accuse Rayon of doing much more for tv than he is for pix.

Indonesia's Top Censor Studying N. Y.'s Methods

Albany, Aug. 13.

Aldul Karin, assistant to the chief censor of Indonesia, is to study for a week the administration of the New York State Education Department's Motion Picture Division. Karin, who came to the United States for travel and study, visited Washington, before arrangements were made to take a look-see at the operation, in New York, of the Motion Picture Division.

Many out-of-state and foreign officials have, over the years, studied the operation of the Motion Picture Division, which is considered a model in the state censorship field.

TV'S 'PROVOCATIONS OF '57-58'

Long Live the King

The snowballing of sentiment in favor of perpetuating the talents of Nat King Cole on tv is headed for a resounding payoff for the singer. Cole has been cancelled out of his current Tuesday night at 10 slot on NBC-TV to make way in the fall for the half-sponsored (Singer Sewing Machine) "Californian" vidfilm series. But because of the growing Cole fever, not only among viewers but among his pro confrerees, NBC is now planning to revamp its Tuesday night schedule so that Cole can move up into the 7:30 to 8 segment.

Such a shift would mean dumping of the "Panic" series (which is sustaining, anyway). Plan now is to put "Panic" on the shelf pending future time-sponsor availabilities, and continue Cole in the half-hour format, whether he's sold or not.

Particularly heartening to NBC was Cole's ability (with a guest star assist from Harry Belafonte) to come within three rating points of "$64,000 Question" last week.

Vanda's TV Series On Japan

WCAU Exec's Trip Inspires Philly Programs; Nippons 'Ingeniously Initiative'

Philadelphia, Aug. 13.

Charles Vanda, veepee in charge of television at WCAU-TV and Charles Shaw, news director, recently returned from a month's tour of Japan under sponsorship of the U. S. Air Force, will report their findings in a special tv series. Sessions will be highlighted by a panel discussion on the Girard case filmed in Japan and produced by Vanda. Shaw served as moderator. The Tokyo station supplied the camera and soundmen, recording equipment and technicians.

Vanda found Japanese tv and radio stations well equipped and staffed. He noted that the Japanese are "ingeniously imitative."

"Many of their electronics experts came to WCAU after the war and studied our methods and equipment. Back home they duplicated or improved them." He said that one studio device which cost $7,500 in this country had been copied and four of them were built for $2,900. "I noted improvements they have made on methods they learned in our studios, and now I'm going to improve on them," the veepee said. "In telecasting baseball, for example, a broadcaster shares the mike with a man. Baseball from the woman's viewpoint is something new."

"The Japanese use flowers in set designs. Every station has a director of flowers. He doesn't overdo it, but he won't settle for $2 worth of roses in a jug, either," declared Vanda.

During the trip which also took them to Wake and Midway Islands, taped and filmed interviews were set up with area servicemen. An inside picture of how our service personnel lives in Japan and the cooperation of Japanese and U. S. military leaders in building a "new Japan" will be touched upon in the reports over WCAU-TV.

Jocks Jack Up Com'ls

Pillsbury is going to a lot of expense and ingenuity to achieve integrated commercials in keeping with the "top disks" format of the upcoming "Big Record" show on CBS-TV. (Pillsbury is one of four clients picking up the tab on the hour show).

Sponsor will fly in disk jockeys from all parts of the country to handle the Pillsbury spiels, with the continuity tying into the show's format. Producer Lee Cooley will also use them to billboard the upcoming singer attractions on the show.

MBS Setting New House in Order

Mutual's new management team topped by prez Paul Roberts has added two sales execs and has taken steps to revitalize net's station relations department, with the addition of a field director.

Joining the sales division are George Comtois, an ex-MBS account exec and more recently sales v.p. of ABC Radio, and John Mulvihill, also a former MBS account exec. Sid Allen, sales v.p. under former prez John Poor, remains in his MBS post.

Taken on as station relations field director is James T. (Jim) Ownby, who owns WJXN, Jackson, Miss., and KONI, Phoenix, Ariz. He will work in conjunction with Charles (Chuck) King, who will be the administrative director in the department.

On the affiliate front, the buyout of WJAS, Pittsburgh, by NBC has left MBS without an affiliate in that market. MBS shared an ABC affiliate on WJAS. Net now is shop-

(Continued on page 42)

Networks Look Full Year Ahead On GE, Hitchy

Perhaps the choicest back-to-back plum on the tv networks—namely "GE Theatre" and "Alfred Hitchcock Presents"—which has been riding along to Top 10 Nielsen glory with CBS-TV as the beneficiary, may be up for grabs in one more season, when contracts on both shows expire.

It's understood that both NBC and ABC are already maneuvering into position in a bid to lure the enviable properties away from Columbia. Both are out of the MCA Revue shop and the fact that NBC program factotum Bob Kintner has established a close working relationship with MCA (as witness the network's purchase of something like $20,000,000 in MCA properties for the upcoming season) would suggest that Kintner may be in a favored position to woo the Sunday night CBS shows away.

Actually NBC will premiere this season a full hour Monday night series—"Suspicion"—off the MCA beltline, which will approximate in content and production credits the best features of both the GE and Hitchcock presentations.

Sinatra Now Rolls On Vidfilm Drama Segs; Winds Eight Musicals

Hollywood, Aug. 13.

With eight musical half-hour films in the can, lensed in 15 days, Frank Sinatra started yesterday (12) on batch of half-hour dramas for his upcoming ABC-TV show. First is "Brownstone Incident," by David Harmon, which will co-star Sinatra and Anne Bancroft, with Don Weis directing. Next is "That Hogan Man," also starring Sinatra, With Chris Nyby directing the Hal Goodman-Larry Klein teleplay.

Jack Donahue, director of the musical segments, planed to N.Y. over weekend to start rehearsals on "Rumple," Broadway musical starring Eddie Foy. He'll return to Sinatra show in January.

CHALLENGES OF A NEW SEASON

By GEORGE ROSEN

The new tv season is less than a month off and what, to paraphrase John K. M. McCaffrey, kind of a seasoh will it be? What are its portents? Since no one has the definitive answers, here, at least, is a pre-season capsulization of the competitive status of the networks in the intramural sweepstakes plus a pinpointing of the viral issues confronting the industry on the eve of the new semester.

CBS—By virtue of the unbeatable Paley-Stanton leadership, they're betting that CBS will continue in its established No. 1 groove during the '57-58 season. True, a lot of things have happened in the course of the past season, notably NBC's strong daytime emergence in tv as opposed to the days when CBS had the field to itself; a real life-size three-network economy; plus the fact that, to a large extent, practically everybody's starting from scratch this season. But overshadowing everything else are two words — Paley and Stanton. Bill Paley's keen perception and judgment, notably in his ability to size up any program at any given time, coupled with the fact that Frank Stanton's outstanding leadership and know-how has been a running story for years, makes this the unbeatable combination of all time. The fact that this kind of leadership has rubbed off on the key men in the lower echelons has been a strong factor in the Columbia supremacy.

NBC—The two Bobs (Sarnoff & Kintner) are off to the races, with more than 50% of the nighttime program schedule representing new product. Whether it's win, place or show for the network will be determined come option time in Nov.-Dec., when, indeed, the real status of tv's economic plight (and that goes for all the networks) will be better measured. Much of the confusions and uncertainties at NBC have been erased; one certainty has been established — the growing stature of Robert Sarnoff in helming the network and his ability to cope with major industry problems on his own. His recent open-letter to tv editors anent the widely-ballied soft market had some uppercase statesmanship qualities.

ABC—"Don't write off anything where Leonard Goldenson's concerned" keynotes the prevailing respect for ABC's ambitions in the new three-network economy, though there's a continuing awareness in some industry quarters that Goldenson still lacks key administrative talent to assist him in hurdling the bumps. It could well be that with the strong parlay of Frank Sinatra, Pat Boone, Guy Mitchell, Patrice Munsel and a hot Walter Winchell format, coupled with a still strong "Disneyland" and high-rated Western skeins, ABC's in a position to make as much if not more Nielsen noise than the competition next season.

Federal Communications Commission — The "new FCC" under John C. Doerfer's chairmanship is still far from a many-splendored thing in terms of alleviating major industry distress. On the assumption that the regime under ex-chairman George McConnaughey represented an FCC at its lowest ebb, key industry figures still feel that the future conduct of the agency is unpredictable. Doerfer learns fast but is erratic. True, in Fred Ford the FCC has a new member who is intelligent, knows the ropes, having done yeoman staff duty in the Richard case in

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Poker Pun

Madison Ave. huckster figuring out why ABC is the third network:

"Paley and Stanton are kings. The two Sarnoffs are aces. And ABC's got Treyz."

Pilot-Happy Sponsors Frown On 2d & 3d Shows Even Before Start Of Season; 'Norby' All Over Again?

Emilio: No Mex Hex

Emilio Azcarraga, Mexico's Mr. Radio-Television," arrived in New York last week from a protracted stay in Europe. Initial order of business was his telephonic inquiries as to the extent of damage, if any, to his extensive Mex properties as result of the recent earthquake.

Fact that Azcarraga's Televicentro in Mexico City and his theatres came out of it unscarred is attributed to the architectural-construction shock-proof precautions that characterizes all of Azcarraga's building plans.

Polly Okay, But Dean Now Beefs: 'Too Much TV'

Just when it looked like NBC-TV had cleared the decks for its Saturday night at 9 alternating of Dean Martin and Polly Bergen, through a CBS agreement to lend-lease Miss Bergen to NBC for the duration of her Columbia contract, a serious snag has developed on Martin which seriously threatens the future of the major half-hour showcase.

A pitch to have Martin hike his scheduled 10 appearances next season to 12 or possibly 15 shows has thrown a stumbling block into negotiations for him to star (on behalf of Chesterfield) in the 30-minute series alternating with Miss Bergen (latter's sponsor is Max Factor.) Martin says emphatically: "They will not get it."

Originally Martin was reluctant to do 10 shows but finally agreed. But he won't do more because he "doesn't want to be on tv too much." He is starring on his own two NBC-TV specs and will co-star with Perry Como on the upcoming General Motors special. "I feel it's too much over-exposure," he says.

Martin has formed his own indie company, Deanric Productions, which will film his and Miss Bergen's shows if the situation is straightened out.

MCA yesterday (Tues.) was set to ink a new contract for Miss Bergen that would allow her to move over to NBC for Factor. In the new talent pact CBS gives the singer a waiver to appear on NBC for as long as Factor wants her there. At the termination of the Factor buy, she returns to CBS on a new longterm pact.

Until the talent agency arranged the new deal for her Miss Bergen was due to end her present CBS contract Dec. 31. It would have been too late for her to do the NBC show.

BRITAIN, MOSCOW IN TV EXCHANGE

London, Aug. 13.

Subject to the approval of the Foreign Office, an exchange deal has been set up by Associated-Rediffusion, commercial tv programmers in the London area, with the State Television Service in Moscow.

Under the proposed deal, a British unit led by Caryl Doncaster, will be sent to Moscow to film a 60-minute program illustrating the Russian mode of life. In return, a Soviet unit would come to London to film a comparable program. Each side has promised full facilities provided the respective Governments agree.

At least three sponsors who have committed themselves to 26-week rides on half-hour network film properties because they liked what they saw on the pilot film, are known to be plenty disturbed over subsequent installments on their respective skeins. But there's nothing they can do about it except growl to the agencies. Cancellation at this point is out of the question because they're committed to their soon-to-start fall campaigns, and even to cut out now would cost them a barrel of money.

It's a situation somewhat analogous to the Eastman-Kodak fiasco with the unlamented "Norby" series which ran on NBC-TV for a few installments several years ago. Kodak bought the half-hour tint series (and they were very expensive) based on a carefully-planned first-show presentation. (In the case of "Norby" there wasn't even a pilot.) Subsequent shows and their poor showing embarrassed the client, even though they were in deep for a full series. After five shows, Kodak called it quits and it still shudders at the amount it cost to divorce itself from the longterm commitment.

Similarly, in the case of the current unhappy clients, months went into the pilot construction. But subsequent installments already in the can and run off for the clients have been turned out at the rate of two a week, with hardly a resemblance, say the bankrollers, to the qualitative pilot.

From the three agencies involved have come rumblings over the uncertainties and hazards of film production where longterm contracts are involved. With a live show, they argue, it's always possible to make necessary revisions, change people or even the format, if need be. But with a filmed entry, they argue, they have no alternative but to stick with it.

'Conquest' Fetches CBS-TV $2,000,000

CBS-TV has finalized its deal with Monsanto Chemical Co. for sponsorship of the 10 hour-long "Conquest" programs which will alternate with "See It Now" and "Seven Lively Arts" on Sunday afternoons. Four of the "Conquest" shows will be done during the upcoming season with the remainder held over for the '58-59 semester.

Each program will carry a $100,000 production tab and all told Monsanto is plunking down approximately $2,000,000 (time and program) for its ambitious excursion into public affairs programming.

"Conquest" will report the progress in the world of science in cooperation with the National Academy of Sciences and the American Assn. for the advancement of Science. Program is under the supervision of Irving Gitlin, CBS Director of Public Affairs, with Michael Sklar as producer.

James Connolly to NBC

James Connolly, who bossed ABC's KGO-plus-tv, in San Francisco, until John Mitchell assumed command at the beginning of the year, is now with NBC-TV sales. The former station head joined the network recently as an account executive.

Connolly reports to Charles (Chick) Abry, national sales director at NBC-TV. Abry, too, was recently an ABC executive, before moving to NBC-TV to join his old boss Robert Kinter, NBC exec veep.

CBS RADIO'S $50,000,000 MAKES IT A 'MILLION-A-WEEK NETWORK'

If there's something akin to jubilation at CBS Radio this week it's because the returns have just been posted on perhaps the most sucessful month—July 8 to Aug. 8—in a decade on setting the fall sponsorship schedule. In one of the most heartening disclaimers to the "network radio obituary" theme, CBS has just put the climactic touch of a three-dimensioned approach to the "radio that used to be" which finds:

1.) Home Insurance Co. bankrolling the Jack Benny show in a half-hour weekly sponsorship deal.

2.) CBS going to the post this fall with total billings aggregating $50,000,000 gross a year, thus permitting it to flaunt the "network with a million a week" credentials;

3.) Within the past month (and following on the heels of the $5,500,000 Ford sale in May), CBS has experienced an upsurge in new business to the tune of $6,000,000, cueing the comment from vet sales veepee John Karol: "Not in years has CBS experienced such intense, serious interest in network radio on part of important advertising and their agencies."

While it's true that a big chunk of the coin came from segmented "Impact" programming and unit sales on daytime serials, what is particularly heartening is the re-emergence of the single-sponsor identity on prestige programming. This not only applies to the deal whereby Home Insurance Co. will sponsor Jack Benny every week (at an estimated $700,000 gross), but the return of Miles Labs to the network as sponsor of almost an hour a week of Monday-through-Friday news strips, and the pacting of Wrigley to the morning "Howard Miller Show" and Pat Buttram's afternoon "Just Entertainment."

Thus CBS envisions the return of an era when the network radio sponsor is more concerned with identifying himself in the public

(Continued on page 42)

CBS-TV Day Upsurge

CBS-TV reports that 83% of its daytime programming is sold, with SRO signs posted on Garry Moore, Arthur Godfrey, Art Linkletter's "House Party," and "Edge of Night."

Network says that picture for fall daylight biz is best in its history.

WOR-TV Facilities Now Available For Closed-Circuit Biz

Closed circuit telecasting is getting out in the "open" under a projected tie-up between WOR-TV, N.Y., and Allied Productions, packaging outfit, headed by Martin Colby, former WOR account exec.

The deal calls for the use of WOR-TV facilities for late Saturday morning telecasts, prior to station's regular broadcasting hours, by business groups for stockholders meetings, introing of new productions, public relations programs, business education telecasts to employees "in their own homes," dealer meetings—and many other areas usually covered by closed-circuit enterprises.

Key to the unique feature of projected deals with business group is "in the home" factor. Virtually all previous such events have been telecast on large screens, in theatres, hotels, via a closed circuit, with the audience being a selected one, consisting of groups such as doctors, business execs, dealers, etc. Use of WOR-TV facilities will allow the entire Metropolitan area to have a look-see at the affair if they so choose, at the late Saturday morning hour. If the company objects, WOR-TV may use some scrambling device so that the non-selected audience may be barred from viewing. Latter, though, is a possibility not considered as part of standard operation procedure.

In a brochure mailed out to advertising agencies, costs are put at $1,500 for a half-hour, $2,500 for 60 minutes, and $4,000 for two hours. This includes all time, television facilities, and production, exclusive of out-of-pocket expenses.

The brochure which pitches "WOR-TV's Business Service Television" maintains that the station's coverage area takes in 10% of the country's population, in which 73% of all shares held in the U.S. is concentrated, as well as being the nation's financial and commercial center. The service also is said to offer a "100% commercial for your company and its product."

For an additional cost, WOR-TV plans to kinescope the program for possible showing on out-of-town stations, management and sales meets, stockholders sessions, etc.

Pundits Come Up With Some Provocative Slants On 'TV for Children'

By ROBERT J. LANDRY

"Conflict and choice characterize our society," says a new report prepared by Boston's (Solomon Agoos' legacy) Foundation for Character Education. "Television for children, if it is to be in harmony with the dominant values of our society cannot escape the cultivation of this precarious, perhaps anxious, but exhilirating balance. The ends of television for children must be the development of the child at his own rate of speed into an adult who can find his life satisfactions within this scheme of diversity and unity."

The language quoted above will surely identify the report as prepared by scholarly minds, though some of them masquerade as broadcasters. The 60 pp booklet, just out, bears the uncomplicated (for a learned dissertation) title of "Television For Children."

Nearly half the programs aimed at children are loaded for "action" which is generally okay since "aggression, which is a fundamental problem to the child in his development, is expressed by physical violence confronting physical danger." Typical format of the telecasters is superbly described as *"violence in an over-simplified moral situation."* But it is often overlooked, argues the report, that the child wants action rather than violence itself. Violence may be accepted as action but it often alienates many children, and especially girls.

Tracing the various kinds of tv formats and the changing tastes of moppets at rising age levels the booklet allays parental fears. Tests have established that television addiction does not, contrary to earlier fears, forever separate the rising generation from interest in books. To the contrary. Specific reading interests are sometimes stimulated by video story exposures.

Expanding a thoughtful attempt to relate social and educational complexities in midcentury Amer-

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Linkletter, Guedel Charge Plagiarism

Hollywood, Aug. 13.

Plagiarism was charged in $1,100,000 suit filed here last week against CBS-TV "To Tell the Truth," by Art Linkletter and John Guedel, of "People Are Funny" show.

Suit contends that "Truth" copied and misappropriated material created and previously used on "People." Defendants are CBS, Goodson-Todman Enterprises (owners of "Truth"), Pharmaceuticals Inc., show sponsors, and KNXT, web's outlet here.

NBC Radio's 725G For Pitt Station

NBC Radio, without a steady Pittsburgh affiliate since a year ago last June, closed a deal for a reported $725,000 to buy a 5,000-watter and its sister FM station in the key Pennsylvania market. Network, bringing its number of owned & operated stations up to the legal FCC maximum of seven, is taking over WJAS from H. K. Brennan and his associates.

While the purchase of WJAS and WJAS-FM solves the clearance problems of NBC in Pittsburgh, it creates greater problems for American Broadcasting Network and Mutual Broadcasting who shared an affiliation on the station. There are eight stations in the city proper, but only WJAS and KQV, for CBS Radio, carried any substantial amount of network programming.

Neither Mutual nor ABN had found a substitute earlier this week. ABN had been bidding for WJAS in competition with NBC.

Since Westinghouse bounced NBC from KDKA a year ago last June, the network has occasionally got shows placed on WWSW, but without an affiliation contract. Only NBC program maintained by the Westinghouse radio indie was the nighttime "Three-Star News." That was at the indie's own request.

Ted Herbert to WPAT

Twenty-six year veteran Theodore W. (Ted) Herbert is joining the national sales staff of WPAT, Paterson, N.J., radio indie.

Herbert joined radio in 1931 with the then WPCH (Park Central Hotel) station, now the municipally-owned WNYC. Then, after a year-long stint with WMCA, he joined WOR, where he stayed nine years. He then signed with WHN (now WMGM) as a salesman, and joined the Blue Network the next year. He came to Mutual in 1955, where he ended as eastern sales chief of General Teleradio's owned & operated stations.

Listeners Resent 'Baggy-Eyed S.O.B.'

Minneapolis, Aug. 13.

Putting dialers directly on the air via their telephone calls to voice opinions on various discussion subjects and to give vent to grips, quite the most popular radio thing and vogue here currently, is proving to have its expected hazards.

Adopting new programming that goes in strongly for human interest shows, WTCN encountered embarrassing moments on the very first Mell Jass "Party Line" show. As a result, all phone calls henceforth will be tape-recorded instead of going directly on the air.

What flabbergasted the station was the uttering of a nasty word by a telephone caller before he could be shut off and, almost immediately on top of this faux pas, another telephone caller telling Jass on the air the moderator is a "baggy-eyed s.o.b.," not using the initials.

The telephone calls now are tape fed from a recorder into the playback that puts them on the airwaves. Enough of a gap is maintained between the two gadgets so that there's a delay of seven to 10 seconds between the actual conversation or opinionating and the broadcast.

All phone calls now are monitored and there's plenty of time to cut off or obliterate any unwanted language.

KSTP has been fortunate, according to its executives, because thus far its audience participants on its "Talk Time" show, putting the latter directly on the air via their telephone calls to the station, never have gotten out of line.

However, WDGY likely will have to join WTCN in going to tape because of screwball calls whenever the subject gets around to girls or sex.

TV-Radio Production Centres

IN NEW YORK CITY . . .

CBS brass on vacation: **Hub Robinson, Charles Oppenheim;** next week **Bill Hylan;** week after **Merle Jones . . . Harry Feeney,** CBS-TV trade news manager, back at desk after fortnight hiatus . . . **Cedric Hardwicke** hosting "Playhouse 90" Thursday (15) . . . **Martha Wright, Jackie Miles, Everly Bros.** and **Tina Robin** guest on **Vic Damone's** Aug. 21 telecast . . . **Ken McGregor** will direct "My True Story" on NBC Radio after it makes the shift from ABC . . . CBS Radio's "Ma Perkins" today (Wed.) becomes second soaper to enter its 25th year on the air; **Virginia Payne** has been playing the title performer since show went on—and has never missed a performance . . . "Celestial Omnibus," an E. M. Forster yarn adopted by NATO soldier **Richard Shattuck** in Italy, will be Sunday (18) broadcast on "CBS Radio Workshop" . . . **Dave Kerman** and **Jim Drommond** into "Wendy Warren and News" . . . **Toni Darnay** pinchhitting for **Claire Niesen** in CBS' "Backstage Wife," while latter vacations abroad . . . **Skip Homeier** does "Suspense Sunday (18) . . . Editor **Russell Lynes** and **Virgilia Peterson** doing "Last Word" Sabbath (18) . . . CBS Radio director of news, special events **Dave Driscoll** back from 10-days on Long Island . . . WCBS Radio general manager **Sam Slate** to lecture this fall at N.Y.U. on local radio . . . Stripper **Georgia Sothern** was "Entertainment Press Conference" target last eve (Tues.) on WABD . . . **Bob Haymes** began new WNEW show Monday (12)—after leaving four years ago; stanza is from noon to 2 daily . . . **Ben Grauer** off last week for month in Europe.

The tv situation for newsmen got a going over last night (Tues.) at an off-the-record session at the Overseas Press Club. The panel on "Today's Pressures on Radio-Television Commentators" consisted of **John Wingate,** the "Night Beat" newshawk and WOR newscaster; **Sam Sharkey,** NBC's news director; **John Day,** News chief for CBS; and **George Hamilton Combs,** ABC's top newsman . . . Ellen Adler, an off-Broadway actress formerly seen in the Circle in the Square productions of "La Ronde" and "The Cradle Song," has been signed as permanent assistant to **Art Ford** on WABD's weekly variety show, "Art Ford's Greenwich Village House Party," slated for Sept. 15 debut . . . Actress **Lili Valenti** has returned from Hollywood where she has just completed filming a top featured role with **Anna Magnani** and **Anthony Quinn** in "A Woman Obsessed." She has had several tv leads and is in New York to consider a number of tv offers, as well as a new play. Her last appearance on Broadway was in "Anastasia" . . . **Jeanne L. Meyer,** radio-tv director for Medical & Science Communications, Inc. (and CBS alumnus), flying to Italy for first European trip . . . Mutual picked up "Jazz Under the Stars" event at Wollman Memorial Park concert in Central Park Saturday (10) on its live "Bandstand, U.S.A." program.

Vacationing from WMGM: **Jock Bill Edmonds,** in Kansas City; traffic chief **Irwin Spiegel,** cruising up to Cape Cod; flack **Brenda Fuerst,** in Suffolk County; Sportscaster **Vince Scully** marries Joan Crawford, of Somerset, Mass., in the fall.

Georgia Gibbs took off on Sabena for a week in Cannes, France, where she will take part in the Palm Beach Casino "gala," which will be filmed for inclusion in her tv show . . . BBC would like it cleared up that **Jack Benny's** tv appearance abroad on Aug. 28 is not a cuffo stint; also **Mary Livingston** is not appearing on show with him . . . **Ernie Otto,** ex-NBC, ex-Frank Goodman, to Steve Allen show as his personal press rep . . . **Chester R. Vail,** account exec with Benton & Bowles, named a v.p. . . . **Gene Austin,** coming in from Houston, will do a guesting stint on the "Jimmy Dean Show" Saturday (17) night, stopping in New York before going to Washington.

IN HOLLYWOOD . . .

Pete Kortner was moved up from story editor to associate producer of CBS-TV's "Playhouse 90." Also promoted was **Mort Granas** to the post of cost administration manager at Television City . . . **Frank Cooper** bought tv rights to the radio old timer, "20 Questions" and is now auditioning panelists for a late winter sale . . . **Jim Parsons,** former Don Lee publicity director, has his own used car lot in suburban Southgate . . . **Rosemary LaPlanche,** ex-Miss America, donned western regalia to hostess "Midnight Movies" on KABC-TV for Ranch Market . . . CBS flack **Jerry Conway** transferred to **Howard Meighan's** beach amusement operation for the web in partnership with Santa Anita Turf Club . . . **Ralph Nelson,** producer of "Climax," video-taped last week's show night before the telecast and next morning summoned the entire cast and crew to watch for fluffs and inadequacies. All agreed it was well worth it and may become standard procedure on "Climax" and "Playhouse 90" . . . **Pinky Lee** passed a few days in town for interviews . . . Residuals are keeping **Hal Peary** in style at Manhattan Beach. Comes into town occasionally for a guest shot or commercial to keep his hand in . . . **Charles Denny, Mac Clifford** and **Charles Colledge** surveyed the NBC facilities with **John K. West,** division veepee, to have everything in order for next season.

IN CHICAGO . . .

Jimmy Moorehead, after nine years with ABC here, moves to San Francisco next week . . . WGN's **Mary Elaine Zerler** vacationing in Guatemala . . . Coca-Cola picking up tab for three days of **Lee Phillip's** new morning show, "Mornin' Miss Lee" . . . **Don McNeill** making series of Buffrin commercials at Wilding Studios . . . **Dorsey Connors** modeling an Indian sari, which she bought on her recent Honolulu vacation, at Saddle and Cycle Club party Monday (19) to help raise funds for the Lyric Opera . . . **Charles King's** new rep house, FM Unlimited, has added KISS-FM, San Antonio, Tex. . . . **Colleen Newell** has replaced Bette Chapel as gal singer on "Richard Lewellen Show" . . . **Sam Weinstein's** "Bowl, the Professor" on WBKB changing to distaff competition this Sunday (18) as "Bowling Queens" . . . **Donald P. Anderson,** ex-NBC, New York, appointed radio-tv assistant at IIT here . . . WGN musical director **Robert Trendler** has included one of his own cleffings, "Les Cieux de Paris," in his new Cinema album, "Lovely Way to Spend an Evening" . . . WMAQ's **Charles Chan** taping shows ahead for his Nassau vacation, which starts Aug. 23.

IN LONDON . . .

Eric Robinson celebrates 10 years as conductor of his orch for BBC-TV Aug. 24 with a special show entitled "Personally Conducted" . . . Associated-Rediffusion will feature **Fernandel** in its "Close Up" show tonight (Wed.). Clips from several of his pictures including "The Sheep Has Five Legs" and "The Dressmaker" will be screened . . . **Charlie Gracie** topped the bill of Associated TeleVision's "Sunday Night At Blackpool," (11) . . . ABC-TV's "Box Office" program sreened excerpts from "Beau James," "To Yuma," and "His Other Woman," last Sat. (10) . . . **Larry Adler** will give a harmonica recital on BBC-TV Aug. 22 . . . Two filmed series, "Assignment Foreign Legion," and "Topper," will be aired later this month by Associated-Rediffusion . . . Associated TeleVision's serial "Emergency—Ward 10," notched 50 performances last Fri. (9). The show was originally intended to run for 12 episodes.

IN BOSTON . . .

WHDH ran a "corn day" at Concord, agricultural promosh with the Mass. Dept. of Agriculture, with **Joe Kelly,** farm and food director, handling 1,200 ears and station rang the "corn crier's bell" on all programs . . . **John McLellan,** WHDH "Top Shelf" jazz music program

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DECLINE AND FALL OF 'T-H-T'

Day-and-Dating Queen & Winnie

By one of those fortuitous circumstances, Britannia will rule the airways and the N.Y. sector in particular on Oct. 20 with a Queen Elizabeth-Winston Churchill parlay that was entirely unpremeditated at the time of its planning.

Oct. 20 is the date that the new "20th Century" show premieres on CBS-TV. The initial offering will be the 60-minute "Life of Churchill." That's the same day that Queen Elizabeth will get blanket tv-radio coverage upon her arrival in N.Y. from Washington.

NBC, incidentally, says it's positively not so that Elizabeth will guest on "Queen For A Day" when she arrives in N.Y.

Chi WBKB's Strike Strategy

Quinlan's 'Operation Alert' to Expedite Business-As-Usual Just in Case

Chicago, Aug. 13.

Walkoff by National Assn. of Broadcast Employees & Technicians at ABC-TV last week, purportedly "to write grievances," has cued the local o&o, WBKB, to set up a permanent emergency alert plan in case of future NABET incidents. Station went off the air for an hour last Tuesday (6), until the administrative personnel could take over the controls, and the desk set remained on alert for the remainder of the week, although presumably the union had settled its grievances in New York.

There was a local aspect to the union's case against "American Bandstand," new network show originating from WFIL-TV, a Philadelphia affiliate of ABC-TV. It involved the double-feeding of the show on videotape for delayed broadcasting by a single crew. As a precaution against another flare-up by NABET while negotiations were going on, WBKB maintained its alert and even went so far as to reserve 40 rooms in a Loop hotel for commuters who might have had to work into the night.

Sterling (Red) Quinlan, veep and general manager of WBKB, said he's planning to put into effect a permanent alert plan, organized in depth, to expedite station operations in case of strikes. It would involve the training of office personnel in some of the technical jobs and the maintaining of skeleton crews at all times. Quinlan said he had 40 non-union men, most of them from Balaban & Katz Theatres, a sister corporation, ready to take the places of the NABET engineers if they were going to strike.

Quinlan, who doesn't mince his words, called the NABET walkoff

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'Day & Night' Lewine

With NBC-TV planning no replacement for Mort Werner, who resigned recently to join Kaiser Industries, the network will designate nighttime programming v.p. Robert Lewine to also head up the daytime program operation.

Lewine will report to v.p. Manie Sacks.

Chi TV Stations In Mad Race For 10-11 Supremacy

Chicago, Aug. 13.

WNBQ, for the first time in seven years, is drastically altering its 10-11 nightly lineup this fall in an effort to improve faltering ratings. The NBC station, which once championed the prime hour, not only has yielded inchmeal to WBBM-TV's similar formula but has; according to the June ARB, descended to last place in a field of four stations for the period. WBBM-TV is also making a singular change in the hour.

Starting Sept. 30, WNBQ withdraws its Four Star news-weather-sports-women's package from direct conflict with WBBM-TV's news-weather-variety bulwark in the first half hour and instead is slotting it behind, in the 10:30 to 11 period, adjacent NBC's "Tonight." (Station, by the way, is hoping the new Jack Paar showcase will help hypo the preceding hour).

At 10, to compete with the CBS station's high-rated "Standard News and Weather Roundup" and "In Town Tonight," WNBQ plans to pit its most potent half-hour syndicated films four nights of the week, moving Jack Eigen's interview show into the spot on Tuesdays. At this point, the station hasn't determined what syndicated features it will use, but Jules Herbuveaux, v.p. of the NBC o&o, indicated they would be "the strongest series that aren't rooted firmly to other time periods."

For the second half-hour, where WBBM-TV's ratings taper off, WNBQ is slotting a revised Four Star layout, expanded to Five Stars: 10 minutes of local news

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ALEX SEGAL SET FOR 2 'PLAYHOUSE 90'S'

Hollywood, Aug. 13.

Alex Segal has been set to direct two "Playhouse 90" hour-and-half dramas on CBS-TV after first of year, producer Martin Manulis disclosed last week.

John Frankenheimer is sole holdover from last year's directorial crew, with Arthur Penn, Franklin Schaffner and George Roy Hill also set for coming season, So far, 10 scripts have been prepped for 1957-58 campaign, and series will stick to same format.

In another promotion within "90" ranks, Peter Kortner, story editor of the series, was upped to associate producer by Manulis.

CBS Finds Clients For Radio Sports

CBS Radio closed sales this week with Chesebrough-Ponds for 12 Saturdays of the "Football Scoreboard" and with Reynolds Metals for the Hambletonian, major trotting race on Aug. 27. It's the first time in several years, according to a CBS spokesman, that the radio network has sold an audio-only sports show.

C-P, for Vaseline, will be taking two quarter-hours every Saturday on CBS, beginning Sept. 14, to roundup the football scores. The buy was made in four parts, with different wrapups emanating from Dallas for the southwest, from Atlanta for the southeast, from Chicago for the midwest and from somewhere on the Coast. CBS exec producer in sports James Dolan has arranged for the two shows to be aired between 5 and 6 p.m. in their respective time zones.

The Hambletonian, which used to come from Goshen, N. Y., will happen in Duquoin, Ill., on the 27th. Reynolds has bought first heat for airing between 5 and 5:10 p.m. and the key heats from between 5:50 and 6. Buy, unlike C-P's, is national.

It was pointed out that the only sports sales made by CBS Radio in the past few years have been as simulcasts with tv.

SAD TIMES FOR MAG CONCEPT

By BOB CHANDLER

Recent premiere of the Jack Paar version of "Tonight," its fifth format in slightly over a year, and the demise of "Home," points up the sad estate to which the entire "magazine concept" of programming has fallen at NBC-TV. Just over a year ago, the "Today"-"Home"-"Tonight" combine was a healthy, thriving and almost indispensable part of NBC's sales and programming setup, billing at the rate of about $17,000,000 a year. Today, NBC will be lucky if it gets $3,000,000 this year out of the surviving remnants of the three.

"Home" has fallen by the wayside and folded as of last Friday (9). "Tonight's" new format may very well be its last—Paar is signed only until the end of December, and the two pieces of business booked thus far for the show don't run past that date either. "Today" has fallen in ratings, prestige and sales. Actually, "Today" will be the only breadwinner of the erstwhile trio this year, an its total revenues aren't expected to exceed the $3,000,000 mark, certainly not at the current level of sales for the show, a level which has persisted since NBC broke up the old "T-H-T" sales unit.

Beginning of The End

What happened?

It mostly started with Steve Allen. When Allen toplined "Tonight," it was a healthy if not a black-ink sales operation. The ratings, Allen's identity and the obvious merchandising factors gave NBC something to sell. Beyond this, a healthy "Tonight" made the "T-H-T" combine realistic, since a buyer could get value in all three shows.

Then, a year ago June, NBC launched Allen as its Sunday night entry against Ed Sullivan. Initially, Allen did three "Tonight" shows a week, then dropped out completely because of the pressures of his Sunday night show. Ernie Kovacs took over, but it was clear that Kovacs' tenure was temporary. Finally, last January, came the "America After Dark" fiasco, which drove every last bit of business off the show.

Meanwhile, "Home" had been slipping, and last September NBC changed the format slightly and

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'Hey, Getcha!' Spielers Go Strawhat on Baseball Junket to Old Cape Cod

Sagamore, Mass., Aug. 13.

Mel Allen and Phil Rizzuto, N.Y. Yankee sportscasters for P. Ballantine & Sons, Newark beer and ale ry, get a chance to "see how the other half plays" Wednesday night (14) at the midsummer All Star Game of the Cape Cod baseball (amateur) league.

The spielers will be guests of honor and present Most Valuable Player trophies, donated by Ballantine, to the two top players in the Patti Page circuit. Allen and Rizzuto plane to the Cape from Boston, following their WINSer (N.Y.) of the Red Sox-Yankee afternoon game in the Hub, for the night game here.

Ed Fisher, newly appointed p.r. manager at Bally and former Yankees promotion director, will host Allen, Rizzuto and League officials, the press and radio at an informal pre-game dinner.

Cape Cod AM-FMer, WOCB, to carry play-by-play and MVP ceremonies with sports director Ed Semprini at the mike. Throughout the season WOCB has been carrying Three Ring "Player of the Week" awards on behalf of donor Ballantine.

Hot weather promotion was set up and directed by Don Walsh, v.p. and Ballantine account exec at Allied Public Relations, N.Y.

It's Now Become Fashionable To Sponsor Public Affairs on TV; Kodak May Enroll as Client

Katz as Katz Can

When The Katz Agency, national spot rep, and Joseph Katz Co, advertising agency, were both located at 488 Madison Ave. sometime ago, they were forever getting the wrong mail. Even before and since the confusion has been going on with the post office—for about three decades, as a matter of fact.

But the problem was compounded last week when Katz (the rep) got a letter meant for Katz (the ad agency) from Katz (of Philadelphia). The latter is the Benjamin Katz Agency, in advertising and public relations.

The upcoming season will be marked by a sharp upbeat in sponsor acceptance of public affairs programming. Not only has CBS-TV succeeded in selling its 10-hour long "Conquest" specials on science to Monsanto Chemical Co., at an estimated $2,000,000 time-and-talent tab (see separate story) but there's strong likelihood that Eastman Kodak may underwrite the same network's longrunning "Let's Take A Trip" sustainer, which is also out of the web's pub-affairs shop.

Add to this the $2,000,000-plus with which Prudential is underwriting the forthcoming "Twentieth Century" series on CBS, plus Bell Telephone's continued allegiance to the Frank Capra science series, which shifts over to NBC next season, and it all attests to a new-found respect for an area of programming which in the past has represented a money-out-of-pocket rap for the networks.

The recognition that qualitative pubaffairs programming can be rewarding as well as fashionable came last season when the Prudential-sponsored "Air Power" series succeeded in knocking Roy Rogers out of the rating box. It eased the task for the others in embracing Madison Ave. loyalty to the pub-affairs scheme.

Over the past few years, the CBS-TV Public Affairs Division has been operating on a budget of about $7,000,000 a year for its news and more ambitious information shows. Some of the news (such as Doug Edwards) has been sponsored, but for the most part it's been a case of CBS carrying the freight. This season there will be something in the neighborhood of $4,000,000 in sponsoring coin incoming, but even so CBS will be pouring in about $5,000,000 over and above the sponsor take.

CBS clings to the hope that it can sell its "Last Word" sustainer. Show has become the "darling of the minority" with some fabulous newspaper-magazine space to its credit. However, it's only copping about half the rating that "Telephone Time" succeeded in spearing in the Sunday at 6 period and if it goes unsold the network will have no alternative but to yank it, since Sunday at 6 is now valuable sponsor-bait time. In that case, "Last Word" would probably disappear completely for the fall, since its usual afternoon berth would be monopolized by pro football pickups, with "Word" returning next January.

WCBS in Drastic Daytime Overhaul, First in 2 Years

Practically the entire local daytime program schedule of WCBS, New York flag of CBS Radio, will be overhauled on Sept. 2—the first major change in the station's lineup in two years. Among the most important changes that will result will be Allan Jackson's first live all-local news show, the almost imminent end to John Henry Faulk as one of the afternoon entries, four news shows a morning for Olin Tice instead of one and the shifting of Lanny Ross from the afternoon to the morning and that of Martha Wright and Jim Lowe from morning to afternoon. Bill Leonard will be returning to the air with an early evening edition of "Around New York."

Station, clearly No. 2 in the metropolitan area most of the day, is making the big shifts partially because of the new Ford Motor Co. biz, to begin on the CBS Radio network at the same time. WCBS did not spell out exactly how the Ford deal will affect the station, but it was assumed the overall intention was to give the network more flexibility in location the Ford packages.

Ford's buy of Arthur Godfrey, in a new show for the gabber from 5:05 to 5:30 daily, will eliminate the remaining portion of the Faulk talk-and-platter-spinning session. The Texan, on the station for several years, is first slated to lose the last half-hour of his strip, which runs from 5:30 to 6. It may be that the Godfrey deal will not become a fact until after the initial Faulk cutback takes place on Sept. 2.

Jackson, who has been on from 6 to 6:15 nightly, as the network's newscaster, will start doing a live show exclusively for WCBS at the time of the changes. His network show, it is understood, will continue at 6 p.m. as well, but it will be heard on tape. Jackson will play the local angle as much as possible in his first local format.

Jack Sterling will retain the weekday time between 5:30 and 9 ayem, but his 6 to 7:45 block, heretofore uninterrupted on a regular basis, will also contain news strips by Tice. Tice will be heard at 6.30-

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Goldstein Exits CBS

Jack Goldstein is exiting the CBS Press Dept., which he joined in 1952. Initially brought in as director of exploitation, after many years in the film biz in similar assignments, for the past few years he was devoting most of his time to the Jackie Gleason show.

Goldstein's future plans are indefinite.

O'Fallon's Denver Bid for Toll-TV

Denver, Aug. 13.

A franchise has been asked of City Council for a toll television setup, to use the same system as used by telephones and burglar alarm systems. Since this is Denver's first experience with such a request the query has been submitted to the city attorney for a legal okay.

The permit has been applied for by Gene O'Fallon & Sons, which has had extensive experience in both television and radio. O'Fallon was first on the air with television here, and for more than 25 years operated radio station KFEL. Both outlets have been sold by O'Fallon.

If the plans get a legal okay it is expected public hearings will be held on the application for a non-exclusive franchise, according to the president of the City Council.

O'Fallon said the service would be available to all who desire toll-tv in addition to present free programming. The offerings would include opera, first-run films, ballet, theatrical attractions, educational courses, sports events, debates, discussions, sales and medical clinics.

Fast-Buck Guys on the Way Out And Good Riddance, Sez Bob Levitt; Cal. Nat's 'Continuity of Product'

By GEORGE ROSEN

The day is fast approaching when the irresponsible guy whose sole intent is to grab a fast buck and run for the hills will be eliminated from the tv film picture—and the industry will be far better off. So observes Robert D. Levitt, president of California National Productions, who as one of the more astute enterpreneurs in the business is currently in the process of charting the type of longrange operational pattern that will make the NBC subsid one of the more responsible organizations in vidpix production and distribution.

There are still a lot of opportunists around, says Levitt; guys who have no hesitancy about compromising the future of the industry so long as they can clobber the customer today. It's particularly vital to the indie producer to rid the business of such elements. But by the very nature of the business, Levitt adds, they can't survive. And only then, when the quick-buck guy with the peanut stand inventory has run his course will the vidpix industry assume the status a Cadillac enjoys among automotives. And with the articulate policy makers with that long-range look at the helm, the whole industry will be accelerated.

Levitt is making his own (and Cal Nat's) contribution toward that goal, and thanks to the administrative talents brought to the job by the ex-publisher of Hearst's American Weekly, the Cal Nat picture is a far different one today from the floundering organization it was a short eight months ago, when Levitt was initially voted his revolving fund for development of new programs.

No longer ago than last November Cal Nat was finding it difficult to get off the ground. There were recurring reports that (1) Ziv was in process of buying it; (2) MCA was taking it over. In truth, the situation was such that it wouldn't have taken much prodding for NBC to unload its tv film arm.

Today Cal Nat occupies a respected niche in the overall scheme of things, with fully 50% of Levitt's initial production ambitious already bearing fruit. The "Silent Service" series is off to the races; "Boots and Saddles" and "Union Pacific" will be in production simultaneously (Levitt is currently on the Coast overseeing the start of "Pacific" on the Metro lot); two more series will be shot in England, one on the immediate horizon in association with Asso-

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Habitant, Loblaw Into 'Grey Ghost'

Loblaw Inc., a grocery chain, is the latest regional buy client on CBS Film Sales first-run syndicated property "Grey Ghost." Loblaw bought the skein for Buffalo, Rochester and Syracuse, N.Y., as well as Erie, Pa.

"Our Miss Brooks," 130 episodes of which have just been put into syndication by CBS Film Sales, was bought by CBS o&o's, WCBS, N.Y., and KNXT, Los Angeles, as well as Storer stations in Detroit, Philadelphia and Cleveland. The series, to be stripped, also has been bought by WDAU, Scranton, Pa.

Habitant Soups has bought "Grey Ghost" for the entire New England area, with Boston and Hartford already set, and other markets to be worked out. "Grey Ghost" buy represents the entry of Habitant and Loblaw into the syndication field. Colonial Store has bought the property for Virginia, North Carolina, South Carolina, Georgia and Alabama—a regional buy of interest as pointed out previously in VARIETY. Pilot of the skein, which concerns itself with a Southern hero, Gen. John Mosby, was nixed as a network entry because of "controversial" angles anent its Civil War setting. In syndication, it's proving that southern advertisers and stations are flocking to the series.

Transfilm's Midwest Setup; Maitland Named

Transfilm begins a midwest division this week. The New York telefilm commercial and industrial film producer opens a branch in Pittsburgh under Ralph Maitland.

Maitland was formerly with Wilding Pictures Productions and covering the same sales area between N. Y. and Chicago. Company will build complete midwest production facilities. Only other Transfilm studios are in N.Y.

Metro-TV Eyeing Foreign Horizons; 'Thin Man' in Brit.

Metro TV, just getting its feet wet in the telefilm field, already is eyeing the foreign market, with negotiations launched for telecasting in the United Kingdom of "The Thin Man" series, sold in the U. S. to Colgate for network airing this fall.

Charles (Bud) Barry, Metro TV v.p. working under the planned tv expansion plan mapped out under the direction of prez Joseph Vogel, recently returned from a London trip, where he negotiated "The Thin Man" series with the British Broadcasting Co. and commercial contractors. Deal on the skein is expected to jell within a week. Helping Metro TV's planned push in the foreign field is the far flung exchange operation of Loew's International, personnel of which will be briefed to handle telefilms as well as theatrical pix.

Metro, which has a studio in London, also hopes to roll a series there by next year. Studio now is cutting its telefilm production teeth there via Sheldon Reynold's lens-leasing for "Dick and the Duchess." Still held out as a possibility for London filming is "Mr. Chips," but whether that property goes or not, there will be one set within the next 12 months, according to plans.

On the pre-'48 library, Barry is slated to go to Canada shortly for a tv deal there, involving entire library of over 700 pix. Metro TV has no library tv plans in other foreign markets at this stage.

As soon as pilots on "Northwest Passage" and "Min and Bill" are completed, they will be pitched to the U.K. markets. Additionally, Metro TV is ready to dub in French on any of the series, having a complete dubbing operation in Paris for theatrical pix.

Altman Pacted to Shoot 'Suspicion' Telefilm

Hollywood, Aug. 13.

Alfred Hitchcock's Shanlee Productions has signed Robert Altman Co., in unusual deal, to be production firm and do actual lensing of an hour-long NBC-TV "Suspicion" telepic, to roll Aug. 19 in Gotham. Segment is "Heartbeat," starring David Wayne, and will be filmed entirely on location in and around N. Y.

Altman, who with George W. George produced and directed "The James Dean Story," planes to Fairmount, Indiana, Aug. 13, for preem of the pic, being released by Warners. He then returns to Gotham for Hitchcock assignment.

Industrial Pix Sales

Acquisition of five industrial films for tv distribution has been made by Sterling-Movies.

The five industrials and their sponsors are: "Fun Across the Sea," Italian Line; "Nassau," British Overseas Airways; "Saucepan Sorcery," Swift & Co.; "Fishing Season," General Electric; and "Behold the Pickle," National Pickle Packers Assn.

As Far as Stan Hubbard Is Concerned, Features Can Stay in Cupboard

Minneapolis, Aug. 13.

KSTP-TV will continue its present policy of ignoring the video programming trend toward Hollywood major producers' theatre feature films, according to Stan Hubbard, president-general manager of the local NBC outlet, one of the nation's largest and most successful stations.

This, too, is in the face of the fact that WTCN-TV here, under its new Time ownership, just has acquired the Warner Bros. tv. library to supplement its 20th-Fox lineup and is spending much money for newspaper advertising space to acquaint the public with the development.

It's also in the face of the further fact that another local station, KMGM-TV, practically confines itself to the M-G-M feature film video releases and some other such fare.

But Hubbard cites ARB figures to back up his claim that the KSTP-TV syndicated half-hour especially-produced-for-tv pictures are getting a larger percentage of the video audience in competition with the theatre features on other local stations.

Moreover, declares Hubbard, his station is completely sold out of after-6 p.m. time when other stations rely heavily on the feature films.

Lab Technicians Still Deadlocked

The deadlock between the lab technicians of International Alliance of Theatrical & Stage Employees union, local 702, and the New York telefilm processing laboratories is several weeks old. And there are no prospects of a settlement in sight.

Union, after breaking off negotiations three weeks ago with spokesmen for over 20 large Gotham labs, has kept its men working a maximum 40-hour week. Many labs are feeling the pinch, since they are accustomed to paying overtime and working longer work weeks.

Meanwhile, considerable film processing biz is known to have shifted elsewhere. Some of it has gone to the Coast, but other large batches have ended up in Boston and Baltimore labs, it is reported.

Union wants a package increase for an estimated 1,300 employees.

TPA Foreign Sales Climb as 3 More Series Are Dubbed

Television Programs of America recently racked up some new sales in Britain and Latin America and in preparation for another Latin American sales push is dubbing three more series in Spanish and the "pilot" of a fourth.

Sales include the complete series of 32 episodes of "Mystery Is My Business" to Associated Rediffusion of Great Britain. Incidentally, the latter outfit is co-producing "Tugboat Annie" with TPA, with filming underway in Canada.

In Latin America, "Fury" was sold in Puerto Rico and "Stage 7" in San Salvadore and Venezuela. Manny Reiner, TPA's foreign chief recently returned from Europe, in light of new Latin American deals on "Stage 7" reassessed the sales power of anthologies in that market. The anthology does not represent a "soft" category for Spanish dubbed series, he now opines.

Also in Puerto Rico, where television is growing along U.S. lines, TPA has sold second rerun rights on the "Count of Monte Cristo" to Brown Agency.

The three new TPA series to be dubbed in Spanish include "New Adventures of Charlie Chan," "The Count of Monte Cristo," and "Mystery Is My Business." Pilot dubbing will be done on "Suzie," (Private Secretary).

Those Station Partnerships

Ever since the Screen Gems deal on "Casey Jones," involving some key indies, Westinghouse Broadcasting, and other stations, in an arrangement akin to a partnership, many would-be producers of syndicated properties have been sounding out the partnered stations for similar projects.

One station exec, while not wanting to discourage any possible production of telefilms, said however that he could only go along on what he considered "knock-out" projects, expressing his reluctance to spend station's money and exec talent in that area. But the "Casey Jones" rumble also is heard in other quarters. Many indie stations have been asking RKO Teleradio, which has a central film buying operation for its o&o's under Mel Fenster and which has Coast studio facilities, to join in a production-distribution combine on syndicated properties. At this stage, RKO execs are reluctant, feeling that it is very difficult, if not nigh impossible, to get a large station group together to agree on the merits of a single, creative property.

'Let's Settle North-South Issue Before Creating East-West Battle'

New York.

Editor, VARIETY:

I read with great interest Walter Lowendahl's article in your TV Film Annual Issue and would like to make a few comments concerning it.

First, Walter himself sounds like a "prophet of doom" when he raises the very issue of New York production versus Hollywood. The commercial production field is a rapidly expanding one and there will always be room for good producers "independent" or "major" and regardless of geographic location.

I cannot fault his definition of issues. Certainly creative thinking and personalized service are the basis of building and keeping a customer relationship. I do not believe he really thinks advertising agencies are so naive as to conclude that size and/or facilities alone result in good film. It is true that the "Hollywood Majors" have greater facilities not only in terms of stages but also as to opticals, set construction, makeup, wardrobe, props, and all the many and varied departments which are a vital part of film production. However, I think it is whistling in the dark to write off not only these great facilities but also the technical knowledge of the thousands of trained technicians who operate them.

I cannot subscribe to the thesis that in the beginning television came only to New York and then at some later date crept into Hollywood.

UI-TV, a pioneer in the commercials field, made six tv spots for Lux in June 1948. I fail to see how this company, celebrating its 10th anniversary in the commercials business, can be accused of

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Governor TV Pacts Hickman Grid Pix

Governor Television Attractions has acquired exclusive distribution rights to the forthcoming Harold Hickman football-forecast telefilm series, being made by Derel Producing Associates.

The 15-minute, 13-week series, going under the revised title "On the Goal Line with Herman Hickman" has a kick-off date on tv stations of Sept. 20. Derel also has packaged the Overseas Press Club series, "Exclusive!" being handled by ABC Film Syndication, and is prepping the "Crime Club" teleseries, based on the mystery line published by Doubleday.

WPIX Won't Tinker With Its Telefilm Success Formula

WPIX, N. Y., one of the most heavily programmed telefilm stations in the country, plans to continue its half-hour filmed accent comes the fall, with about 60 telefilmed programs planned.

In preparation, the New York Daily News station has bought quite a number of first-run syndicated properties, in addition to a few rerun shows. It also has quite a backlog of half-hour material.

First-run syndicated properties bought include: "Tomahawk," "Decoy," "Captain David Grief," "The Grey Ghost," "I Remember Mama," "Frontier Doctor," and "Casey Jones." Station on the latter series has an investment interest along with other stations.

Reruns purchases include "Amos and Andy," "Abbott & Costello," which is being stripped, "Soldiers of Fortune," "Kingdom of the Sea," which was yanked for the baseball season, also will be one of the new fall properties.

Currently, station has three double exposure properties, "Code 3," "Highway Patrol" and "Silent Service," and expects more from advertisers desiring a twin ride on two New York outlets with a series.

WPIX is beginning its fall selling campaign with a complete sell-out on the Monday through Friday, 6 to 6:30 p.m. "Popeye" strip. Following the baseball season "Popeye" also will be shown on Sundays beginning Sept. 12, which remains open. Sponsors riding the Monday through Friday strip comes the fall will include Bosco, Junket, Miles Labs, Remco Toys, National Biscuit, American Character Doll and King Cone.

New York indie began heavy telefilm programming about three years ago, staying away from the feature bandwagon in the heavily feature programmed New York market and giving up a number of live shows to telecast the half-hours. Last year, with its heavy accent on telefilms, station enjoyed a record year.

Edsel Syndication Coin

Some Edsel money appears to be trickling into syndication.

In one of the initial buys of its kind, an Edsel dealer in Cleveland, William LaRiche, has bought reruns of "Victory at Sea" for telecasting this fall on WJW.

Ransehoff Eyes Filmways Buyout

Filmways is expected to end up being owned by one man. Negotiations have reportedly been going on between Marty Ransehoff and his partner Ed Casper for Ransehoff to buy the other's share in the tv film commercial unit.

Casper, prexy of Filmways, is currently in Detroit on business for Filmways, and Ransehoff, No. 2 man, is said to be in Europe. They went into business together at least four years ago.

DeGaetano Film Ed On Lowell Thomas Series

Alfred DeGaetano has been named executive editor of Odyssey Productions, which is now filming the telefilm series, "High Adventure with Lowell Thomas," to be telecast over CBS-TV starting in November, with United Motors System and Delco-Remy divisions of General Motors picking up the tab.

Series will consist of seven one-hour color "specs" photographed mostly in remote areas in the world. DeGaetano had been film editor and supervisor film editor for 20th-Fox and other major Hollywood studios for more than 30 years. He came to Odyssey from CBS-TV where he held the post of exec film editor.

IS BARTER BUBBLE BURSTING?

Everybody's Got a 'Bush Pilot'

In three successive weeks, there have either been announcements or reports on plans for Canadian production of a "Bush Pilot" series by three different groups. This week, Robert Lawrence Productions (Canada) Ltd., a company belonging to U.S. commercial telefilmer Bob Lawrence, has notified everybody that it's going to do a third "Bush Pilot," making for an unprecedented hassle in the telepic industry.

Lawrence, who says he's been working on the idea for a year, will produce a pilot and only continue with another 38 half-hour telepix if he corners a bankroller. Lawrence reports that his "Bush Pilot" has been registered for over a year with the Canadian government and with Screen Writers Guild in the U.S. Herman Borisoff has been inked to script the pilot.

All three separately-produced series will apparently be marketed for fall. Three weeks ago, it was learned that Canadian producer Bernard Van Marken was to start his version of "Bush Pilot." The following week another north-of-border producer, Jack Bordley, who recently left the States after putting out feelers here, reported that he intended to start a series called "Sandy Savage—Bush Pilot."

There have been other title conflicts in the annals of telefilm, but never before, it is believed, have there been started in such numbers or in such quick succession.

A fight over rights is inevitable. Bordley called VARIETY from Canada the other day to explain that he thought his rights were prior to Van Murken's.

What After Initial Flurry?

First 50 Markets the Easiest, But It's the Long Pull That Counts

In the midst of the syndication upswing, with many new first-run properties tumbling into the market, some of them followed by a string of initial sales, a few syndication vets with a lot of savvy are sounding a note of caution.

Sure, they acknowledge, the market currently is good, but things are not so rosy that most any property will sell-off enough markets to bring in a profit. There's room for all the "hot" properties in today's market, they admit, but the less than good commercial properties, after the initial flurry, probably will run into some trouble.

Cautious execs say most properties can rack up 50 markets soon after their launching, especially in those markets hungry for film, but it's the long pull that counts, getting the tough three and less-station markets, the middle markets in population, that makes a difference in realizing a profit and loss on a series. The key is to get in the 100-150 sold market area, before waxing rosy on a series. And the sales record on a new series must be racked up in a relatively short period. If the series is not sold in a particular market in the first few months, returning with it a year later, although it may have racked up a creditable rating period in the interim in other markets, is disappointing. Station, or advertisers look at such series as old hat, despite the fact that it's never played the market concerned.

Like the scare a year or so ago that the syndication market may go kaput, with the features being dumped on tv, the conservatives warn against exaggerating the current upswing to good biz into a whatever-you-got-goes boom.

$14,500,000 Ziv Production Tab

Hollywood, Aug. 13.

Ziv, with two new network shows and two fresh first-run syndicated properties, has earmarked a record-high production budget for 1957-'58 of $14,500,000, the figure encompassing fresh production on "Highway Patrol" and 10 pilots, now in varying stages of preparation, as well.

The two network entries are "Harbormaster" and "Tombstone Territory," and the syndicated entries, in varying stages of completion, being "Harbor Command" and "The New Adventures of Martin Kane."

With the expanded budget, Ziv has increased its producer-director-writer teams, while the sales force has been boosted in Chicago, New York and Los Angeles.

Beckwith Exits NTA

Aaron Beckwith, director of business development at National Telefilm Associates, has resigned.

He came to NTA from MCA TV, where he was a v.p.

Ziv Int'l Upbeat In Foreign Sales, Ditto ABC Film

Ziv International and ABC Film Syndication both report fresh foreign sales, with the return of Ed Stern, Ziv's foreign topper from Europe, and Leon Kagan, ABC Film Syndication's retiring foreign chief, from Latin America.

In Britain, Ziv's "Highway Patrol" has been renewed for the third straight year by ATV, and "Cisco Kid" has been purchased by Associated Rediffusion for the second year in Birmingham. "Cisco" has been telecast in London and other parts of England for the past three years.

Stern also reports that a successful trial run of "Favorite Stories" in Germany resulted in the purchase of the entire series by Nortwest Deutscher Rundfunk in Hamburg. Summing up, Stern says that for the first six months of this calendar year, Ziv International shows a 42% increase in sales over last year.

ABC Film Syndication reports that Corona Brewing bought "Code 3" and "Sheena, Queen of the Jungle" for all Puerto Rico, each to be utilized for two separate Corona products, Spanish versions of both series are scheduled for mid-September start, stations to be

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DeVinny Sets Briefies On 'Willy Wonderful'

New distribution company, Willy Wonderful Productions Inc., was established by a former Guild Films sales executive to sell a batch of "Willy Wonderful" cartoons, made by Eddie Bracken, to television. Robert C. DeVinny, who ankled as Guild's midwest sales manager last month, bought 65 quarter-hours from Bracken and is reassembling them into 195 four and five-minute cartoon shorts.

DeVinny, prexy of WWP, will temporarily headquarter in Chicago and move to New York within the next 60 days. Deal adds 195 animated units to the 3,298 now on the video market.

GETS INCREASING COLD-SHOULDER

The barter operation, which has been around for quite awhile and which for a period had been on the upswing, now appears to be riding a downward curve.

Most of the large advertising agencies, never hot on the idea, continue to give it the cold shoulder. With the syndication market currently on firmer ground, fewer of the major syndication houses are warm on entering any barter deals, except perhaps for a "mop up" operation on old residuals and in marginal markets. Guild, of all the major syndicators, now negotiating a barter arrangement with Bon Ami, is one of the exceptions.

A firm stand against bartering has been taken by NBC's California National Production. Other major syndicators, while in the main agreeing in principle with CNP, are reluctant to take as firm a position. Who knows what sort of deal may be offered? one syndicator argued. And then there is the "mop-up" operation for marginal markets and marginal product. But whether barter is the answer to the latter problem is disputed in some quarters.

The anti-barter contingent argues that barter in essence is price-cutting for both the syndicator and the stations, which take a slash in their rate card as high as 80% for their bartered spots in some markets. So-called marginal markets, one, two and even three station situations in low population areas do bring prices when offered commercial shows which bring the sets-in-use figures up. It is argued that some of the marginal properties should be retired, if they cannot bring in audiences and thereby warrant a good price. Additionally, once a station gets programming, for "nothing" via barter, when that same station is hit the second time around with a good property, getting a fair price is very difficult, for the station wants a bargain this time too, it's contended.

Matty's Super Barter

The king of the barter arrangement has been Matty Fox, who via C & C Super, bartered the entire RKO Pictures library in return for spots for International Latex. But the RKO library represented fresh feature product and International Latex had never before been riding on television, thereby repping a fresh advertiser. C & C initially was met with strong opposition, now largely dissipated.

The same conditions do not apply to most of the major barter

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GUILD'S 'KINGDOM' VIDPIX FOR ARABIA

Guild Films has sold its "Kingdom of the Sea" half-hour series in Arabia. Arabian American Oil Co. bought the package on a 52-week deal.

Stanza will be carried from Daharan, Saudi Arabia, as part of the entertainment program for Aramco's employees in the desert.

'Magic Carpet' to Be Lensed in Istanbul

Hollywood, Aug. 13.

Second tv project was disclosed by King Bros. over weekend, tagged "The Magic Carpet," to be lensed simultaneously in Istanbul with first King Bros. tv series, "Sinbad the Sailor."

Frederic Frank is scripting pilots of both series, to roll in December with crews from Hollywood and London. King Bros. will finance projects themselves, shooting in color, with segments budgeted in $30,000-$35,000 range.

Maurice King will produce.

Other TV-Film News on Page 38

'Just as Profitable to Syndicate Your Show as Go Network': Shupert

By MURRAY HOROWITZ

With a good property, it's just as profitable to go the syndication route in today's rising syndication market—if not more profitable—than to make a network deal on the same telefilm series, according to George T. Shupert, prez of ABC Film Syndication.

His observation, which has wide ramifications, and is disputed in some quarters, is based on ABC Film Syndication's success with "26 Men," which in three weeks wrapped up nearly $1,000,000 in sales for a total of 64 markets. Significantly, only 18 of the markets inked are among the top 50 tv markets in the U.S., giving the series an open field for additional revenues.

ABC Film Syndication, like other telefilmeries such as Screen Gems, Official Films and National Telefilm Associated, was hit by disappointment at the network level this selling season: ABC took its "26 Men" and went syndication, instead. Ditto for "Sword of Freedom," and "Decoy" out of the Official shop. NTA is offering some properties that failed to make a network sale on its own NTA Film Network, while Screen Gems has put "Casey Jones" and "Ranch Party," into syndication, both properties thought of probable non-network entries. Reasons for not making a network deal are varied and complex, many reasons not related to the value or quality of the show.

Speaking for ABC Film Syndication, Shupert contends that he can come out better with "26 Men" in syndication than had he made a network deal. In three weeks of active selling, he has racked up the negative costs of the show, with many big markets to go.

What about residuals, the area of big profit for the successful networked telefilm series, profits accruing from the first, second, third and so-on run off-network when put into syndication? Shupert maintains that a syndicated hit gets as much in subsequent runs in today's market as a network hit put into syndication, pointing to his experience with "Code 3," now beginning to make the subsequent run rounds in some markets, and comparing it with subsequent run sales of off-network properties made by ABC Film Syndication.

On the other side of the coin, Shupert raises the question of what happens to the residual values of a networked telefilmed series, which don't do too well rating-wise, or

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'Min & Bill' Pilot

Hollywood, Aug. 13.

Pilot for second MGM-TV series, "Min and Bill," rolled last week.

Peggy Woods and Chill Wills star, with Lurene Tuttle in top support role. Sidney Lanfield directed and Adrian Samish produced.

N.Y. Indies Now Give Glad-Eye To First-Run Skeins

New York, which just about six months ago was a late market for first-run syndicated properties with the field largely open only at WPIX, has done a turnabout, with WOR-TV and DuMont's WABD entering the first-run field.

WCBS, WRCA, network flagships remain tight, with advertisers with first-run properties waiting for a berth. WATV, the remaining outlet in the seven station market, still is staying out of the first-run syndication race, depending largely on its multi-programmed 20th-Fox theatricals. WABC, the ABC flagship, hasn't bought any new first-run skeins.

Indicative of the changed first-run situation is the rundown of new properties slated for fall airing on the three indies, which, incidentally, shows WPIX with the greatest number of new properties.

Here's the scorecard:

WOR-TV has bought "Harbor Command" and "New Adventures of Martin Kane" from Ziv and "Mickey Spillane" from MCA TV.

WABD's new purchases include "Sword of Freedom" and "The Big Story," from Official Films, "Official Detective" and new productions of "Sheriff of Cochise" from National Telefilm Associates, and "White Hunter" from Telestar Films.

WPIX's first-run buys include: "Tomahawk," initially telecast over the Canadian Broadcasting Corp., "Decoy," Official Films, "Captain David Grief," Guild, "The Grey Ghost," CBS Film Sales, "I Remember Mama," 16 of which are first-runs, "Frontier Doctor," Hollywood Television Services, and "Casey Jones," Screen Gems.

The following major syndication properties still are without a New York berth: ABC Film Syndication's "26 Men," CBS Film Sales first-run off-network "The Honeymooners," Screen Gems "Ranch Party," MCA-TV's second year production on "State Trooper," NBC Film Sales "Boots and Saddles," Television Programs of America's "New Adventures of Charlie Chan," Gross-Krasne's "African Patrol" and Guild's "Michaels of Africa."

Loretta Rolls

Hollywood, Aug. 13.

Shooting on next season's 31 new telepix for "Loretta Young Show" starts this week at Goldwyn studios, with Miss Young to star in a minimum of 18.

Show, which bows on NBC-TV next October, will repeat eight segments to piece out the full 39-week season.

'State Trooper' Sales

Fort Howard Paper Co., Green Bay, Wis., has purchased MCA TV's "State Trooper" for Milwaukee, Madison, Green Bay and Wausau, all in Wisconsin.

Skein has recently been renewed in 72 markets by Falstaff Brewing and in six markets by C. Schmidt & Sons brewery. A second series of 39 episodes currently is before the cameras.

MCA TV Trims Its Out-of-Town Sails

MCA TV, as part of its realignment of its syndication offices which, at this stage, looks as if the number of offices and personnel will be diminished, has axed Don Carlson, who headquartered in Boston, and Paul Weiss, who operated out of Miami.

MCA TV, in the face of persistent reports from other syndicators that there has been a noticeable rise in the number of sales job applicants from ex-MCA TV men, insists that no sizable reduction of MCA TV personnel is contemplated. At present neither Carlson nor Weiss have been replaced. It's understood for the time being Boston and its environs will be covered out of New York and the Miami area out of Atlanta.

While the Boston office has not been closed, that city along with Houston, Salt Lake City and Miami are among those cities in which MCA TV is considering a moveout, in a previously disclosed projected consolidation plan. At the time of the disclosure, MCA TV held out the possibility that the affected personnel may be switched to the consolidated offices, a development which has not occurred in the case of Boston and Miami.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

GRAND RAPIDS-KALAMAZOO *Approx. Set Count*—536,000 *Stations*—WKZO (3), WOOD (8)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Secret Journal (Dr)	WKZO	MCA	Fri. 10:00-10:30	30.1	71.3	42.3	Mike Wallace	WOOD	11.0
2. Soldiers of Fortune (Adv)	WKZO	MCA	Thurs. 10:00-10:30	29.8	56.4	43.9	Michigan Outdoors	WOOD	14.2
3. Highway Patrol (Adv)	WKZO	Ziv	Tues. 9:45-10:15	25.2	56.6	44.5	Date With The Angels	WOOD	21.8
							Captain David Grief	WOOD	16.4
4. Dr. Christian (Dr)	WKZO	Ziv	Wed. 10:00-10:30	18.9	50.2	37.7	State Trooper	WOOD	18.8
5. State Trooper (Adv)	WOOD	MCA	Wed. 10:00-10:30	18.8	49.9	37.7	Dr. Christian	WKZO	18.9
6. Captain David Grief (Adv)	WOOD	Guild	Tues. 10:00-10:30	17.6	44.2	39.9	Highway Patrol	WKZO	24.8
							Patrol; Danny Thomas	WKZO	19.7
7. Frontier (W)	WKZO	NBC	Fri. 10:30-11:00	17.4	52.1	33.4	Weather; News	WOOD	18.1
8. Susie (Co)	WOOD	TPA	Sun. 9:30-10:00	15.7	29.7	52.9	What's My Line	WKZO	36.7
9. Sheriff of Cochise (W)	WOOD	NTA	Wed. 9:30-10:00	15.4	30.1	51.3	U. S. Steel Hour	WKZO	34.8
10. Annie Oakley (W)	WKZO	CBS	Tues. 6:00-6:30	13.4	56.6	23.6	Weather; News Reports	WOOD	11.8
10. Captain David Grief (Adv)	WKZO	Guild	Thurs. 10:30-11:00	13.4	45.4	29.5	Weather; News	WOOD	20.5

KANSAS CITY *Approx. Set Count*—500,000 *Stations*—WDAF (4), KCMO (5), KMBC (9)

1. Studio 57 (Dr)	KCMO	MCA	Tues. 8:30-9:00	23.1	51.3	45.1	Silent Service	WDAF	10.8
2. Sheriff of Cochise (W)	KCMO	NTA	Tues. 9:30-10:00	21.5	56.8	37.9	I Led 3 Lives	KMBC	10.4
3. Stage 7 (Dr)	KCMO	TPA	Fri. 10:00-10:30	20.7	63.6	32.5	10 O'Clock News; Sports	KMBC	10.0
4. Badge 714 (Myst)	KCMO	NBC	Tues. 10:00-10:30	17.7	56.5	31.3	9:30 Theatre	WDAF	7.6
4. Highway Patrol (Adv)	KMBC	Ziv	Wed. 7:30-8:00	17.7	41.7	42.4	I've Got A Secret	KCMO	15.9
5. Martin Kane (Myst)	KCMO	Ziv	Sat. 9:30-10:00	15.3	33.7	45.4	Billy Graham	KMBC	23.3
6. Whirlybirds (Adv)	KCMO	CBS	Sun. 10:00-10:30	14.5	38.3	37.9	9:30 Theatre	WDAF	12.6
7. Annie Oakley (W)	KMBC	CBS	Fri. 6:00-6:30	13.3	59.1	22.5	Three Star News; Weather	KCMO	8.0
8. Dick Powell (Dr)	WDAF	Official	Fri. 9:30-10:00	13.1	28.5	46.0	Person to Person	KCMO	21.8
9. State Trooper (Adv)	KCMO	MCA	Wed. 10:00-10:30	12.9	44.6	28.9	10 O'Clock News; Sports	KMBC	8.4
10. Superman (Adv)	KMBC	Flamingo	Tues. 6:00-6:30	12.8	55.2	23.2	Three Star News; Weather	KCMO	8.0

LOUISVILLE *Approx. Set Count*—500,000 *Stations*—WAVE (3), WHAS (11)

1. Crunch & Des (Adv)	WHAS	NBC	Sun. 8:30-9:00	28.0	58.4	47.9	Alcoa Hour	WAVE	19.9
2. Highway Patrol (Adv)	WHAS	Ziv	Fri. 8:30-9:00	27.0	50.4	53.6	Chevy Show	WAVE	26.7
3. Great Gildersleeve (Co)	WAVE	NBC	Sat. 9:30-10:00	26.7	51.8	51.5	Rosemary Clooney	WHAS	24.8
4. Stage 7 (Dr)	WAVE	TPA	Sun. 9:30-10:00	25.6	42.6	60.2	What's My Line	WHAS	34.6
5. Rosemary Clooney (Mus)	WHAS	MCA	Sat. 9:30-10:00	24.8	48.1	51.5	Great Gildersleeve	WAVE	26.7
6. State Trooper (Adv)	WHAS	MCA	Tues. 9:30-10:00	24.4	50.9	47.9	Death Valley Days	WAVE	23.5
7. Death Valley Days (W)	WAVE	McC-E	Tues. 9:30-10:00	23.5	49.1	47.9	State Trooper	WHAS	24.4
8. Susie (Co)	WAVE	TPA	Wed. 10:00-10:30	22.2	78.9	28.2	What's Your Question	WHAS	6.0
9. Studio 57 (Dr)	WHAS	MCA	Tues. 8:00-8:30	21.0	43.1	48.8	Jane Wyman	WAVE	27.8
10. Superman (Adv)	WHAS	Flamingo	Sun. 6:00-6:30	19.0	59.7	31.8	Bold Journey	WAVE	12.8

RICHMOND *Approx. Set Count*—500,000 *Stations*—WTVR (6), WXEX (8), WRVA (12)

1. Sheriff of Cochise (W)	WXEX	NTA	Mon. 9:30-10:00	24.2	47.9	50.5	Danny Thomas	WTVR	16.2
2. Golden Playhouse (Dr)	WTVR	Guild	Tues. 7:30-8:00	17.4	35.7	48.8	Panic	WXEX	22.7
3. Death Valley Days (W)	WXEX	McC-E	Mon. 10:00-10:30	17.2	51.2	34.6	Burns & Allen	WTVR	9.2
4. Dr. Christian (Dr)	WTVR	Ziv	Tues. 9:30-10:00	16.9	36.6	46.2	Spike Jones	WRVA	16.7
5. My Little Margie (Co)	WRVA	Official	M-F. 1:00-1:30	13.1	85.1	15.4	Life With Elizabeth	WXEX	1.9
6. Public Defender (Dr)	WXEX	Interstate	Wed. 9:30-10:00	12.8	26.7	47.9	Wednesday Night Fights	WTVR	19.4
7. Secret Journal (Dr)	WTVR	MCA	Fri. 8:00-8:30	12.4	37.1	33.4	On Trial	WXEX	12.6
8. Sherlock Holmes (Myst)	WXEX	Guild	Wed. 10:00-10:30	11.4	35.8	31.9	Fights; Police Call	WTVR	15.5
9. Public Defender (Dr)	WXEX	Interstate	Mon. 10:30-11:00	11.1	69.8	15.9	Federal Men	WRVA	2.9
10. All Star Theatre (Dr)	WTVR	Screen Gems	Tues. 10:00-10:30	10.1	35.7	28.3	Million Dollar Movie	WXEX	12.4
10. Susie (Co)	WXEX	TPA	Wed. 10:30-11:00	10.1	54.4	18.6	Arthur Godfrey	WRVA	5.8

SAN ANTONIO *Approx. Set Count*—302,000 *Stations*—WOAI (4), KENS (5), KONO (12)

1. State Trooper (Adv)	KENS	MCA	Fri. 9:30-10:00	32.3	78.0	41.4	O. Henry Playhouse	WOAI	6.3
2. Death Valley Days (W)	KENS	McC-E	Sat. 9:30-10:00	26.3	55.3	47.5	Soldiers of Fortune	WOAI	15.2
3. Highway Patrol (Adv)	WOAI	Ziv	Thurs. 7:00-7:30	25.8	64.7	39.9	Bob Cummings	KENS	11.8
4. Sheriff of Cochise (W)	KONO	NTA	Tues. 9:00-9:30	21.2	43.4	48.9	To Tell The Truth	KENS	14.7
5. Badge 714 (Myst)	WOAI	NBC	Mon. 8:30-9:00	19.4	34.5	56.2	Godfrey's Talent Scouts	KENS	23.1
6. Secret Journal (Dr)	WOAI	MCA	Thurs. 9:30-10:00	19.2	35.1	54.7	Climax	KENS	17.5
							Wrestling	KONO	17.5
7. Dr. Christian (Dr)	WOAI	Ziv	Tues. 9:30-10:00	18.9	43.4	43.6	Private Secretary	KENS	16.1
8. Annie Oakley (W)	KENS	CBS	Thurs. 6:30-7:00	16.1	57.3	28.1	Dinah Shore	WOAI	7.8
							News—Huntley—Brinkley	WOAI	6.5
9. Soldiers of Fortune (Adv)	WOAI	MCA	Sat. 9:30-10:00	15.2	32.0	47.5	Death Valley Days	KENS	26.3
9. Stage 57 (Dr)	KENS	MCA	Tues. 8:30-9:00	15.2	31.4	48.4	Panic	WOAI	18.9
9. Whirlybirds (Adv)	KENS	CBS	Wed. 10:00-10:30	15.2	38.2	39.8	News	KONO	17.0
							Weather; Theatre	KONO	13.8

LONDON'S SECOND COM'L TV'ER

Nielsen's Top 10 in Britain

(Week Ending July 28)

Television Playhouse—"Desert Patrol"	(AR)	63%
Sunday Night at Blackpool	(ATV)	62%
Criss Cross Quiz—Fri.	(GRANADA)	60%
Personal Appearance	(GRANADA)	58%
Emergency Ward 10	(ATV)	57%
The Carroll Levis Show	(ATV)	56%
Val Parnell's Startime	(ATV)	
Criss Cross Quiz—Mon.	(GRANADA)	
Criss Cross Quiz—Wed.	(GRANADA)	
Val Parnell's Sat. Spectacular	(ATV)	55%

Figures reveal the audience in the London, Birmingham and Northern Region television homes capable of receiving both BBC and ITV programs.

WWDC's 'Miss Washington' Contest Sesame to Show Biz Careers

Washington, Aug. 13.

The nation's Capital, famous for big name politicians and bureaucrats, is producing a crop of VIP's in a field seldom associated with Washington—show biz. Aside from such celebs as Helen Hayes, Ina Claire, Kate Smith, and the late Al Jolson, a steady stream of new talent is flowing from the annual "Miss Washington" contest, which attracts about 100 beauties anxious to go places in the entertainment field.

The contest, as its sponsor, radio station WWDC, proudly boasts, provides the only showcase for talented gals in the Greater Washington area. In the process of competing for the D.C. title, the girls perform before large audiences, including the Carter Barron Amphitheatre and Loew's Capitol, until the winner is chosen. Many, with little hope of going to Atlantic City enter the contests for the opportunities they offer in appearing as performers.

During the last 10 years, WWDC's records show, at least 11 "Miss Washington" contestants have gone on to bigger things—as actresses on stage and screen, as singers and dancers on Broadway shows, as vocalists in night clubs, and as performers on television. They are:

Betty Madigan, a finalist in the "Miss Washington" contests of 1947 and 1948, now one of the top pop singers, a Coral Records star and a nightclub and tv personality.

Mary Jane (now Allison) Hayes, the "Miss Washington" of 1949, now a Hollywood star who has appeared in dramatic roles on numerous network tv shows.

Linda Weisbroad (now McNaughton), the "Miss Washington" of 1954, now in the cast of the Broadway production of "My Fair Lady."

Sandra Stahl, the "Miss Washington" of 1950. Miss Stahl sang in "Kismet" in the original Broadway and the London production.

Marilyn Mitchell, finalist in 1954, who recently completed a European tour as a vocalist with Claude Thornhill's band and who has sung for two years with Ray McKinley's Glen Miller orchestra.

Darla Rice, a contestant in the 1953 and 1954 contests, now a vocalist at Washington niteries, including Old New Orleans.

Joann Gray, finalist in 1953 and 1954, now performing as a tap dancer at the better clubs in the Capital.

Virginia Pailes, a finalist in the 1956 contest, now a vocalist at the Madrillion restaurant in Washington.

Joyce Carr, a contestant in the 1951 competition, now singing at the King Cole Room in D. C.

Aletha Agee, runnerup to "Miss Washington" in 1948, now a professional dancer and tv personality.

Lorraine DeBoe, a finalist in the 1949 and 1950 contests, now earning name billing as a dancer at Old New Orleans and Hotel 2400 in the Capital.

Washington has other natives who have achieved distinction in the arts: Allan Schneider, director of Broadway shows; Shirley McLaine, Hollywood actress; and Chita Rivera, dancer in "West Side Story" opening next Monday (19) here at the National.

Kaycee on the Ball

While ABC-TV radio network counterpart, American Broadcasting Network, has come up with an overall plan for selling the network via Johnson-Siday especially-composed jingles, one of its own tv affiliates, KMBC-TV has come up with a similar plan. The Kansas City tv'er had Bill Lorentz, staff arranger, clef a series of ditties about KMBC-TV.

The on-the-air promotion includes live-action film spots and animation. Music is played by a four-piece combo, with Norma Sinclair doing the vocals.

Johnson & Siday To Tune 'Em Up

Austen Croom-Johnson and Eric Siday, who have made it a business of composing and arranging musical themes and identification jingles for radio stations, have been signed to a longterm pact by American Broadcasting Network. Pair have a three-ply job with the web, first to act as technical consultants on all ABN sound, even if not musical; to furnish ABN affils and owned operated outlets with local musical promotions; and to work on all ABN's live music, of which there will be at least six hours a day by late fall.

Contract calls for the brace to offer right of first refusal on their services to ABN stations in markets where they don't otherwise already have a station tieup. Three o&o's were included for special services by the jingle cleffers in their overall ABN pact, but the specific stations were not named.

Mainly, Robert Eastman, prexy of the network, inked the partners to detail the music on the live, orchestrated programs being planned as part of the new ABN lineup. They'll aid in selection of numbers and arrangements. Eastman explained something new about his program plan—that most of the music will follow the pattern of local radio in that it will emphasize top tunes.

Johnson, creator of the Pepsi Cola "hits the spot" jingle, and Siday have done promotional work for ABC o&o WXYZ, in Detroit.

Chi Trio Buy Station

Chicago, Aug. 13.

Three Chicago radio salesmen last week purchased station WKAB in Mobile, Ala., a 1,000-watt Mutual affiliate, from Mrs. Louise Pursely. Quentin Sturm, of the WIND sales staff here, and George and John Hopkinson, station reps, depart this week to take over the reins.

According to Sturm, present plans are to drop the Mutual affiliation and convert the station to a straight music-news operation. The trio is on the prowl now for other stations.

ALL SIGNS POINT TO START IN '59

By HAROLD MYERS

London, Aug. 13.

A second London commercial tv station is on the tapis and is likely to start operating early in 1959. That's the considered view of informed insiders with close access to policy decisions being made at the highest political level.

With equal confidence, the same authoritative sources are naming the recently formed Isle of Wight group as the potential programmers of London's second outlet. That group, a powerful combination of film, newspaper and periodical interests, is comprised of the Newspapers and Amalgamated Press.

If that forecast is proved correct, it will explain away the puzzled reaction of the industry when these three powerful companies were named as program contractors for the comparatively minor operation covering the Isle of Wight and Southern England. TV experts found it hard to understand why such an influential combination of forces was tempted to accept a franchise which called for a limited degree of creative programming. It is now generally believed that the Independent Television Authority, in awarding the group the contract, intimated there were bigger and better projects in store for them.

One of the partners in the new Rank grouping, Associated Newspapers, were, of course, prominently linked with Associated-Rediffusion, the present weekday programmers in London. A few months ago they reduced their holding by a considerable degree and are now left with an investment of around 10%. In financial circles it's generally believed that they are likely to pull out of Associated-Rediffusion completely within the next few months and will, henceforth, concentrate their television activities through the new group.

Although all these behind-the-

(Continued on page 40)

British Com'l TV Hits $38,940,967 Banner Gross for Six Months; Granada's Big North England 'Take'

Tintex Eyes ABC-TV

ABC-TV may shortly have a buyer for the half-hour Sundays at 6 p.m. Park & Tilford is currently negotiating with the network for the slot, in behalf of Tintex.

Advertiser is simultaneously o.o.'ing a handful of film packages, though no decision has been reached about which one to use.

WLW-T in Cincy Preems Local Tint

Cincinnati, Aug. 13.

Crosley Broadcasting Corp. added to its lengthy record of industry firsts in this area with the premiere of Cincy-produced color telecasts. It originated Friday (9) on the Ruth Lyons "50-50 Club" show in WLW-T studios and carried to Crosley stations WLW-D, Dayton, and WLW-C, Columbus.

"Extremely gratifying," beamed Robert E. Dunville, CBC president, in summing up early reports from viewers.

He said Crosley switchboards were "jammed for the first hour" in all three cities by congratulatory calls.

Expert praise was given by Thomas Knode, NBC vice president in charge of affiliated stations. He said the uniformity of coloring on the three cameras used on the show was excellent. According to Dunville, it took 320 man hours to balance the cameras.

Knode was among the 250 guests who caught the tint preem off nine sets in the Sheraton-Gibson between cocktails and luncheon.

London, Aug. 13.

British commercial tv grossed $38,940,967 in advertising revenue during the first six months of this year, and is now well ahead of the estimated $56,000,000 predicted for the full 12 months at the beginning of the year.

A monthly breakdown of the total for the period shows that revenue rose consistently until reaching peak in May. In January the four programmers, Associated-Rediffusion, Associated-TeleVision, Granada-TV and ABC-TV, grossed $5,328,913; February, $5,564,922; March, $7,318,525; April, $6,877,525; May, $7,724,013; and June, $6,127,069.

Associated-Rediffusion, the London weekday programmers, grossed $10,683,305 for the six months. In January their advertising revenue was $1,777,012; February, $1,533,916; March, $1,888,399; April, $1,860,444; May, $2,148,264; and June $1,484,272.

Associated TeleVision, which apart from operating the weekday Midland commercial tv outlet, are weekend programmers for London, grossed $4,969,017 for their 52 days of London area transmissions alone. Again the peak month was May with a gross of $912,422. Total revenue for the five-day operations in the Midlands during the half year was $911,870 below the income for ATV's London transmissions.

A breakdown of ATV grosses in both areas shows that in only three out of the six months was the weekday outlet total larger than the weekend one. In January the London station grossed $512,599 and the Midland outlet $633,733, and in February the figure for the former was $694,379 and the latter, $705,440. But in March the picture changed and the London station went ahead by $198,355, registering a gross of $1,069,107 against the Midland's $870,752. The gap narrowed in April with the London station grossing $885,993 compared with the Midland's $802,376, and in May the weekday station forged ahead by $93,629 after it had grossed $1,006,051 compared with the London outlets $912,422. But there was a complete turnaround for the last month of the period when the weekend station took $904,518 against the weekday's $738,788.

Up in the North of England, the two commercial tv programmers, Granada-TV, who supply the Monday to Friday programs, and ABC-TV, weekend programmers for the North and the Midlands, grossed $11,823,378 and $6,708,120 respectively—larger amounts than any of the other programmers. Granada-TV operating from two outlets, Manchester and Leeds, reaped $1,691,060 in January; $1,643,130 in February; $2,089,128 in March; $2,178,389 in April; $2,418,595 in May; and $1,803,077 in June.

ABC-TV, operating from three outlet, Birmingham, Manchester and Leeds grossed $714,504 during the first month of the period, and during the remaining five months advertising revenue was $998,057, $1,403,940, $1,159,323, $1,238,681 and $1,196,415. Main advertisers during the period have been manufacturers of household soaps, soft drinks, gasoline, candy and dentifrice.

Death, Gunplay, Property Damage Stalk Pair of Treasure Hunts

Houston, Aug. 13.

A $25,000 treasure hunt promotional staged by Dallas radio man Gordon McLendon's new Houston property, KILT, finaled Friday (9) at midnight, leaving a trail of death, bullets, trampled lawns, and ruffled police narcotics officers.

Yet, in spite of exposure to numerous hazards, none of the hunters—an estimated 5-7000 on the hunt's biggest day, Thursday (8)—succeeded in adding up numerous limerick clues broadcast by station, to click for payola. Check's value deflated to $500 after midnight and is still up for grabs, station program director Don Keyes said.

Death threw wet blanket on enthusiastic teenage searchers when a 38-year-old attorney fell into an excavation Thursday night (8) while looking for $25,000.

Jimmie Watts' 16-year-old daughter told police she was driving with her father shortly before midnight when he thought he heard the station broadcast a clue placing the check "near a fountain."

The girl said her father speculated the Houston Museum of Fine Arts—which they were near—was the likeliest fountain location. She said he stopped and began searching around the museum. He was edging across a foot-wide walkway above a 15-foot new addition excavation, when he slipped and fell, breaking his neck.

Three inches between a pistol slug and the head of a teenage treasure hunter were all that prevented another tragedy the night

(Continued on page 42)

Greensboro, N. C., Aug. 13.

A Charlotte radio station's $2,000 treasure hunt has hit a snag as private property owners called police to halt swarms of pick and shovel-armed hunters.

The station, WAYS, hid a $2,000 check July 17. Since then daily clues have narrowed the search to an area along busy U. S. Highway 74.

Henry G. Keziah, manager of the American Cyanamid Co. branch located on the highway, said he had called for aid the last three days to cope with treasure seekers.

"During the past 24 hours, over 1,000 people have swarmed over our premises, creating a serious situation to us and our employees in the operation of this plant," Keziah said.

He added, "Inasmuch as we have been unable to contact the radio station management, we have asked the help of Mecklenburg County Police in assisting us in protection of persons and property."

C. N. Reid, owner of a supermarket in the vicinity, said, "Last night, I bet there were 1,000 people around here with picks and shovels."

State Highway Patrolman J. B. Stewart said he has had to keep a sharp eye on the highway during the past three nights.

"Last night there were between 75 and 100 cars parked along there about 10 p.m. and a lot more before then," Stewart said.

"All we're afraid of is the traffic hazard."

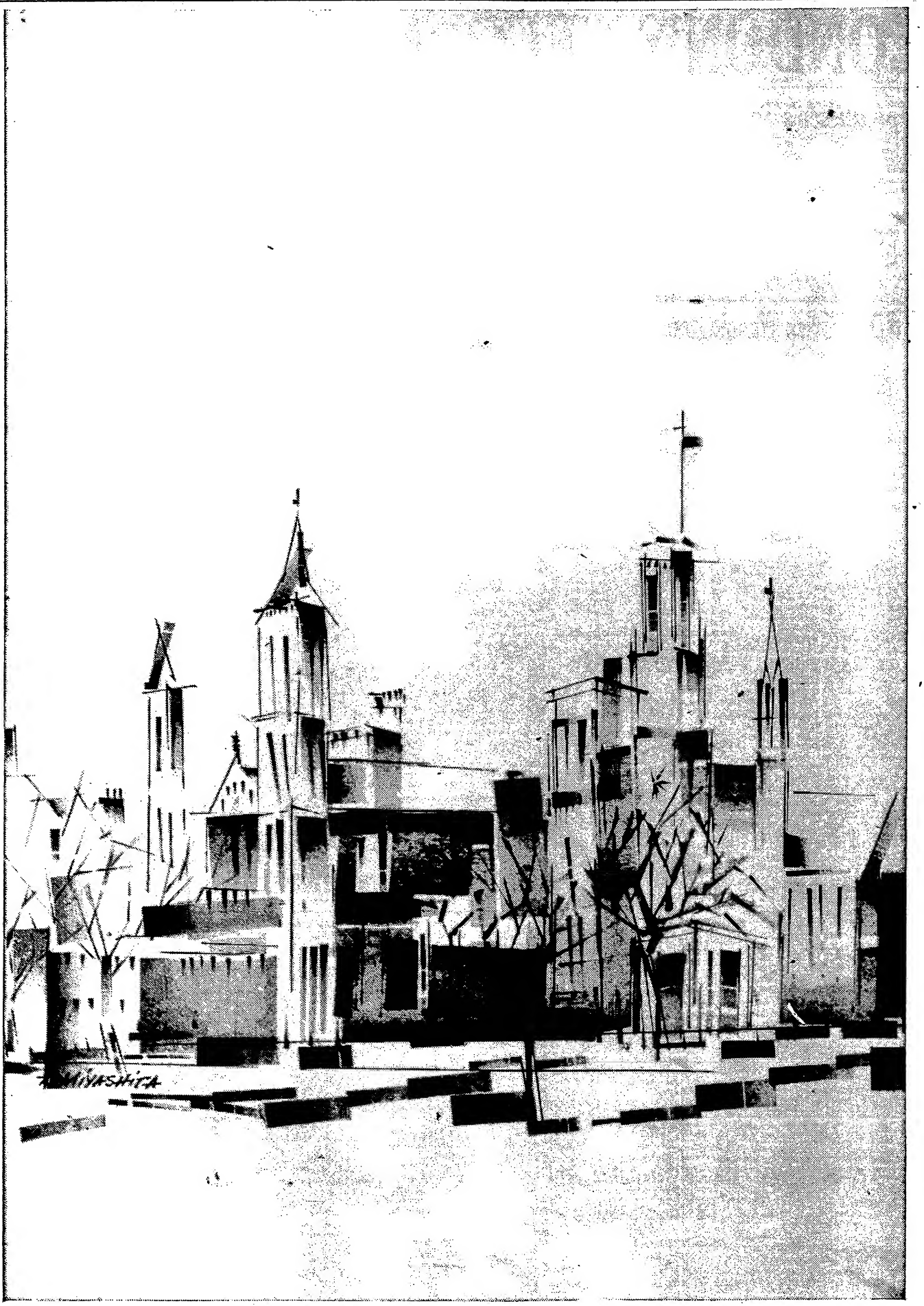
The station announced last night that the check is not hidden on private property.

Rogers' New Status

Huntington, W. Va., Aug. 13.

Lawrence H. Rogers, 2d, president of WSAZ, Inc., has been elected secretary of the Huntington Publishing Co., parent corporation.

In addition to Rogers' duties in the radio and television operation, he will now assume responsilibities as a part of the Management Executive Committee of the publishing company.



THE SMITHSONIAN INSTITUTION *One of a series of impressions of Washington by T. Miyashita. Commissioned by* **WTOP TELEVISION** *at Broadcast House, Washington, D.C. Operated by The Washingon Post Broadcast Division. Represented by CBS Television Spot Sales. (Reprints available on request.)*

Tele Follow-Up Comment

Nat King Cole Show

Despite an unusual demonstration of show biz solidarity over the past few weeks to get Nat Cole's show bankrolled, it was nonetheless cancelled for the fall by NBC-TV last week. Ironically, the cancellation followed the presentation of a socko stanza last Tuesday night (6) when Harry Belafonte turned up as guestar for a reported fee of $500. (Not long ago, a $500 fee for a few songs would have looked like big money to Belafonte, but in terms of his current potential, five bills can only be tagged as "nominal").

Although Cole is consistently a good performer, the presence of Belafonte sparked the whole proceedings. They delivered singly and together, working straight and clowning it up with a zestfulness that belied the network's Damocles' sword hanging over the whole series.

After a swinging opening by Cole, Belafonte was picked up by the camera with a dramatic play of lights and his songalog included a potently belted folk number among some other ballads, including his current "Island in the Sun." In the calypso vein, Belafonte scored with his "Mama Looka Booboo" hit, with Cole joining in. Belafonte reciprocated in the rock 'n' roll vein on Cole's click "Send for Me." Cole dished up a neat songalog of his own, including "It's Not For Me to Say" and "Love Is Sweeping the Country," among others.

One of the best bits on the show was a routine keyed to Cole's and Belafonte's past song hits. A bit that came off in excellent style due to the infectious good humor. Another pleaser was Belafonte's Shakespearean mugging.

Unlike some perfunctory guest shots, Belafonte seemed to be giving his full measure to this stanza and that was a powerful plus.

Herm.

Eye On New York

The front page streamer in last week's VARIETY, "B'way Big Bistro Boom Seen," served as the peg for Bill Leonard's "Eye On New York" stanza over CBS-TV Sunday (11). Leonard rounded up George Jessel, N.Y. Daily News columnist Bob Sylvester, and Greenwich Village club ops, Benito Collada and Eddie Condon to discuss the night club situation around Gotham in particular and around the country in general.

It was a lively 20-minute gabfest heightened by some film clips of bygone nitery days. The round tablers were not in accord on the future of the niteries. Jessel said that tv killed the night clubs and that he doesn't believe that the 20% tax has anything to do with the bbusiness drop. As far as the VARIETY goes, Jessel didn't think that the opening of a few clubs meant the return of bigtime biz just as a Judy Garland or a Danny Kaye playing the Palace meant the return of vaude.

Sylvester attributed the business drop to the fact that "people don't live in New York anymore" and that the spots were no longer the same. "The night club columnist," he stated, "is on his way if he doesn't find something else to write about."

Collada, who's been operating El Chico for the past 32 years, blames the business downbeat on the 20% federal tax and the 5% city tax. A tax reduction would be a big help, was his claim. Eddie Condon saw the mushrooming music room business as a healthy sign and that "nitery biz was not dying but that it's definitely off."

Leonard steered the guest quartet in smooth-flowing q.&a. sets. His closing 10 minutes were devoted to a discussion of the Asiatic flu with Dr. Morris Greenberg.

Gros.

Alcoa Hour

Scripter John Whedon, in an original, served up a domestic comedy souffle, on Sunday's (11) Alcoa Hour, titled "The Trouble with Women." The trouble with the show was that it had few surprises, hardly enough sparkling lines to sustain it, and when it was all over, nothing too much happened over the hour-long span.

It got off to a good, novel start with a husband and wife talking to the viewers, each trying to retell the tiff that nearly caused their separation. The husband was played by Walter Matthau, who lent a light, tipsy touch to his role, and his wife was adroitly portrayed by Audrey Christie. They delineated a childless couple approaching middle age, caught in the tedium of suburbia and upper middle class cliches. Ad agency exec husband developed a yen, harmless as can be, to his chagrin, for the office receptionist, pertly played by Shirley Standlee. His wife leaves him for a two-week beauty treatment at a New Hampshire resort, before erring husband sees the error of his ways, and effects an awkward reconciliation.

There was fun in the stumbling pass husband Matthau makes at the receptionist, a wandering eye fed by the lack of ardor from his wife, too busy attending committee meetings at night. There also were a few chuckles in their recognizable bickering. And the spoof at the beauty resort had some merit. But unfortunately, most of the lines and situatin were standard and the flash-back device took away what little surprise there was in the proceedings.

Able supporting roles were portrayed by Hiram Sherman, Shirley Standlee, Jeff Harris and Nicholis Pryor.

Horo.

Kraft Television Theatre

Idea of a hillwilliam more sensible and genuine than city kin titillates playwrights. Mac Hyman wrote the novel "No Time for Sergeants" and Ira Levin the very successful tv-stage adaptation. Last Wednesday (9), on "Kraft Television Theatre" on NBC-TV, John J. Morin was as clever, maybe cleverer in his backwoodsy yarn, "Sextuplets".

Morin expertly dictated a broadly humorous tale of the national stir caused in the mistaken belief that a couple of hill folk, Tammy Grimes and Fred Gwynne, had parented sextuplets. The situation was only the vehicle in which some pretty smart simpletons put it over on a bunch of husslers.

Miss Grimes and Gwynne were a terrific Harmony and Frank, shrewd but kind in their native way. Same holds for Ruth White, as the grandmother. William Redfield was properly nervous as the television engineer who discovered a medical "miracle." Kenny Delmar, a veteran of exaggerated political rhetoric, enacted the governor of the state, whose biggest trouble was giving away help to these backwoodsmen, who refused to see they were needy—or, for that matter, famous. It turned out the sextuplets were two sets of triplets, one the young couple believed had been born out of wedlock to the husband's sister. But the sister's trio had a legal father after all. He was Mike Kellin, a wonderfully flannel-mouthed type. Ferlin Husky was tops as the country-bumpkin brother-in-law. If it was his acting debut, it was quite on a par with his singing in the hour-long comedy.

Art.

Studio One Summer Theatre

Elliott Nugent brightened up CBS-TV's "Studio One Summer Theatre" on Monday (12) in a lightweight comedy out of Helen Cotton's typewriter tagged "The Unmentionable Blues."

Playing the part of a post-40 gent longing for his lost youth, Nugent relayed the humorous aspects of the role with the proper touch of pathos and wry delivery. It was a big part but he made the load seem easy.

Unfortunately, Miss Cotton's script didn't keep pace with the star. There were a number of humorous lines but there were too many overlydrawn farcical moments that threw the whole thing out of kilter.

Aside from Nugent, the players, too, overplayed their parts, a fault that could have been controlled by director James McAllen. This was especially true of Sarah Marshall who played the part of a young waitress with whom Nugent has a fling. In other important assignments were Carmen Mathews as Nugent's wife, and Roland Winters as the boss.

Gros.

Ed Sullivan Show

For its fourth annual salute to the Army, CBS-TV's Ed Sullivan Show Sunday (11) dished up almost a dozen soldier turns betwixt stints by Jayne Mansfield, comedienne Carol Burnett and Peter ("Li'l Abner") Palmer. On hand for the "spot news" touch was Major Samuel Tyson who last week heroically piloted a crippled MATS plane to a safe landing at Hilo, Hawaii.

Miss Mansfield, who coyly confided to Sullivan that she merely used her pinup pictures to gain professional recognition, "fronted"

(Continued on page 40)

WEEKEND
With Bert Knapp, Len Garry, guests
30 Mins.; Fri., 6 p.m.
PARTICIPATING
WATV, Newark, N.J.

This half-hour WATV entry is geared strictly along plug lines. It's inherent in the format. The program functions as a guide to restaurants resorts and anything else that might attract visitors. The recommendations are made for the weekend, which explains the title, and covers places in New Jersey, New York, Connecticut and Long Island.

The wide area covered leaves plenty of room for selection 8 of the commercial freeloaders, which on last Friday's (9) show included Italian, French and Chinese restaurants, plus a gypsy tearoom. Besides the eateries, the show had a female dude ranch boss as a guest, with accompanying plugs for the resort. Another hotel was recommended earlier in the program.

"Sweet Smell of Success" was given heavy ballyhooing via a trailer with Tony Curtis, who costars in the film. Also, in the pix vein, Tony Randall, who costars in the celluloid version of "Will Success Spoil Rock Hunter," did a guest stint. Here again, there was some healthy promotion, this time for "Rock Hunter."

Teenage magazine, the only sponsor of last Friday's show, was also given a thorough touting job, with cuffo tickets to the Westbury (L.I.) Music Tent offered to new subscribers to the periodical. Outside of the plugging, the interviews with the dude ranch boss and Randall were routine. The tipstering and interviewing chores are split between Bert Knapp, WMCA disk jockey and sportscaster, and Len Garry.

Program is a Ray Rand Associates package.

Jess.

SARATOGA RACING REPORT
With Fred Capossela
15 Mins.; Mon.-thru-Fri., 7:15 p.m.
FITZGERALD BREWING CO.
WRGB-TV, Schenectady
(George R. Nelson)

Timely, accurate, authoritative and arresting are the five-a-week reports by Fred Capossela of Saratoga flat racing during August. Official announcer at all New York tracks, as well as at two in Florida, and network television "caller" of the Kentucky Derby, Capossela is heard here describing five of the eight daily events at the Spa, and recapping the three others

The films made by Thoroughbred Photos (for use of the officials) are telecast, with recordings of "Cappy's" descriptions at the track. To the latter are added his narration, not heard at Union Ave. oval, of the final sixteenths. Capossela also tabs the winning jockeys and the payoff odds, does a midway commercial and a briefie at the signoff; spotlights top events on the next day's card.

It is quite an assignment, but Capossela handles everything with the ease, assurance and competency that have made the former sports writer unsurpassed in race calling.

Films, unusually clear, indicate the historic enclosure's beauty. Program is spotted on choice evening time, before NBC's "News Of the Day."

Jaco.

COURT ROOM
Producer: Marwin Ellin
Director: Robert Jones
30 Min., Thurs., 5 P.M.
Sustaining
WMAR-TV, Baltimore

For Baltimoreans fortunate fortunate enough not to be familiar with the inside of a police court but still curious as to how justice grinds its way through the teeming docket entries, "Court Room" was all it needed to be.

Produced and directed with neat accuracy, the production was close enough to be uncomfortable and more than one police circuit veteran must have turned away from the tavern tv to drink his beer with his orbs trained on happier reminders.

"Court Room" was an attempt to reproduce the atmosphere of the police court as cases are tried. It succeeded well, and this was probably because the police, attorneys and the magistrate were the real things. Only the roles of plaintiffs and defendants were taken by little theater group players.

Because it was all routine and because they "tried" the cases as they would had they actually been in court, the police and attorneys were the original make. Only an occasional self-conscious side glance at the camera gave them away.

Station officials say that if response to the first few shows is strong enough, the program will go on indefinitely. For citizens who want to do it the easy way, "Court Room" is the answer.

Cedro.

TREASURE HUNT
With Jan Murray; Tom Reddy, announcer
Producer: Bud Granoff
Director: Phil Levens
30 Mins., Mon.-thru-Fri., 10:30 a.m.
PARTICIPATING
NBC-TV, from N.Y.

Because NBC-TV is beginning to click with its 11 a.m. strip, "Price Is Right," shouldn't mean that it is necessarily going to be just as lucky, either commercially or in ratings, with Jan Murray's "Treasure Hunt." "Hunt," which spent the spring on ABC-TV as a Friday nighter, started Monday (12), at 10:30, as the mate to the morning Bill Cullen show.

The back-to-back positioning of the two programs forces a comparison, at least part of the way. They both give away the refrigerators and minks of standard daytime audience participationers, but there is distinctly more hausfrau appeal in the way it's done on "Price." There the giveaway gimmick—one who guesses closes to the actual retail price of the prize wins it—is practically nothing, but what does count is the clever, natural and often humorous way the prizes are displayed. Women at home are getting a good look at the things they'd like to own.

With Murray, the giveaway gimmick is also practically nothing, but his Jantone Inc. production company still manages to get tangled up in the thing. There are some essentially dull questions asked, obtensibly to test contestants' intelligence, and then the winner goes through a guessing game about which treasure chest to pick his prize from. No consideration is given the prizes themselves, except for some tiring overscreen plugs.

It may only have been first-show shakes, but Murray was too effusive. He's more of a hard-sell, punch-'em-home-fast talker than his confereres in the business of the daytime giveaway.

Art.

Foreign TV Reviews

UNO, DUE, TRE
With Ugo Tognazzi, Raimondo Vianello, guests; Mario Consiglio's orch
Director: Giancarlo Galassi Beria
60 Minutes; Sat., 9 P.M.
RAI-TV, from Milan

Largely via adlib comedy and surprisingly uncompromising takeoffs on the foibles and/or comic elements, deliberate or not, of other RAI-TV shows, the two Italo comics Ugo Tognazzi and Raimondo Vianello have parlayed a conventional review framework into one of the hit presentations of the Italo telenet.

Stanza caught was particularly hilarious, thanks to a better-than-usual version of one of the comedians' standards, the medium-mind-reading-viewers-letters act, plus an expert and telling satire of Italy's durable number one quiz show, "Lascia O Radoppia," as staged in the year 2000. General format allows for a musical dance number, usually inventively staged by Norman Lawrence, though obviously allowed insufficient rehearsal time for the intricate numbers. Current one, to "Tropical Heat Wave," however, was very good. Also in session caught, juggler Polo, whose impressive plate-twirling stint is a begoff number even via the video tube. Good bet for the States if still undiscovered.

But most of the show stands or falls with antics of the two stars, both hitting the legit-musical review field this fall, thanks to their local tv projection. Amiable personalities, with beaucoup audience identification as their secret, they are pleasers even when they go in for old slapstick routines such as this week's limp paperhanger bit. Technical credits on show are excellent except for pacing, which as usual with Italian telepresentations rarely brings in show within its allotted time. Show caught ran over 70, rather than skedded 60 minutes.

Hawk.

PLACE THE FACE
With Pete Murray, Eric Barker, Kitty Bluett, Mrs. Gerald Legge, Christine Truman, Jon Pertwee, Eric Robinson's Septet, others
Producer: T. Leslie Jackson
30 Mins., Mon., 7:30 p.m.
BBC-TV, from London

Yet another quiz game has found a place on British tv, this time over the state web. There's no doubt that this type of show plays a major part in the battle for audience ratings and with commercial tv able to offer money bait, often in the high brackets, the BBC has to rely on the entertainment value of a quiz program. In this case, given a little more time to

(Continued on page 40)

ARLENE FRANCIS SHOW
With Hugh Downs, The Foursome, Norman Paris Trio, others
Producer Alan Beaumont
Director: Ted Nathanson
Writers: George Kirgo, Mike Morris
30 Mins., Mon.-Fri., 10 a.m.
PARTICIPATING
NBC-TV, from New York

Arlene Francis, having discontinued her early "Home" seminar, has started afresh on a Monday through Friday half-hour series on NBC-TV, and indicates that she'll come along. Her initial session, however, was no criterion, the lady appearing in a wheelchair because of a factured ankle. A different type of show had to be substituted.

Miss Francis is an effervescent performer. She has a natural charm and intelligence and is neither gushy nor cloying. Her kind of personality is good for evening as well as morning display. To repeat, she'll get along.

Taking into account the fact that she couldn't perform in her usual vertical position, Miss Francis did exceedingly well under the circumstances. In its present state of development, it's on the same par as most of the daytime stuff, with of course, the hypoed benefit of Miss Francis. However, it's logical to expect that the show has a far greater potential than many of the daytimers.

The foursome, the male quartet on the show, needs a lot of practice in working together, and the background trio, seems highly capable of covering the situation. Among the gimmicks tried by Miss Francis was a trip into the studio audience for a few interviews. There's an audience game in which a selectee attempts to talk himself out of a given situation with Miss Francis as the protagonist. The odds seem a bit overwhelming, on this gimmick. Her major opus a bit overcute, being fables under the general heading of "Arlene in Wonderland."

Initial show had to go along on the gimmicks involved. However, with time and a Miss Francis in tip-tip condition, it should hit a natural stride in a few more airings.

Jose.

PACIFIC 13
With Art Hives, narrator
Music: Jim Avison
Writer: Dave Brock
30 Mins.; Wed., 10:30 p.m.
CBC-TV, from Vancouver

This vivid stanza of a half-hour weekly summer show on CBC's tv network (by kinnie west of Winnipeg) is basically the work of a young Canadian artist, Ron Kelly. Last summer he visited southern France, to see where Van Gogh painted, in and around the asylum in which he spent his mad years.

Kelly also took along a movie camera, and his artist's eye produced this splendidly filmed account, shown free of commercials. Bob Fortune, onetime salesman of radio time and now an actor, introduced and wound it up fast and pleasingly. Nothing wrong with this for theatre use either, especially in its original color. Kelly is now a west coast CBC producer.

Avignon is the focal point, with Roman ruins, tankers moving up the Rhone, the chapel "sur le pont d'Avignon," with sheep grazing below; narrow streets; kids skipping rope, trees and parks and "cats and customs and old ladies live a long time here." A postman and a pretty girl who toils 60 hours in a bakery for $15—"not like the movies!"—are seen at various points in their day. Rock 'n' roll posters disfigure a concert hall. Then the market, with a commentary dip into the psychology of haggling ("It provides ceremony, debate, a contest with prizes"). Some haggling between women is heard spoken, some is amusingly soundtracked with a plucked string.

Gypsies went home from market to their quarter, and from them on it's mostly wild songs, the click of castanets, sad strum of guitars and flamboyant dancing. ("My grandfather knew a tune to keep girls away. He died rich.") A lonely little kid from "across the tracks" watches, and it's the end of a rich feast likely to lure many western visitors to Avignon.

Dave Brock's excellent commentary is spoken easily and with frequent humor by Art Hives, and Jim Avison's music is always apt.

Gard.

NBC's MacLaine Dickers

Hollywood, Aug. 13.

NBC-TV is negotiating to sign Shirley MacLaine for five teleshows next season at a "substantial" figure.

She's under contract to Hal Wallis but the deal allows her five teleshows annually.

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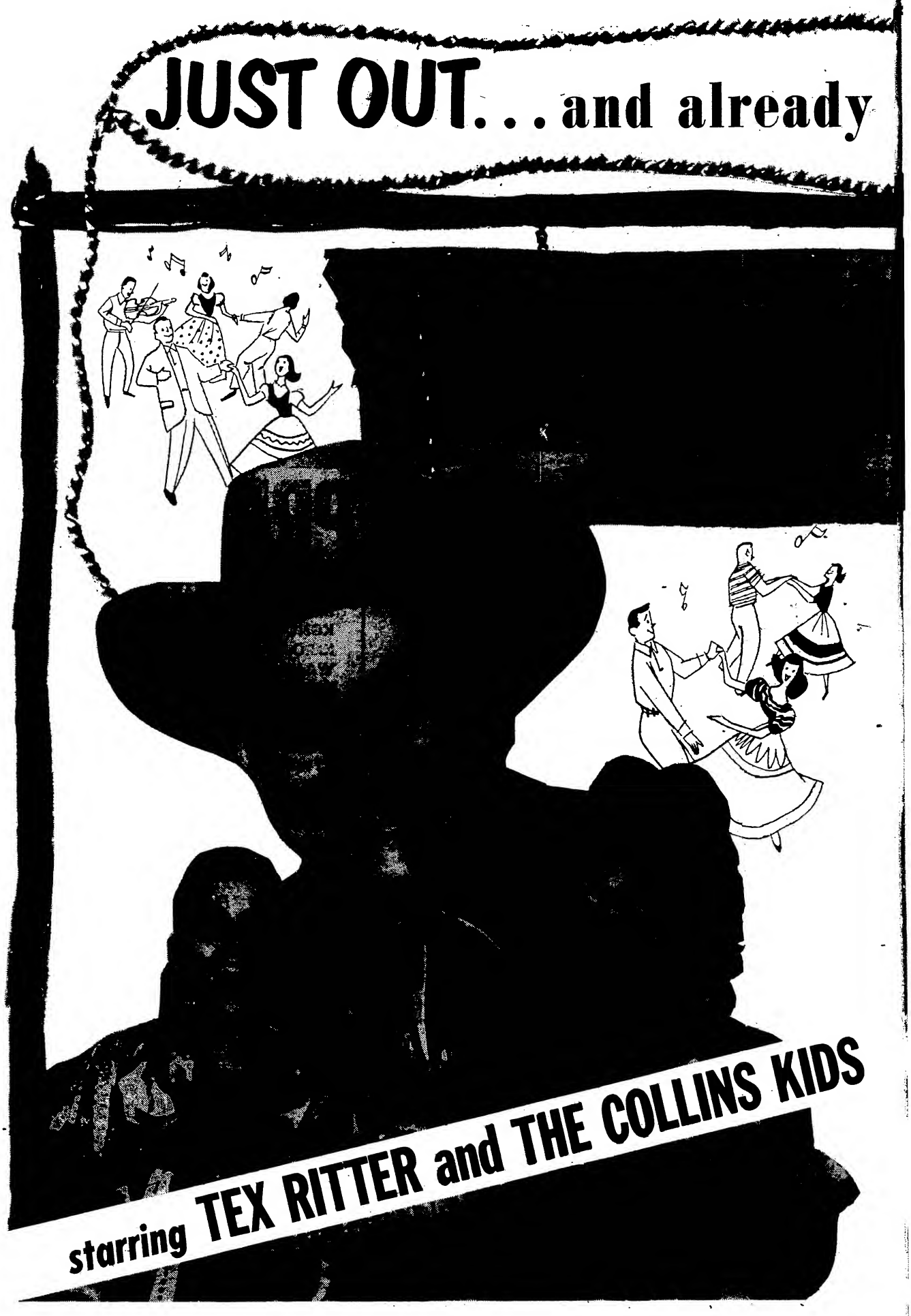
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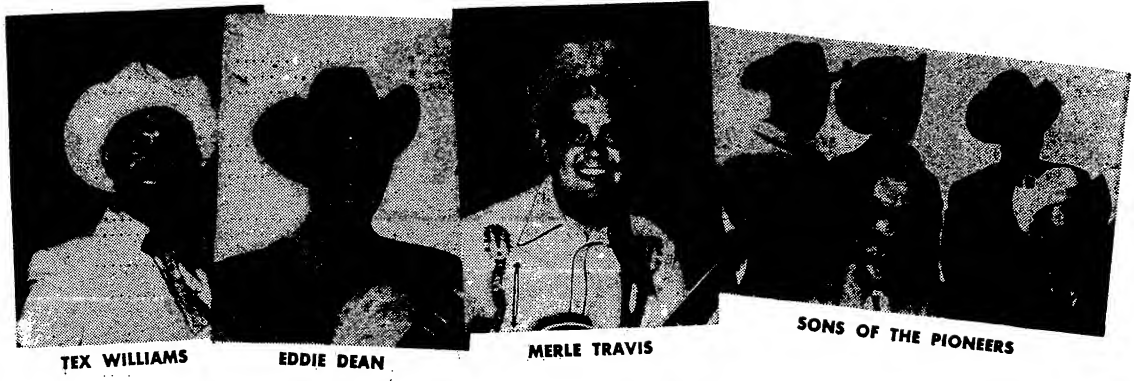
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VARIETY - ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

PHILADELPHIA

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JUNE, 1957 TOP COMPETING SHOWS	ARB RATING
1. **HOMECOMING**— Lana Turner, Clark Gable, Anne Baxter, 1948; MGM; MGM-TV	World's Best Movies Fri. June 1 10:45-12:45 a.m. WFIL	22.8	24.7	19.1	62.5	Person to Person ..... WCAU News, Weather ..... WCAU Sports Final ..... WCAU Million Dollar Movie ..... WCAU	29.7 17.0 9.6 6.5
2. **FOREVER AMBER**— Linda Darnell, Cornell Wilde, George Saunders; 1947; 20th Century Fox; NTA	World's Best Movies Thurs. June 6 10:45-12:30 a.m. WFIL	14.4	17.2	10.1	47.1	Playhouse 90 ..... WCAU News, Weather ..... WCAU Sports Final; Movie ..... WCAU Million Dollar Movie ..... WCAU	35.0 20.7 9.8 5.0
3. **BELLE STARR**— Gene Tierney, Randolph Scott, Dana Andrews; 1941; 20th Century Fox; NTA	Ford Film Playhouse Sat. June 1 10:30-12:00 a.m. WFIL	14.3	16.4	9.0	36.3	Your Hit Parade ..... WRCV News; Sports ..... WCAU Destroyer, Million Dollar Movie ..... WCAU	23.6 18.6 9.7
4. **ANGEL FACE**— Jean Simmons, Robert Mitchum; 1953; RKO; C&C	Stage "S" Tues. June 4 10:45-12:00 a.m. WFIL	13.5	14.6	12.2	49.3	Golden Playhouse ..... WCAU News; Weather ..... WCAU Sports Final; Movie ..... WCAU	14.3 13.8 9.0
5. **SPLIT SECOND** Alexis Smith, Stephen McNally; 1953; RKO; C&C	World's Best Movies Sun. June 2 5:30-7:00 p.m. WFIL	13.0	13.5	12.2	47.8	You Are There ..... WCAU Victory at Sea ..... WCAU Waterfront ..... WCAU	5.7 7.7 12.8
6. **BEST OF THE BADMEN**— Robert Ryan, Claire Trevor; 1951; RKO; C&C	World's Best Movies Mon. June 3 10:45-12:25 a.m. WFIL	10.5	11.9	6.9	40.7	Studio One ..... WCAU News; Weather ..... WCAU Sports Final; Movie ..... WCAU	20.4 17.5 9.3
7. **CANON CITY** Scott Brady, Jeff Corey; 1948; Eagle-Lion Films; United Artists-TV	Movie 3 Sat. June 1 11:00-12:30 a.m. WRCV	7.9	8.2	7.4	26.6	News; Sports ..... WCAU Belle Starr, Ford Film Playhouse ..... WFIL Destroyer, Million Dollar Movie ..... WCAU	18.6 14.6 14.8
8. **DESTROYER**— Edward G. Robinson, Glenn Ford; 1943; Columbia; Screen Gems **OVER MY DEAD BODY**— Milton Berle, Mary Beth Hughes; 1943; 20th Century Fox; NTA	Million Dollar Movie Sat. June 1 11:15-2 a.m. WCAU	7.8	10.3	2.4	42.1	Belle Starr, Ford Film Playhouse ..... WFIL Canon City, Movie 3 ..... WRCV Nightcap Theatre ..... WRCV	14.6 7.4 3.2
9. **THE PARADINE CASE**— Gregory Peck, Ann Todd, Louis Jourday, Valli; 1948; Selznick Studio; NTA	Million Dollar Matinee Mon. June 3 5:30-6:30 p.m. WCAU	7.4	7.4	7.2	28.3	Mickey Mouse Club ..... WFIL Starr Theatre ..... WFIL	12.7 7.9
10. **WOMAN IN THE WINDOW**— Edward G. Robinson, Joan Bennett; 1944; RKO; RKO Teleradio	Million Dollar Matinee Tues. June 4 5:30-6:30 p.m. WCAU	7.3	7.4	7.2	27.9	Mickey Mouse Club ..... WFIL Starr Theatre ..... WFIL Amos 'n' Andy ..... WRCV	12.5 7.6 7.6

SEATTLE-TACOMA

1. **LONG VOYAGE HOME**— John Wayne, Thomas Mitchell; 1940; Walter Wanger-United Artists; Masterpiece Productions	Curtaintime Sun. June 2 9:30-11:00 p.m. KOMO	16.3	17.4	14.0	35.1	What's My Line ..... KTNT Code 3 ..... KING Soldiers of Fortune ..... KING	29.0 19.8 8.0
2. **TAMPICO**— Edward G. Robinson, Lynn Bari; 1944; 20th Century Fox; NTA	All Star Movie Fri. June 7 9:35-11:00 p.m. KTNT	14.7	16.9	12.6	33.3	The Vise ..... KING Date With the Angels ..... KING World Today; Harwood ..... KING	17.9 14.0 7.7
3. **BERLIN CORRESPONDENT**— Dana Andrews, Virginia Gilmore; 1942; 20th Century Fox; NTA	Major Studio Preview Sat. June 1 10:00-11:00 p.m. KOMO	13.5	14.5	12.6	38.7	Phil Silvers ..... KTNT Andy Hardy Theatre ..... KING Tale of Two Cities, Command Performance ..... KING	15.0 12.1 9.9
4. **LASSIE COME HOME**— Elizabeth Taylor, Roddy McDowell; 1943; MGM; MGM-TV	Famous Film Festival Sat. June 1 6:30-8:00 p.m. KING	12.6	13.0	12.1	27.9	People Are Funny ..... KOMO Perry Como ..... KOMO	22.7 31.3
5. **THE HARDYS RIDE HIGH**— Mickey Rooney, Lewis Stone; 1939; MGM; MGM-TV	Andy Hardy Theatre Sat. June 1 9:30-11:00 p.m. KING	12.4	13.0	11.6	29.4	Your Hit Parade ..... KOMO Phil Silvers ..... KTNT Berlin Correspondent, Major Studio Preview ..... KOMO	25.6 15.0 14.3
6. **OUT OF THE PAST**— Kirk Douglas, Rhonda Fleming, Robert Mitchum; 1947; RKO; C&C	H'ywood Film Theatre Sun. June 2 6:30-8:00 p.m. KING	12.3	13.5	11.6	23.7	Jack Benny ..... KTNT Steve Allen ..... KOMO	16.4 25.1
7. **SALUTE TO THE MARINES**— Wallace Beery, Marilyn Maxwell; 1943; MGM; MGM-TV	Command Performance Tues. June 4 10:45-12:30 a.m. KING	11.2	12.6	10.6	77.3	All Star Movie ..... KTNT	4.5
8. **ONE MORE TOMORROW**— Ann Sheridan, Dennis Morgan, Jane Wyman; 1946; Warner Brothers; Associated Artists Productions	All Star Movie Thurs. June 6 10:05-11:45 p.m. KTNT	10.8	12.6	7.2	37.6	You Bet Your Life ..... KOMO World Today; Harwood ..... KING Command Performance ..... KING	32.4 9.7 5.9
9. **BARKLEYS OF BROADWAY**— Fred Astaire, Ginger Rogers; 1949; MGM; MGM-TV	Command Performance Fri. June 7 10:45-12:45 a.m. KING	8.8	10.1	6.8	56.8	Tampico, All Star Movie ..... KTNT Baseball ..... KTVW	16.9 4.7
10. **TALE OF TWO CITIES**— Ronald Coleman, Elizabeth Allan; 1935; MGM; MGM-TV	Command Performance Sat. June 1 11:00-1:15 a.m. KING	8.7	11.1	4.8	52.7	Berlin Correspondent, Major Studio Preview ..... KOMO Premiere Performance ..... KTNT	12.8 6.3

see how this rabbit multiplies... ratings



Some mathematician, *Bugs Bunny*. In recent months the brash little star of Warner Bros. Cartoons increased the late-afternoon audience on KROD-TV, El Paso, Texas, six-fold—jumping from a last-place 4.8 to a first-place 28.1 (ARB, May). Warner Bros'. *Popeye the Sailor* gets Texas-size ratings in El Paso, too, pulling a 26.2 ARB for May—nearly three times greater than the combined total of the two other stations. The El Paso story alone is conclusive proof of the drawing power of A.A.P. Cartoons . . . a success story that is being duplicated from coast to coast.

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East-West Vidfilm Battle

Continued from page 26

merely "jumping on the bandwagon." The fact that MGM, Fox, and Warners have decided to enter this field is not a matter for criticism—rather it is further proof of the importance of our business. New producers and the resultant competition should improve the quality of commercials and result in greater activity for all those able to keep pace. No industry can stagnate or operate on the basis that there is no room for competition.

At Universal-International in New York and Universal City, Calif., expansion has been a continuous process. From one customer in June 1948, UI-TV in 1957 can point to more than 100, including its first one, at every important advertising agency in the country. Yet custom-tailored service remains an axiom of the studio, a principle encompassed in the production of 575 minutes of tv spot film production from 1/1/57 to 7.31/57.

In 10 years UI-TV has developed its personnel and facilities for the very special requirements of tv spot production. Its staff of producers, directors, cameramen and technicians has gradually increased with the broadening of the field so that personal attention has not suffered. The studio's creative energies have been utilized both in terms of existing production techniques and film-making advances.

One further point raised was that of "economic attrition" and "price-cutting." Again, there is the naive approach that this happens only in the film business and particularly only since Hollywood entered the picture. If Walter would like to see some of our scars from "independent" price-cutting I will be happy to exchange notes with him. In seriousness, this is an evil, unfortunately, that will always be present—it is not confined to any one type of producer. Happily no one has ever built a successful business on this practice and for every agency producer who will buy this, there are 10 who will look for integrity, quality and past performance.

I believe Walter is correct in urging the New York producers to use every effort to improve their techniques, train their people, and increase their technical facilities. This we have been doing and we will continue to do. As for his trying to create an East-West battlefield—I would like to remind him that we have not yet settled the North-South issue—beside which there's too much to be done.

Norman E. Gluck
(Television Department Universal Pictures Co.)

Ziv, ABC

Continued from page 27

announced. Deal was made through Young & Rubicam, Puerto Rico.

ABC Film Syndication's first sale in Manila was made to station DLAG-TV, which bought "Code 3," "Sheena," and "Racket Squad."

Other ABC foreign sales are as follows: Spanish dubbed versions of "Three Musketeers" to Lee Optical Co. for all Puerto Rico with a starting date this month scheduled for WAPA, San Juan, and WORA, Mayaguez. Series will start in Ponce sometime in October when the station goes on the air. Viceroy Cigarets bought "Passport to Danger" for Caracas. Ford Motors, via J. Walter Thompson, Mexico, bought "Passport to Danger" for immediate start in Guatemala.

Retiring foreign topper Kagan is joining NBC Film Sales to head up latter's Mexican headquarters.

Shupert

Continued from page 27

just so-so, or don't create any excitement. And he adds, sometimes the networked rating of the show may not reflect the commercialibility and attractiveness of the series, the possibility of it being pitted against stiff opposition, bad time slot, or what have you. Residual values in such circumstances are diluted and the "off-network" bonanza, or to be more exact, the stage when profits are to be realized, proves illusory.

The near $1,000,000 in sales on "26 Men" was racked up in the main with advertisers and agencies, the breakdown being 80% in that category and 20% with stations. Some of the advertisers buying the show include Hood Dairies for 11 New England markets, the largest regional inked, A&P, for three markets, Standard Oil of Texas, eight markets, Freihofer Bakeries and the latest August Wagner Breweries for five situations. Point in listing sponsor picture it to indicate that it was nothing like the 70 market deal that keynoted the second year production on "State Trooper."

Some of the big markets still to be sold include Detroit, Chicago, St. Louis, Washington, Milwaukee, Cincinnati and New York, although in the latter ABC holds a half-order for sponsorship.

ABC Film Syndication, which for the past year did not have a first-run property in syndication, considers its experience with "26 Men" a revelation. If the market can absorb it, ABC Film Syndication is prepared to put five properties in syndication over the course of a year, Shupert says.

Barter

Continued from page 27

deals, the last being Exquisite Form Bra's projected deal with National Telefilm Associates, via Gray Advertising. While Exquisite Form Bra has not been much of a spot buyer, it's going to be represented this current season on the networks, according to present plans. Product lined up by NTA apparently will be nothing new for television, reruns of features and syndicated properties.

Stations, too, are divided on the problem, many of the stronger outlets refusing to have anything to do with a spot time—in exchange for programming deal, especially when the programming offered is marginal. The comparatively weaker stations are much more barter prone, lacking the hard cash for programming and having plenty of unbought spots available.

While the barter bubble appears to be bursting, there always will be some such deals around, as indicated above, some also coming from smaller agencies and minor syndicators, a few of which are fly by night operations.

Levitt

Continued from page 25

ciated British. This will be a period piece themed to the Napoleonic Wars, now in scripting stage, with the venture crystallizing Levitt's new concept in co-production. Five other series are envisioned for the future.

Behind this ambitious Levitt schedule are convictions about the business in general; of an awareness for the need for a continuity of product, sales and activity. For without that continuity and faith in both your product and the future, he says, you might as well give up because you cannot hold creative people. There can be no operation, says Levitt, on a hand-to-mouth basis. Within the economic framework of a $40,000 cost per negative and with a proper "continuity of programming" (such as "Silent Service," "Union Pacific," "Boots and Saddles") one gets the desired flexibility on a project-to-project basis; bring in one show for $27,000 and you've got-$50,000 to upgrade the next entry.

Levitt deplores the prevalence of exaggerated rating claims ("What good does it do to boast a No. 2 position in Elbow Bend, Idaho, or the No. 1 position in Screwdriver, Ill., if it isn't related to the overall picture"); maintains that the more responsible people in the industry have an antipathy toward barter deals ("We'll certainly be the last to go in"). But primarily, he says, Cal Nat has but one major responsibility—to produce entertainment that will enable the sponsor to use the medium to attract maximum consumers.

Inside Stuff—TV Films

Even though it has sold its Coast operation to Hamm Breweries, Liebmann Breweries is upping its overall television budget during the "Miss Rheingold" contest. Increase, agency Foote, Cone & Belding reports, is about 30%.

For the first time, Rheingold bought a five-minute entertainment show to help plug the product and the eight-week contest. Sarra produced a one-shot with Marge and Gower Champion, with original music and choreography by Dick Pribor. Pic will be repeated throughout the contest on three New York channels, two in Hartford and one in New Haven.

MPO Television and ATV Film Productions just consolidated MPO was already one of the largest of the telefilm commercial producers in New York. Tieup with Mickey Schwarz's ATV gives MPO additional studio space in Long Island City, making the merged organization the one with the most permanent studio space in the east. With MPO's studios in Manhattan, the combined total is now five studios.

Schwarz will work as a producer-director under MPO's banner. In addition, all of ATV's personnel, according to MPO, will be absorbed immediately.

Out of a field of 20 Shirley Temple features made in the mid-30's by the 20th-Fox, NTA Film Network selected the following four titles for pre-Christmas Sunday showings. They are "Rebecca of Sunnybrook Farm," "Captain January," "Wee Willie Winkie" and "Heidi."

The holiday specials stemmed from a tieup with Ideal Toy Co., which is lined up as one of the sponsors. Ideal Toy is bringing out a new Shirley Temple doll. Telecast will kick off Oct. 20 on many of the film net's affiliated stations.

Omaha — Two more tv stations are expected to go on the air in this area within the next 60 days. KETV, owned by the Omaha World-Herald, will make its initial telecasts on Sept. 17, while KWLS-TV at North Platte, Neb., owned by the Goldenrod Tele-Radio Co. of Pueblo, Colo., has set Oct. 15 as its goal.

TV Film Review

GAY CAVALIER

With Christian Marquand, Larry Burns, Ivan Craig, Michael Brook, Simone Silva, Charles Farrell, Bruno Barnabe, Sam Kydd

Writers: Charlotte Hastings, Gordon Wellesley

Director: Lance Comfort

Producer: George King

30 Mins., Tues., 7 p.m.

Associated-Rediffusion from London

George King, veteran British film producer, with a string of well-known features to his credit, has branched out into the telepix field, with this costume series currently being aired on the Associated-Rediffusion outlet from London. Although given an evening viewing slot, this series is barely strong enough to sustain a children's program. It has been on offer in the US for some time, but has not, apparently, attracted any buyers. Understandably.

The title role through the skein is played by Christian Marquand, but in the current episode, "Little Cavalier," he was relegated to a minor supporting part, with almost no opportunity to indulge in heroics. The principal part was played by a boy, Michael Brook, who refused to squeal to the Roundheads where his father was hiding out.

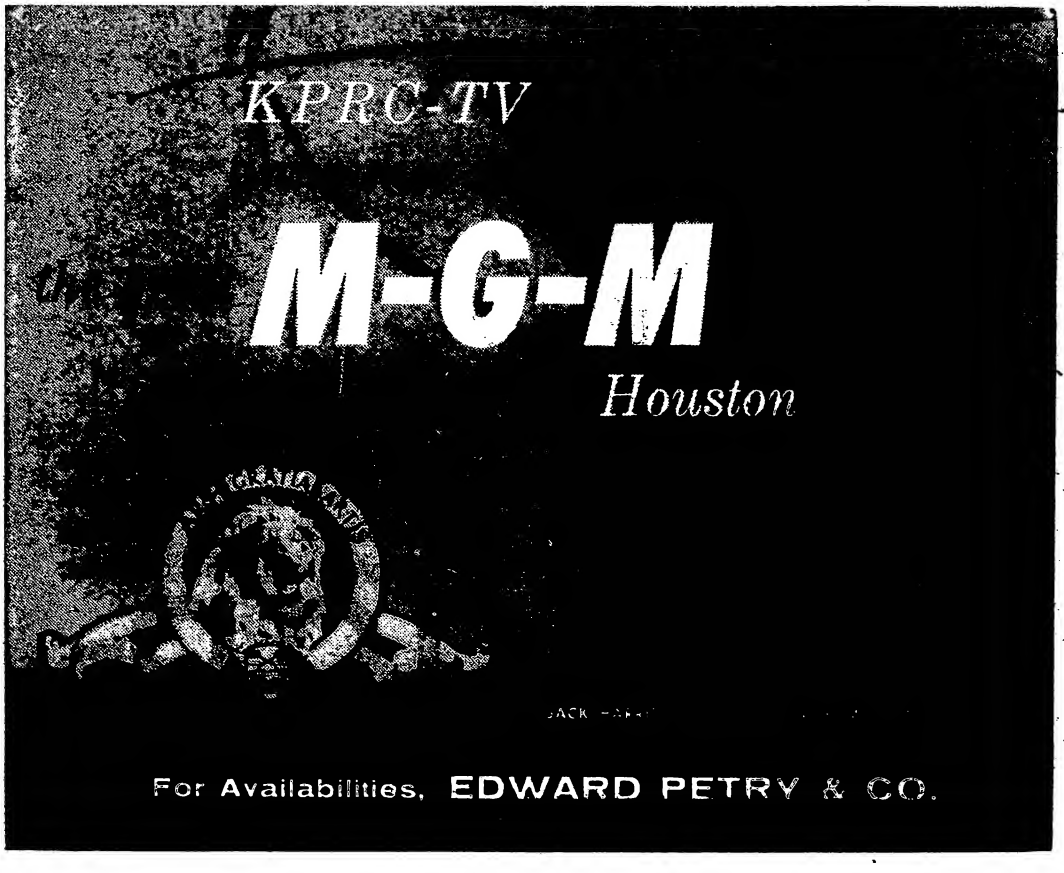
The story line, never clearly developed, was hardly aided by erratic continuity. The script was distinguished only by the banalities and cliches it contained. Performances were generally below average, but a busty display by Simone Silva helped to liven the proceedings.

Myro.

TV Film Chatter

Charles (Bud) Barry, v.p. of Metro TV, to the Coast . . . Ditto **Pete Roebeck**, RKO Television exec . . . **Ed Stern**, Ziv International prez, back from Europe. Also returning from a quick trip to London is **Manny Reiner**, Television Programs of America's foreign topper . . . **Ed Aaranson**, MCA TV publicist, due to leave for the Coast shortly . . . **Barney Girard** and **Oscar Rudolph** have been assigned as directors to Metro TV's "Thin Man" series.

Morrie Roizman appointed director of Transfilm's editorial department and will assist exec veep **Walter Lowendahl** in company's plans for theatrical and tv shows; resigns as supervisor of short subjects at National Telefilm . . . New Terrytoons' biz manager is **William Boyd**, recently budget manager for B. T. Babbitt . . . **Marge and Gower Champion** lensing "General Electric Theatre's" "Mischief at Bandyleg" for fall . . . **Ken Hyman**, exec veep at Associated Artists, and wife are parents of girl, Kate, born last week in Wesport, Conn.



Guy or Doll Wanted

Hatchet typist, stenographer, contact person, right-hand man or woman in dingy, frantic public relations office. Tremendous possibility for genius who should have some background in TV.

Low starting salary $75, but steady increases up to $125 in one year to the right person. Write

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154 W. 46 St., New York 36, N. Y.



SOCKO! POW! SMASH!

These Words Mean Action! And that's what you'll get when NTA's "OFFICIAL DETECTIVE" comes to the TV Screen. Action on the rating front and Action at the cash register.

It's exciting ... with some of the most blistering episodes ever blazed from a TV screen.

It's authentic, based on the actual files of "Official Detective" Magazine, The number One publication in the field.

It's made by Desilu, which tops its own list of big winners such as "I Love Lucy," "The Line-Up," "Wyatt Earp" and "The Sheriff of Cochise." When you deal with Desilu, you're putting your money on the favorite.

For 39 big, new TV half-hours of the show so hot, Desilu and NTA wrote a check for over a million dollars to bring it to you. Today see an audition print of....

"OFFICIAL DETECTIVE"

starring **EVERETT SLOANE**

Harold Goldman, Vice President in Charge of Sales
NATIONAL TELEFILM ASSOCIATES, INC.
60 West 55th Street, New York 19, N. Y.
PLaza 7-2100



Radio-TV Production Centers

Continued from page 24

director, authoring the Boston Traveler's first jazz column twice weekly . . . WBZ-TV saluted Boston Common, America's first playground, with live programming from the historic spot from morning to night as part of its "Let Freedom Ring" project . . . Westinghouse began new policy of programming FM as individual operations devoted to music of operas, symphonies and ballets with WBZ-FM, Boston, changing its transmitter location and improving tech facilities . . . **Robert E. Marshall**, former band and act agent of MCA, new p.r. dir. at WBZ-WBZA

IN CLEVELAND . . .

"Madeline" kicked off five-minute 11:15 p.m. nightly femme fatale strip on WEWS . . . WJW-TV's **Roger Kennedy** concluded his news series with trip to Colorado. Future plans unknown . . . **Ken Armstrong** does five-minute news pitch and **John Fitzgerald** follows with sports . . . **Paul Wilcox** doing pre-Indian ball game "Dugout Interviews" . . . **Robert Newsham**, WFIL, named KYW-TV assistant sales manager . . . **Joe Dougherty**, exits KYW-TV to become WAAM sales manager . . . **Dorothy Fuldheim**, WEWS commentator, kicks off 1 p.m. hour long femme spiel aided by **Ronnie Barrett** and musical group "Timekeepers" with **Dick Mone, Churck Diamondoff** and **Bob McKee** . . . **Steve Halperin**, ex-WCKT-TV, named KYW-TV flack . . . **Wally King** pacted for WEWS' "Friday Playhouse."

IN DALLAS . . .

Charles Payne, ex-KIXL manager, will head the new local office of Peters, Griffin & Woodward, Inc., opening tomorrow (Thurs.) for radio station representation, only. **Hal Thompson**, in Fort Worth, will represent Texas tv stations for the firm . . . **Jim Underwood**, KRLD announcer, emceeing a new Saturday weekly q.&a., "Comet Rice Quiz" . . . **Walter Cronkite**, CBS staffer, will be featured speaker Oct. 18 at the Southwest Journalism Forum, sponsored by the Dallas Press Club and Southern Methodist U. He's a Texas U. grad . . . KBCS, Arlington, started airing last week, with **Ralph Widman**, ex-WFAA sports reporter, as manager . . . United National Film Corp., new tv firm, started lensing yesterday (Mon.) first of 39 half-hour films, "Indemnity," starring **Richard Kiley. Frank Telford** is directing, with **Al Gilks** on camera.

IN MINNEAPOLIS . . .

KSTP TV-AM (local NBC outlet) staffers in election called by Labor Relations board rejected AFTRA representation by 15 to 3 vote, although many are members of the organization . . . WCCO Radio's all-day drive for area flood and tornado victims raised more than $100,000 . . . KMGM-TV personality **Mary Jo Tierney** also inked for some WTCN-TV shows . . . **Sheldon W. Peterson** from KLZ Radio, Denver, appointed WTCN-TV-FM special events director . . . Crowds averaging 5,000 attracted daily to "Truth and Consequence" when the NBC morning tv network show originated from a local shopping center during Aquatennial celebration week. KSTP-TV arranged to have program brought here

IN SAN FRANCISCO . . .

Oakland's new channel 2 will probably have the call letters, KDOS. **William Pabst**, general manager, appears set on a site in Oakland's Jack London Square, expects to spend about $250,000 for the studio center . . . Another California UHF station went down the drain—KVVG, channel 27, Tulare, in the San Joaquin Valley, discontinued broadcasts Aug. 6, discharged 20 workers . . . **Lu Hurley** was eased out of his Calo dogfood spot . . . KPIX is telecasting the Western States' Little League playoffs in Frisco Aug. 17, with Union Oil sponsoring . . . New salesman at KROW, Oakland, is **Lou Ripps**, ex-KVSM . . . **Pete Abenheim** (KPIX's Captain Fortune) says "the threat of pay-tv already has improved commercial tv programming" . . . **Dave Segal's** KOBY is throwing a big, free jazz bash as a promotion at Oakland Civic Auditorium Aug. 18.

IN PHILADELPHIA . . .

Jerry Williams, former WIBG late-night gabber, ankles Philly for WMEX, Boston . . . **Max Leon**, WDAS pres., has donated space for new quarters for the Phila. Radio and TV Broadcasters Assn. in station at 2nd and Arch Sts. . . . **Benedict Gimbel Jr.** pres. and general manager of WIP, and Mrs. Gimbel leave (16) on the S.S. "Liberte," for European tour . . . **Vince Lee**, WRCV deejay, emceeing a weekly teenage Swim and Dance Party at the Aqua Club, New Hope . . . The tv unit of Smith, Kline & French produced a film on use of tranquilizing drugs in mental illness, to be released this fall for public service showing. **Don Belcher** directed . . . **Bob Menefee**, WIP disk jockey vacationing in Atlantic City, broadcast eye witness account of the general alrm fire on the Million Dollar Pier.

IN DETROIT . . .

James H. Quello, advertising and public relations director of WJR, has been named program manager, succeeding **Ron Gamble** who resigned in order to devote full time to the operation of his Blue Haven resort in northern Mich . . . WWJ announces the appointments of **John A. Wales** as local tv sales manager and **Walter A. Schwartz** as local radio sales manager . . . WWJ, which bills itself as the world's first radio station, will celebrate 37 years of broadcasting Aug. 20.

'TV for Children'

Continued from page 24

ica to the impact of video the report deplores stock or stereotyped characterizations in plots. Women are too frequently pictured as schemers, fathers as dopes unable to do anything right and certainly unable to achieve equality with the wife who does his thinking for him. Against that men seldom are allowed to show tenderness or women mechanical aptitude, physical power or courage. The strong silent male here is also a dubious model for growing boys since, as written, he makes his decisions without consulting anybody—thus omitting the lesson of teamplay and community cooperation.

Co-authors of the report are: Tom Carskadon, Rudy Bretz, George Crothers, Ralph Garry, Robert Goldenson, Dale Harris, Paul Homme, Eleanor Maccoby, Paul Reed, Robert Lewis Shayon, I. Keith Tyler.

Appended to the text proper is a provocative balancing of desirable and undesirable traits in child-aimed television programs. Emcees should be warm and sincere, not effeminate men or masculine women. Adults should be knowledgable but not high pressure gabbers. Warning against child geniuses on the air is sounded.

Perhaps the most significant "propaganda" check-points in the booklet are these: tv has little or no effect on eyesight or health, achievement in school, reading of books. As to tv influence on character development, moral behaviour, fears and aggressions the panel which prepared the text wisely states "Brother, we don't have an inkling."

Foreign TV Reviews

Continued from page 31

settle down, "Place The Face," could well be an audience snatcher. A couple of years ago the BBC tried out two American tv shows. One was "Place The Face," the other "This Is Your Life." At that time there was room for only one of them in the program schedules —the latter got the air time. Since then BBC-TV has been waiting for a chance to air the other program. It will now be transmitted fortnightly.

Idea of the show is that celebrities are invited to identify someone they have met briefly at some time during their lives. On the show caught the celebrities comprised two comedians, one comedienne, a tennis player and a socialite. Emcee Pete Murray did his best to keep the show swinging along smoothly with a pleasant line of patter.

Bary.

THE DILL JONES TRIO
With Dill Jones, Malcolm Cecil, Danny Craig, Jo Serle, Tommy Whittle
Producer: Christian Simpson
15 Mins.; Tues., 10:30 p.m.
BBC-TV, from London

It's not often that BBC-TV lets itself go, but when it does, it throws caution to the wind and comes up with shows like the one under review that present serious rivals to the commercial tv airings. This show was billed purely as a jazz session, and that's exactly what it was. The trio set up their kit in an empty studio and had a jam session with technicians and other staffers joining in ad lib. Camera work was some of the finest ever seen. Excellent closeups and angles, squeezed out the last drop of atmosphere of an easy going late night show.

The only sets were the props used for other programs that had been left scattered about the empty stage, and as the cameras roamed about obviously looking for unusual pictures, the studio staff were seen taking it easy, and in some cases dancing. Dill Jones supplied some excellent jazz piano and neat patter, backed up by Malcolm Cecil (bass), Danny Craig (drums) and guest artists, jazz singer Jo Serle and tenor saxist Tommy Whittle. *Bary.*

Tele Followups

Continued from page 31

a choral group comprised of worldwide Army Talent Contest winners. Actress scored on obvious points, but her voice was largely lost in the vocal volume generated by the soldier choristers. "Rock Hunter," her current 20th-Fox release, came in for a plug, natch.

A couple of special material numbers have projected Miss Burnett into a certain amount of prominence of late and she reprised them with telling effect. For the record the tunes are "I Made a Fool of Myself Over John Foster Dulles" and "Puppy Love." Palmer, who reportedly was discovered for the title role of "Li'l Abner" while appearing on the Sullivan show last year, returned to cop plaudits with a neat vocal of "The Song Is You."

Interviewed by Sullivan, Maj. Tyson modestly and laconically recounted his experiences in bringing his Military Air Transport Service Stratocruiser to an uneventful landing in Hilo on only two engines. Shy and reticent, the Major probably underwent more discomfort in telling about the incident than in coping with it.

Among the Army acts were The Burke Twins, clever tumbling due from Fort Carson, Colo.; a hep Dixieland sextet from Fort Dix, N.J.; The Cavaliers, four males whose vocal repertoire ranged from barbershop harmonies to touches of rock 'n' roll, and Lieut. Buddy Knox. Latter, whose waxing of "Party Doll" topped a million platters, reprised a few bars of this ditty as well as another number.

Withal, this was a solid G.I. show that should generate plenty of goodwill for both Sullivan and the sponsoring Lincoln-Mercury Dealers. Sunday's edition, incidentally, marked the emcee's return to the cameras after hospitalization and summer respite. *Gilb.*

London TV

Continued from page 29

scenes moves are being carried out in typical British hush-hush fashion, it's known that the Independent Television Authority has been concerned for some time at the influence wielded among some of the existing companies by Harold S. Drayton, a leading and influential city financier. Although the Television Act clearly stipulates that there should be no financial inter-relation between the various program contractors, the ITA have not been able to overlook the increasing financial participation by the Drayton group. The Rank-Associated Newspapers-Amalgamated Press combination was, therefore, encouraged as an independently financial instrument, with the bait of bigger plums to be picked if they accepted the modest Isle of Wight operation as a humble beginning.

There are some technical difficulties to be overcome before a second London station can go on the air. Firstly, there are problems in regard to siting the transmitter, but these are not regarded as insuperable. More difficult, however, is the allocation of suitable wavelengths. If London's second commercial station gets the only available channel on band three, the BBC-TV would be forced on to band four for its second London outlet, if and when it comes. That would involve the public with additional costs in conversion of receivers and installation of additional antennae. At present, the BBC's outlet is on band one and the commercial tv operates from band three.

Albany—Norm Jordan, formerly with WNYC in New York, is a new announcer at WPTR.

KREM-TV & AM IN $2,000,000 SALE

Seattle, Aug. 13.

King Broadcasting Co. here (KING and KING-TV) has purchased a controlling interest in KREM-TV and radio Spokane, for $2,000,000.

Mrs. Scott Bullitt, president of KING, consummated the purchase with Louis Wasmer, owner of the Spokane stations.

Linkletter-Guedel Buy

Hollywood, Aug. 13

Half interest in KTKT, AM-FM, Tuscon, Ariz., was purchased last week for $90,000 by House Party Productions Inc., Art Linkletter-John Guedel outfit. Seller is former Chi ad man Tom Wallace Sr., who continues as station manager and joins House Party Productions as an exec.

According to Guedel, no personnel and program changes are presently planned at 10,000- watter KTKT, but station may be used in future to try out new show ideas and talent for CBS "House Party" program.

Radio Reviews

BOB HAYMES & CO.
With Roy Ross orch
Producer-director: David Pound
120 Mins.; Mon.-thru-Fri., noon
PARTICIPATING
WNEW, New York

Bob Haymes, for all his years in the radio field, is still a fresh talent. After four years away from the station, he opened again on WNEW, New York, on Monday (12), in Bill Kemp's former noontime slot.

Composer-singer-gabber Haymes, backed by Roy Ross' musical combo and a choice of good disks, made the two-hour show something of a studio party. None of the guys in the band or the studio hangers-on did any talking, but they were there with appreciative laughter for the emcee's ambling conversational tidbits.

Ross' numbers, in the portion reviewed, were performed nicely. He used a small combo, the kind of group that lends itself well to jazzier pieces. Perhaps the only fault to find with the show is that Ross and the canned music are both in the vein that may be just a shade more progressive than the midday listener is used to. *Art.*

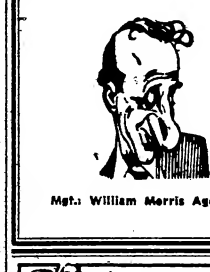
Chi WBKB

Continued from page 25

"a betrayal, disregarding the friendship and mutual respect that the union and management have built up here for several years." Particularly, Quinlan was incensed over the NABET crew's failure to give forewarning and their withholding of an explanation for the action until 20 minutes after the station had gone off the air.

Quinlan called it "irresponsible . . . a disgrace to union management relations." He said, "They've hurt their own movement. Around here now we think in terms of two kinds of employees—NABET and all others."

Dayton — Malcolm S. Richards has been named to the newly-created post of sales manager for WING, Dayton. Richards has been with the station as a salesman and regional count exec since 1952.


Mgt.: William Morris Agency



Los Angeles LOVES Ziv Shows!

ZIV HAS 6 OUT OF 12 BEST RATED SYNDICATED SHOWS!

TIME AFTER TIME ZIV SHOWS RATE GREAT IN CITY AFTER CITY

#2 HIGHWAY PATROL
#3 DR. CHRISTIAN
#6 MEN OF ANNAPOLIS
#7 SCIENCE FICTION THEATRE
#9 MR. DISTRICT ATTORNEY
#12 I LED 3 LIVES

Los Angeles Pulse, Feb. '57

ZIV TELEVISION, INC. NEW YORK • CHICAGO • CINCINNATI • HOLLYWOOD

ARE YOU ON A SPOT?



DO YOU NEED A COMMERCIAL IN A RUSH?

Do you have a last-minute TV spot problem? MGM-TV offers top quality and speed at budget prices. You can still meet your Fall production schedule thanks to the fabulous facilities of the Culver City studio!

ON A SPOT? JUST CALL LEO!



The nation's biggest agencies and most important advertisers are discovering MGM-TV! To mention just a few...

RCA
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Knickerbocker Beer
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Pure Oil Company
Schlitz Beer
Standard Oil of Indiana
Houbigant Perfumes
Bell & Howell
Richard Hudnut
Pillsbury

MGM-TV

A SERVICE OF
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360 N. Michigan, Chicago, Ill., RAndolph 6-1011
Maurie Gresham
MGM Studios, Culver City, Calif., TExas 0-3311

Decline & Fall of 'T-H-T'

Continued from page 25

installed it in an earlier time in an effort to hypo ratings and business. That didn't work either, and meanwhile as the rest of NBC's daytime schedule kept hitting new rating and sponsor highs, "Home" became an embarrassment in the overall daytime picture. It had to go.

With "Home" out and 'Tonight" reduced to a vehicle around which affiliates could sell adjacencies, NBC decided to break up the "T-H-T" sales and promotional unit. For one thing, sales & programming exec v.p. Bob Kintner didn't care very much for the "magazine concept" of sales-programming; for another, "T-H-T" was a Pat Weaver innovation, and that was—and is distasteful to the NBC management.

Beyond this, there wasn't much sense in continuing the unit with only "Today" left to sell. The obvious administrative advantages, along with the advantages to advertisers, were eliminated when the three shows couldn't be sold in tandem. Some of the "T-H-T" force were dropped, others merged into the sales department.

Since much of the old "T-H-T" business was penny-ante stuff for tv—the vast majority of orders well under $1,000,000 — "Today" has been getting somewhat sluffed in the context of a sales operation which thinks of each order in the millions. The old concept was a volume concept—lots of pennies added up to lots of dollars—but a network sales operation as contrasted with a special sales unit can't be bothered with the volume traffic.

Consequently, "Today" business too has been dropping off at a rapid rate. A year ago, a week didn't pass when a bundle of business wasn't signed for one or all of the three shows, with "Today" getting the lion's share. As of July, NBC signed no more than three contracts for "Today" participations, an indication of the way things have been going.

While there's been no thought among NBC management of dropping "Today," the very set of circumstances that have slowed down its sales impact may yet turn out to be the signal for the last of "T-H-T."

ALL TEN
OF THE
TOP TEN
PLUS
24 of the
TOP 25
ON
WSAZ-TV

In the June 1957 ARB survey of the 110 county area served by Huntington Charleston television . . .

WSAZ-TV PROGRAMS
ARE
WAY OUT IN FRONT

1 THE FORD SHOW
2 THE PERRY COMO SHOW
3 YOUR HIT PARADE
4 THE LORETTA YOUNG SHOW
5 THE CHEVY SHOW
6 THE PEOPLE'S CHOICE
7 FATHER KNOWS BEST
8 THE STEVE ALLEN SHOW
9 TWENTY ONE
10 THIS IS YOUR LIFE



HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

MBS

Continued from page 23

ping around for another Pitt. affiliate.

Since the official takeover from the RKO Teleradio group last Thursday (8), net reports that 14 indies have queried MBS on possible affiliation, with KLLL,, Lubbock, Tex., being the first signed.

Ownby, in his new post as field director, will join King in calling on the 14 station heads comprising the Mutual Affiliates Advisory Committee and then hit the road to talk to station execs in the seven MAAC districts.

Following the changeover, the new group, headed by New York industrialist Armand Hammer elected Roberts prez and director, while Hammer was elected chairman of the board. Other directors named were H. Roy Roberts, Ojai, Cal., also designated treasurer; Frank P. Barton, Los Angeles attorney, also chosen secretary; Bertram J. Hauser named exec v.p.; Arthur Brown of New York and L. M. Halper of Los Angeles.

TV 'Provocations'

Continued from page 23

the Par-ABC merger. But with such colossal issues as pay-tv, the whole future of the tv allocations picture and the dire implications of the D.C. inquiries into network practices (it's a virtual certainty that, to some degree, the networks' collective knuckles will be rapped) —the "whither FCC' story is extremely iffy.

Pay-TV—There's little doubt but that the FCC will authorize a test for fee-tv, probably next month. Nobody's denying that it's a potential threat to the whole concept of free television. One network topper frankly conceded: "Who knows, if pay-tv is what the public wants, and they'll certainly get a chance to find out, we may have no alternative but to embrace pay-tv ourselves and throw out the whole structure as we now know it."

WCBS Overhaul

Continued from page 25

6:35, 7-7:10 and again at 9-9:05. He will continue with his regular 7:45 to 8 show also. Sterling picks up til 9 with his regular sta..a from the time the news with Tice at 7:45 and the network news at 8 are over.

Lowe, who has the half-hour until 9:30 and Miss Wright, who follows until 10, are giving the hour (actually 55-minutes with the new Tice news capsule) over to Lanny Ross, who is on from 4 to 5 p.m. at present. Ross, according to program chief Allen Ludden who was responsible for mapping the changes, will play soft music, consisting largely of albums and directed at the "older" audience in an effort to build the leadin for Godfrey's ayem network show.

After Godfrey's finished at 11:30, Lowe will still be heard, with a slight variation of his present show. Lowe, who from 11:30 to 11:45 now does "Lowe Again," a reminder of his soon defunct 9-9:30 presentation, will instead use the 15-minutes as a teaser for his new afternoon show. The network takes over at 11:45 and continues until 4, when Lowe's new show, "Jim Lowe's Hideaway," will be heard. Ludden says the hour, along the lines of Lowe's Saturday afternoon format directed at teeners and hipsters of all ages, will feature top records. Ross holds this time now.

Miss Wright's future time will be from 5:30 to 6, period currently occupied by Faulk.

After Jackson and the news, at 6:15, Herman Hickman will continue his 10-minute sports show. At 6:25, it'll be weather with Hal Simms. Leonard returns to WCBS Radio from 6:30 to 6:40 with "Around New York."

Chi TV Race

Continued from page 25

with Len O'Connor (vice Morgan Beatty), five of weather with Clint Youle, five minutes of the Utleys (Clifton and Frayn, taking alternate nights with commentary on international news), five of sports with Norm Barry, and five of Dorsey Connors' household hints.

Morgan Beatty will continue to do the 10:10 p.m. newscast until the new program shuffle goes into effect. At that time, he'll return to the NBC network in New York, handing down the mantle to O'Connor. Beatty has news segments on "Monitor," "News and the World," and "Life Around the World," which heretofore he has been doing from Chicago. The Utleys, by the way, are making a return to video after several years, now that Clifton has apparently recovered from an illness.

WBBM-TV's change is also a significant one. Station is dropping the low-rated Don Cherry show Sept. 9 and is replacing it at 10:45 with five minutes of sports by Jerry Dunphy and a 10-minute interview show by Sun-Times columnist, Irv Kupcinet. Cherry, ironically, had been brought in to plug the 10:45 gap when Kup switched to NBC-TV for the pre-Paar "Tonight" show. But Cherry failed to equal Kup's old ratings, which themselves were not intoxicating.

It's believed Kupcinet's show will revert back to its former 15-minute length after the baseball season. Meanwhile, it's felt the five-minute sports insert with Dunphy will serve a twofold purpose: (1) to give a more complete sports roundup than was previously possible during the hour, and (2) to build the young announcer, who was recently acquired by the station from WXIX, Milwaukee.

Aside from this brief show in a choice adjacency, Dunphy's slow but deliberate buildup is being enhanced by his recent assignment as host of WBBM-TV's Sunday night "Prestige Performance," one of the station's most potent feature film slots.

As for Don Cherry, who went to work for the CBS o&o last March, "other things are being contemplated," according to a station exec.

CBS Radio

Continued from page 24

mind with the show and its stars, instead of the spot announcement, which it hopes is just a temporary expedient. As Karol put it: "A program sponsor is entitled to the goodwill generated by toprated performers and prestige programs —virtues that cannot be bought through purchase of 30-second spot announcements."

In a further bid to solidify the reestablishment of the single-sponsor half-hour prestige show, Karol is going after the "Bell Telephone Hour," now that there are indications that it may return in the fall, but not to its former NBC time slot. Other webs are bidding too, but CBS wants it for the early Sunday afternoon half-hour preceding the "Woolworth Hour," which it considers a natural in terms of program sequencing.

By virtue of the single-month $6,000,000 new biz wrapup, CBS now boasts a 97% sellout of the morning "Arthur Godfrey Time"; a 75% sellout on the daytime serial units, along with 462 new "Impact" segments.

Hollywood — With start of new "Gold Rush" programming gimmick, KTLA has shifted station reps, with Peters, Griffin & Woodword Inc. succeeding Paul Raymer org, KTLA reps for past eight years.

Inside Stuff—Radio-TV

Second quarter spot expenditures in 1957 totalled $118,870,000 for 320 tv stations replying to the Television Bureau of Advertising. This video spot tally is about a 10% increase over the same period in '56, according to the bureau.

Participations—taken principally to mean advertising expenditures for locally-shown film and live programming (mostly the former)—have shown the greatest dollar increase in the report. Tabulations are made on a gross one-time rate.

WCBS-TV's daily 6:30 to 7 ayem telecourse for college credit began last Wednesday (7), and since that time New York U., which is running the lectures, has gotten three persons to pay their $75 each and sign for credit. These students in the course on comparative literature happen to be girls, making it the first time in the history of N.Y.U.'s uptown branch that it has registered females.

In all, the college received 267 requests for further info since the course began.

RCA Victor and NBC-TV are tying up a closed-circuit wire for two hours the evening of Sept. 4, first hour for a pitch on RCA's new tint receiver line for fall followed by the network's preview showing of color programming plans. Time from 5:30 to 6:30 will be the receiver line for RCA dealers. From 6:30 to 7:30 NBC-TV affils will be added to the viewers to o.o the programming sked. Network reports over 80 cities will receive the two-part multichrome stanza.

Site for new Writers Guild of America West building was purchased last week in Beverly Hills for $90,000. Entire project, including land and structure, will represent an estimated $250,000 project when completed.

In part, financing is by bond subscriptions from membership, and first week's solicitation drew 90 pledges totalling $53,500. Also, Screen Writers Branch of WGAW is loaning the Guild $50,000 for the project.

Present plans call for occupancy in March. While building will primarily house Guild officers, limited rentals to outside firms will be available.

Houston Hunt

Continued from page 29

before Watts' death. Boy was with two friends in a car, when an irate night watchman who told police he was tired of drivers racing down road in front of his house, fired several shots at them. One shot came close. Watchman made the dailies as "phantom" gunman until capture the next day.

Light side of miscues came Friday when swarms of treasure hunters broke up a trap carefully laid by narcotics officers.

Cops set up shop Thursday afternoon when a $15,000 cache of heroin was turned up in a grass-covered lot off Old Main Street Road. Five officers staked out nearby waiting for someone to pick up the stuff—but all they turned up were treasure hunters.

"About 1,500 or 2,000 people visited the area while we were waiting," said Officer R. D. Smith. "People kept finding the package and picking it up. We kept asking them to put it back. We waited 24 hours——but there were too many treasure hunters, I guess. We had to give up."

The same day, squads of officers had to be rushed to a nearby area south of the V. A. Hospital where 5,000 hunters swarmed over gardens, lawns and shrubbery and in some cases invaded the houses of irate residents.

One group of hunters brought picnic lunches which they polished off on a private lawn. A homeowner told police he found another group looking for the $25,000 in his garage deepfreeze.

"We had a lot of people phone complaints to the station," Keyes said. "But we had no way of checking on their accuracy.

"One man told me some treasure hunters had gone into his barn and allowed five horses to escape."

Keyes said the check had been hidden by an Oklahoma insurance company that specializes in "treasure hunts and other promotions."

"Even I didn't know where it was, I got to thinking about it the last night and decided to look—but I didn't have any success either."

Paul Winchell Client

Paul Winchell has found a part sponsor for his upcoming Sunday afternoon ABC-TV show. Hartz Mountain products bought alternate weeks of the 4:30 to 5 program.

George L. Hartman agency handled the negotiations with the juve show. There is no name as yet for the program, which begins Sept. 29.

New Orleans, Two men have been upped in the commercial and program departments of WDSU, John F. Screen, manager, said Friday (9). Harold Wheelahan has been promoted to assistant station manager in addition to present duties as commercial manager. Jim Dunbar, deejay personality, has been appointed production supervisor.



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PIX & DISKS' 'LOVE & MARRIAGE'

Jazz Going Legit in Nitery-Concert Blending Planned by Kameron & Kay

Jazz is now being primed for a legit showcasing. Pete Kameron and Monte Kay, who produced a three-week run of "Jazz Under The Stars" in New York's Central Park for Michael Grace and Chris Anderson, are prepping a "Jazz Theatre" concept which will incorporate a jazz concert presentation with theatrical values.

According to Kameron & Kay, it'll be a cross between a jazz presentation seen in night clubs and in concerts. The prices for acts, they say, will be comparable to nitery fees but not as much as the jazzsters get on one-nighter tours. However, the jazz performers already canvassed by Kameron & Kay have expressed a willingness to pioneer in the theatre field. Plans are to run the show in New York for three or four weeks and then take it on the road for one-to-two-week stands in key cities.

Presentation will consist of various jazz names but the producers believe it's only a step before writers will be able to develop a story line centered around the jazz performers.

Success of the stand in Central Park has formed the producers to slot another "Jazz Under The Stars" for Aug. 26. The bash will feature Lionel Hampton, Dave Brubeck and Chico Hamilton.

Also Joe Glaser, head of Associated Booking Corp., has inked Kameron & Kay to produce special jazz shows for next season.

'Jackass' Jubilee

San Antonio, Aug. 13.

The local Chamber of Commerce observed the 100th anniversary of the opening of the overland mail route by flying a stagecoach to San Diego, Calif., west coast terminus of the old line.

A song was written for the occasion by local hillbilly and western Decca recording artist Charlie Walker, of KMAC. It's called "Jackass Mail Blues." It combines "Mule Train," "Hound Dog Blues," "Donkey Serenade" and "Grand Canyon Suite" and, according to Walker, "can be recorded with creaking wheels, bullwhips, hoofbeats and a raucous hee-haw! What else do you need to make a hit nowadays?"

Rock 'n' Roll Revives In Brit. After Brief Resurgence of Ballads

London, Aug. 13.

Rock 'n' roll has had a shot in the arm from British fans who've suddenly gone on a disk buying spree. A couple of weeks ago, there were signs that the bottom was falling out of the r 'n' r market, and disks in this vein were having a lean time among the top 10 sellers. It was ballads to the fore.

Now, at the top is Elvis Presley with his rendering of "All Shook Up." Next in line comes skiffler Lonnie Donegan with "Puttin' On The Style," followed by Presley again with his version of "Teddy Bear." Others in the current list, who come or came under the heading of rocksters are Pat Boone, making a return to popularity here with "Love Letters In The Sand," the Everly Bros. with "Bye-Bye Love," Tommy Steele's "Butterfingers," and Little Richard's "Lucille."

Paradoxically, this upsurge comes at a time when almost all the British artists who've been exponents of the beat are jumping off the rock 'n' roll bandwagon. Just to mention two, Tommy Steele is experimenting with a new type of act, which steers clear of r&r, and Tony Crombie, who latched on to the craze at an early stage in its popularity with a band, has broken up his outfit to play starlight music.

The man who virtually started the craze here, Bill Haley, hasn't had a place in the top 10 in months. He made a socko tour here lasting six weeks earlier this year. But now, with a European tour set to start Sept. 30, Haley has skipped Britain. His concert dates in Europe are mainly concentrated where his disk sales are good— Germany, Switzerland, France, Italy, Belgium and Greece.

Perkins to Victor

Tony Perkins, young Hollywood actor and son of the late Osgood Perkins, has been pacted by RCA Victor. He'll cut both singles and albums and his first platter, "Moonlight Swim" and "First Romance" is due for early release.

Perkins previously cut a couple of sides for Epic Records on a one-shot basis.

Diskers On The Move for Original Cast Legituners

It's open season again on original cast albums of Brodway tuners. RCA Victor and Decca already are set for two incoming tuners while Atlantic will make its bow in the original cast album field with an off-Broadway lammister, "Simply Heavenly." Latter is slated for its Broadway move-over preem next Tuesday (20).

On Victor's agenda is "Jamaica," the Yip Harburg-Harold Arlen tuner starring Lena Horne. In Decca's hopper is "Copper and Brass," penned by David Baker and David Craig and starring Nancy Walker. The "Jamaica" score will be published by E. H. Morris while Chappell has "Copper and Brass." Bourne, Inc., has the publication rights to "Simply Heavenly," penned by Langston Hughes and David Martin.

Currently making the rounds is the Leonard Bernstein-Steve Sondheim musical, "West Side Story." The RCA Victor brass auditioned the score last week but no decision has yet been made.

Waiting in the wings for diskery appraisal are "Carefree Heart," "Captain's Paradise," "Music Man,"

PARLAY PAYS OFF IN WAX CLICKS

Parlay of a pic showcasing and disk exposure is again hitting paydirt for the music biz. The tandem plug has been working strongly in the film soundtrack field but it's now scoring simultaneously with the pop tune insertions in pix.

Currently there are seven picplugged tunes racking up strong sales and deejay play with a couple more waiting in the wings for a takeoff. Leading in the pic-disk parlay is the Pat Boone version of the oldie "Love Letters In The Sand" on the Dot label. Tune was pulled out of the Bourne catalog for a slot in "Bernardine" and has been growing steadily in the market as the film spreads around its playdates. The Johnny Mercer title tune for the same pic also has been doing well via the Boone slicing. Also riding strong is "Around the World" via Victor Young on Decca and Mantovani on London. The Mike Todd film has hit a little more than 35 situations and the disk execs figure the disk will be around a long time as the pic gets into more theatres around the country.

Although not immediately associated with its pic origination, "It's Not For Me To Say," a Columbia etching by Johnny Mathis has been riding the hit lists for the past several months. Tune was written by Bob Allen and Al Stillman for Metro's "Lizzie." "Teddy Bear,"

(Continued on page 50)

Victor Sparks 'Best Buy' Plan

Preliminary to public unveiling of its fall program, RCA Victor execs this week are staging a series of distributor meetings throughout the country to introduce the diskery's "Best Buy of 1957" program. Following these meets, the distribs in each area will hold their own conclaves with dealers in their own areas.

Spearheading the "Best Buy" campaign will be 34 new LP packages, 22 EPs and eight stereophonic tapes.

Nine regional meetings, ending today (Wed.) have been held in the last three days with W. W. Bullock, chief of the Victor album division, leading the contingent of homeoffice execs making the trek into the field to detail the program.

Aberbachs In New Court Battle Over Rights of Children In Renewals

In a case patterned after the recent suit involving control over the late Buddy DeSylva's estate, Jean and Julian Aberbach, in behalf of their Ross Jungnickel music firm, has filed an action against Witmark Music, part of the Warner Bros. combine, over songs written by the late Ernest R. Ball. The Aberbachs, who were the successful plaintiffs in the DeSylva case, case, claim they have copyright assignments for the Ball songs from four of his children and hence now own 80% of 400 copyrights.

The DeSylva case, which ran all the way up to the U. S. Supreme Court, established that children have ownership interests in song estates equal to and separate from the songwriter's widow. Hence, the High Court ruled that the son of Buddy DeSylva, Stephen Ballentine, an illegitimate offspring, could assign his renewal rights apart from DeSylva's widow. As a result, Hill & Range, which paid some $100,000 in front to Ballentine and his mother for the renewals, picked up half of the DeSylva share of a flock of important copyrights. While Shapiro-Bernstein and Chappell have made arrangements with the Aberbachs about the DeSylva songs, the Warner Bros. firm is asking for further court action.

In the current case, the Aberbachs acquired the rights from the four Ball children a few months ago and are now demanding an accounting from Witmark which controls all of the works in contention. Ball's widow, Mrs. Maude Ball, assigned her rights to Witmark. The Aberbachs are claiming all the money earned since the expiration of the first 28-year term on each of the copyrights. Many of the songs in question are well into their second copyright term and hence the amount of royalties involved in the suit could add up to a hefty sum.

Ball, who died in 1927, wrote such hits as "When Irish Eyes Are Smiling," "Mother Machree," "Let The Rest of the World Go By," "A Little Bit of Heaven," "I Love The Name of Mary" and many others.

The Calypso Drag

Chicago, Aug. 13.

It may be after the trend, but ballroom dance teachers this year are putting the accent on calypso. Preparatory to the opening of the 45th conclave of National Assn. of Dancing Masters here, dance instructors were given two weeks of tutoring on new ballroom steps for the calypso beat. Additionally there was some emphasis on exhibition dancing in the modern jazz idiom.

New steps were devised to accommodate requests by dance students from various parts of the country during the past year.

Steve Sholes New RCA A&R Chief As Carlton Exits

Joe Carlton exited his key post as pop artist & repertoire chief of RCA Monday (12). Although his pact with the company was to run until next May, a settlement of the contract was made.

Steve Sholes, longtime head of Victor's country & western division and one of the company's imaginative execs, is stepping into the pop a&r spot. Sholes, whose stature in the company grew tremendously when he brought Elvis Presley to Victor by spending some $30,000 to buy out his contract, was reportedly offered the pop a&r job many years ago, but turned it down.

Carlton had been with Victor for the past four years, having originally joined to take over the RCA subsid label then known as Label X but since renamed Vik Records. Shortly after joining Victor, he was named to the a&r spot, replacing Dave Kapp who left the diskery to set up his own company. Carlton had come to RCA from Mercury Records.

It's expected that Sholes will hold wide freedom to the pop a&r staff which now includes Hugo Winterhalter and Joe Riesman in the east and Dick Peirce on the Coast.

Ray Kidd Joins Vocalist Ranks and Sees the World In 2-Yr. Show Biz Odyssey

Tokyo, Aug. 13.

A singing Phineas Fogg arrived in Tokyo on the last leg of his two-year around-the-world whirl. Ray Kidd, a belter with a legit voice, started at the Folies Bergere two years ago and has been on the move ever since, working his way by singing at such outposts as Vienna, Athens, Istanbul, Beirut, Cairo, Damascus, Baghdad, Pakistan, Karachi, Teheran, Calcutta, Rangoon, Singapore, Manila and Hong Kong.

Kidd's solo flight has not been without incident. In Istanbul he was caught in a street fight between the Turks and Greeks. En route from Damascus to Baghdad, he was rerouted across a desert for 10 days for a jaunt that usually takes 10 days. And during the height of the Suez Canal crisis, he was asked to leave Alexandria.

Kidd, who appeared in 19 different road companies in the U. S. and has worked many clubs, traveled first class all the way, taking care of the tabs by exercising his tonsils. He reveals that he made some bank deposits, too

The blonde Miamian has had steady bookings all along the way sans benefit of agents. He said that the word travels fast and he helped matters by writing ahead. He is settling in Japan for an indefinite stay.

The global traveler expressed his amazement over the differences in the musical calendars of the various locations. "In Turkey," he said, "'Over the Rainbow' is still popular whereas in Singapore and Hong Kong, they are right up to date."

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia (Charles DuMont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music Co.)	Detroit (Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Indianapolis (Pearson's)	Kansas City—(Jenkins Music Co.)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.	San Francisco—(Pacific Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Around the World (Young)	1	1	1	1	..	1	1	1	2	2	1	1	2	117
2	2	*Love Letters Sands (Bourne)	3	2	4	2	3	2	5	3	4	1	2	3	3	106
3	3	*Tammy (Northern)	2	6	2	7	1	6	2	2	1	4	3	2	1	104
4	4	*Old Cape Cod (Pincus)	4	10	6	4	4	4	4	4	5	8	6	7	..	66
5	5	*Gonna Sit Down (Chappell)	6	4	..	6	..	7	6	..	..	6	4	4	4	52
6	9	†White Silver Sands (Southern)	5	4	..	6	..	7	6	..	..	..	..	..	6	39
7A	7	*Not For Me to Say (Korwin)	7	..	7	5	7	8	..	8	..	7	..	6	..	33
7B	6	*So Rare (Robbins)	..	..	..	9	..	3	9	9	..	5	5	10	5	33
9	8	†Bye, Bye, Love (Acuff-R.)	..	..	..	3	..	..	10	7	10	3	8	9	..	27
10	13	*Affair to Remember (Feist)	..	5	..	..	2	..	..	5	..	..	..	..	..	21
11	..	*Rainbow (Robbins)	..	3	9	..	9	..	..	10	..	..	..	..	8	16
12	15	*Bernardine (Cromwell)	..	..	..	..	..	9	..	..	6	..	7	..	7	15
13	14	†Gonna Find Bluebird (A. R.)	..	..	..	..	5	..	8	..	7	..	..	..	..	13
14	10	*Teddy Bear (Gladys)	8	..	..	..	..	..	..	..	3	..	..	..	..	11
15	12	*Shangri-La (Robbins)	..	9	8	..	10	..	..	..	..	..	..	..	10	7

Jocks, Jukes and Disks

By HERM SCHOENFELD

Bing Crosby: (Decca): "THERE'S A GOLDMINE IN THE SKY" (Bourne*), which has been newly launched by Pat Boone for Dot, turns up in its original click version by Bing Crosby some 20 years ago. It'll give Boone's slice a good run for the money. "I'M AN OLD COWHAND" (Feist*) is another fine old Crosby side.

The Four Lads: (Columbia) "THE EYES OF GOD" (Korwin*), a pop religioso, has strong commercial chances via this Four Lads' treatment. "HIS INVISIBLE HAND" (Paxton*) is another class entry in the religioso groove.

David Hill: (RCA Victor) "BY MY SIDE" (Duchess†), an uptempo entry, gets a standout rendition by David Hill, a newcomer who could go all the way with this platter. "EVERYWHERE I GO" (Sheldon†) is a lovely ballad which could take over for the long run.

Joni James: (MGM) "DAY DREAMING" (T. B. Harms*), the oldie, makes excellent material for Joni James whose slice could bring this ballad back big. "CRYING IN THE SHADOWS" (Evans*) is a good ballad in a familiar tearful groove.

The Crew-Cuts: (Mercury) "HEY YOU FACE" (Sequence*) is a swinging novelty which the Crew-Cuts beat out in the contemporary style. "I SIT IN MY WINDOW" (Hill & Range†) is an okay rockabilly item.

Eddie Lawrence (Coral) "MEMORIES OF LOUISE" (Merrick†) is an okay comedy platter written and performed by Eddie Lawrence, a standout comic in the wax media. "THE OLD PHILOSOPHER ON THE RANGE" (Merrick†) is another burlesque on the western standard.

Frankie Laine-Johnnie Ray: (Columbia) "UP ABOVE MY HEAD" (Beechmond†), a rousing revivalist number, gets a zestful workover by this name duo which could push it into the hit brackets. "GOOD EVENING FRIENDS" (Korwin*) is another bright side also with big commercial potential.

Sammy Kaye Orch: (Columbia) "MOONLIGHT SWIM" (Daniels*), a neat tune with a light Hawaiian flavor, is bounced winningly with Barry Frank and The Kaydets vocaling. "MARY LOU" (Mills*), the oldie is another listenable side.

Libby Horne: (RCA Victor) "THIS YOUNGER GENERATION" (Marlen*), a clever piece of material with an above-par teenage peg, gets a neat rendition from songstress Libby Horne. "DREAM BIG" (Earl Barton†) is a bright inspirational entry.

Ethel Smith: (Decca) "FASCINATION" (Southern*) turns up in another fine version by Ethel Smith and her organ. "SUMMER LOVE" (Young*) also makes an highly listenable instrumental.

Brenda & Eddie: (Dot) "WHAT YOU'VE DONE TO ME" (Gil†), a cute rhythm number with a blend of calypso and rock 'n' roll elements. "GEE, I LOVE YOU" (Gil†) is fair.

Renaldo Loren Orch: (Prep) "BREAD, LOVE AND TEARS" (Mellin†) is a colorful instrumental from the Italian pic, "Scandal In Sorrento." "FIESTA IN RIO" (Stardust†) shapes up an okay Latin-styled number.

Buddy Bregman Orch: (Verve) "THE DELINQUENT" (Famous-), main theme of the "Deliciate Delinquent" film, is a mambo-type instrumental sharply executed by Buddy Bregman's orch. "IT AIN'T NECESSARILY SO" (Gershwin*), the standard, gets dished up in a jazzy groove.

Wanda Jackson: (Capitol) "DID YOU MISS ME" (Central†), a routine rocking ballad, is belted in the approved style by Wanda Hale. "COOL LOVE" (Central) is a fair uptempo entry with hep lingo lyrics.

Ella Fitzgerald: (Verve) "GOODY GOODY" (DeSylva, Brown & Henderson*), now on a revival, gets another crackerjack slice by Ella Fitzgerald. "A TISKET, A TASKET" (Rob[illegible]), a click for Miss Fitzgerald many years ago, turns up in a new slice with a Latin beat in the background.

Jimmy Gavin: (Cameo) "I SIT IN MY WINDOW" (Starling†), a strong rocking number, is sold very effectively by Jimmy Gavin. "LONELY CHAIR" (Progressive†) is a conventional slow-beat ballad.

Lee Russell: (Skidmore) "BLOSSOM, BLOSSOM", (Shapiro-Bernstein*) is a pleasing ballad delivered simply and effectively by Lee Russell, folk-type singer. "YOU'RE THE ONLY STAR" (Shapiro-Bernstein*) is another neat country ballad.

David Rose Orch: (MGM) "A NIGHT IN TRINIDAD" (Rose*) is a slick David Rose instrumental with a catching Latin beat. "CAPTAIN'S PARADISE" (Ludlow†), title song of the UA film, is a tricky entry.

Eartha Kitt: (RCA Victor) "TAKE MY LOVE, TAKE MY LOVE" (Broadcast†) is solid material for Miss Kitt's sexy vocalistics and she belts it for maximum results. "YOMME, YOMME" (Zodiac†), an offbeat tune with an oriental flavor, doesn't come off.

Bernie Nee: (Columbia): "SLEEPY SUNDAY" (Darmouth*) is a chraming calypso entry that could hit irrespective of cycles. Bernie Nee handles it deftly. "WHAT WOULD YOU DO" (Frank*) tells an old story in a conventional way.

Cliff Steward: (Coral) "RED HEAD" (Algonquin†), an old-fashioned, rhythm number, gets a colorful workover by Cliff Steward's vocal-instrumental combo, The Boro Lounge Boys. The oldie, "SWEETHEARTS FOREVER" (Witmark*) gets an appropriately-styled harmonizing slice.

Giorgio Tozzi: (RCA Victor) "SOME ENCHANTED EVENING" (Chappelli*), one of four songs on this EP from "South Pacific," is delivered in superb style by Giorgio Tozzi, the Metopera singer whose voice is being used for the soundtrack in the 20th-Fox film version of the legiter. Tozzi also sings "YOUNGER THAN SPRINGTIME," "BALI HA'I" and "THIS NEARLY WAS MINE" in a style and voice similar to the late Ezio Pinza, the original male lead in the Rodgers & Hammerstein musical.

Lew Douglas Orch: (Bally) "KISS BUBBLES" (Valleydale†) is a lilting waltz rendered in lush style by Lew Douglas' orch. "NIGHT BIRD" (Midway*) is a fine tango instrumental with good potential.

Gene Maltais: (Decca) "DEEP RIVER BLUES" (Cedarwood†) could be construed as a parody of the Presley school of singers, but Gene Maltais is probably not kidding. "CRAZY BABY" (Copart) is more of the same in fast tempo.

Dave Howard: (RCA Victor). "FOURTEEN HOURS" (Marmort), a gruesome bit of material about a condemned man, has little commercial impact. "THEY REMIND ME OF YOU" (Marmort) is a good ballad nicely crooned.

D'Artega Orch: (MGM) "PARADE OF THE TEDDY BEARS" (Rongwen†) is a colorful instrumental slice with a marching beat lushly rendered by D'Artega's symphonic orch. "STRADAVARI CHAMPAGNE" (Broude*) is a fast, glistening slice.

Guy Mitchell: (Columbia) "CURE FOR THE BLUES" (Planetary*) is an excellent ballad served up by Guy Mitchell against blend of country and Hawaiian guitars. "CALL ROSIE ON THE PHONE" (Hawthorne*) is a cute, bouncing number neatly belted by Mitchell.

Nickey De Matteo (Ace): "I'LL ALWAYS LOVE JUST YOU" (Dauphin†), a routine rocking ballad handled with a big, but slightly uneven voice, by this young singer. The orch backing is too obvious. "PLEASE DON'T GO AWAY" (Dauphin†) is in the same groove.

Gloria Lynn: (Central). "JUST LIKE THAT" (Newkirk†) is just a fair ballad which Gloria Lynn pushes along nicely. "I'D BE A FOOL" (Newkirk†) follows the rockin' blues idiom without too much individuality.



LESTER LANIN

Nantasket Beach, Mass., Aug. 10 (NBOA). — Bill Spence, SURF BALLROOM, operator reports, last Friday he drew 3,000 dignified dancers of all ages when societies foremost maestro Lester Lanin played his room. Lanin's new popularity is due to his EPIC ALBUM (LN-3340) DJ's coast to coast list No. 1.

Best Bets

BING CROSBY ..... **THERE'S A GOLDMINE IN THE SKY**
(*Decca*) ..... *I'm An Old Cowhand*
FOUR LADS ..... **EYES OF GOD**
(*Columbia*) ..... *His Invisible Hand*
DAVID HILL ..... **BY MY SIDE**
(*RCA Victor*) ..... *Everywhere I Go*

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	**Around World 80 Days**	**Sound track**	**Decca**
2.	**Harry Belafonte**	**Calypso**	**RCA Victor**
3.	**Mantovani**	**Film Encores**	**London**
4.	**Frank Sinatra**	**Swingin' Affair**	**Capitol**
5.	**My Fair Lady**	**Original Cast**	**Columbia**
6	**The Weavers**	**At Carnegie Hall**	**Vanguard**
7.	**Lena Horne**	**At The Waldorf**	**RCA Victor**
8.	**Ella Fitzgerald**	**Sings Rodgers & Hart**	**Verve**
9.	**Nat King Cole**	**This Is Nat King Cole**	**Capitol**
10.	**Erroll Garner**	**Concert By The Sea**	**Columbia**
11.	**New Girl In Town**	**Original Cast**	**RCA Victor**
12.	**Perry Como**	**We Get Letters**	**RCA Victor**
13.	**Fitzgerald-Armstrong**	**Ella & Louis**	**Verve**
14.	**Nat King Cole**	**Love Is The Thing**	**Capitol**
15.	**Johnny Mathis**	**Wonderful, Wonderful**	**Columbia**
16.	**Polly Bergen**	**Bergen Sings Morgan**	**Columbia**
17.	**Peggy Lee**	**The Man I Love**	**Capitol**
18.	**Harry Belafonte**	**An Evening With Belafonte**	**RCA Victor**
19.	**Shelly Manne**	**My Fair Lady**	**Contemporary**
20.	**Mantovani**	**Great Operatic Arias**	**London**

Album Reviews

"Satchmo—A Musical Autobiography of Louis Asmstrong" (Decca) is a standout packaging project. Comprising four LPs in a specially boxed de luxe volume complete with notes and photos, it's a words-and-music saga of the most important figure in jazz over the past three decades. Narrated by Satchmo himself, this set covers four dozen of the top classics associated with the jazz master. The historical format gives added values to the music although most of the sides were newly recorded earlier this year and some a few years back. Whatever is lost in not getting the "original" sessions is made up for by the fine sound and some firstrate vocal and instrumental performances by Armstrong supported by combos and bands various sizes. Repertory goes from "Dipper Mouth Blues," originally cut with King Oliver's band in 1923, through such superb small combo numbers as "Wild Man Blues" and "Potato Head Blues" to "Them There Eyes" and "On The Sunny Side of The Street." A "profile" of Satchmo by Louis Untermeyer, an "appreciation" by Gilbert Millstein, excellent discographical notes and a photo file round out the handsome package.

Perry Como: "We Get Letters" (RCA Victor). Taken from a cross-section of requests received by Perry Como on the weekly tv show, this is a neat, highly listenable collection of standards delivered in Perry Como's most relaxed and winning style. A small combo under Mitchell Ayres supplies a lightly swinging background for an important plus. Tunes include "They Can't Take That Away From Me," "Sleepy Time Gal," "South of the Border," "It's Easy To Remember," and others.

Erroll Garner: "Other Voices" (Columbia). This set marks Erroll Garner's first performance with a big orch and also presents five compositions by this prolific keyboard artist who, incidentally, is unable to read music. Backed by a stringed orch under Mitch Miller, Garner is enabled to magnify the lushness of his pianistics into a richly embroidered sound. But the sound is unmistakably Garner. In addition to five originals, set includes such standards as "It Might As Well Be Spring," "The Very Thought Of You," "I Didn't Know What Time It Was" and "On The Street Where You Live," from "My Fair Lady."

Roger Williams: "Almost Paradise" (Kapp). Roger Williams, a pianist who has been a consistent commercial click, turns in another excellent performance in this package. The familiar trademarks of ornamental arpeggios and lush romantic stylings are displayed against an orchestral background on a dozen fine numbers, including such current hits as "Around The World" and "Love Letters In The Sand," amidst the standards.

"American Skiffle Bands" (Folkways). Skiffle bands, originally designating American folk combos playing homemade instruments, have been enjoying a revival via the British route. Folkways Records, the enterprising label dealing in authentic grass roots music of all lands, has come up with some examples of skiffle groups from Alabama, Texas and Tennessee, named the Memphis Jug Band, Cannon's Jug Stompers and The Mobile Strugglers. As it so frequently the case, this primitive-sounding music has an emotional intensity not encountered in the more refined product. Also included are interview segments with the performers.

Chico Hamilton Quintet: "Jazz Themes From 'Sweet Smell of Success'" (Decca). Part of the soundtrack score from the film, "Sweet Smell of Success," this set contains the portion played by the Chico Hamilton Quintet, a jazz combo with an unusual sound. One side contains the various themes used in the film while the flip is a pretentiously modern work with many interesting moments. In general, the Hamilton combo strives more for offbeat than exciting effects, although on occasion the group does swing with a pulsating beat as on "Sidney's Theme" and "Jam," the latter number being the jazziest in the set.

Katyna Ranieri: "I'm In The Mood For Amore" (RCA Victor). An accomplished Italian chanteuse who impressed in her first "Girl On The Spanish Steps" album, turns up with another pleasing collection of Continental songs. The vocalistics are excellent but Miss Ranieri will have to accent the English lyrics more in order to hit in the U.S. market.

John Fostini: "Love Letters" (Precious). In this package, John Fostini, who has a program on WEVD, N.Y., reads a collection of love letters written by Napoleon Bonaparte, Franz Liszt, Ludwig Von Beethoven and Edgar Allan Poe. Fostini reads effectively in a quiet, but dramatic style, getting the sentiment across in face of some fancy literary turns of phrases in his material. Appropriate music backgrounds the readings. *Herm.*

VARIETY 10 Best Sellers on Coin Machines

1.	GONNA SIT RIGHT DOWN (7)	*Billy Williams*	*Coral*
2.	TEDDY BEAR (5)	*Elvis Presley*	*Victor*
3.	IT'S NOT FOR ME TO SAY (4)	*Johnny Mathis*	*Columbia*
4.	LOVE LETTERS IN THE SAND (12)	*Pat Boone*	*Dot*
5.	TAMMY (2)	*Debbie Reynolds* / *Ames Bros.*	*Coral* / *Victor*
6.	WHITE SILVER SANDS (4)	*Don Rondo* / *Dave-Gardner*	*Jubilee* / *OJay*
7.	BYE, BYE, LOVE (5)	*Everly Bros.*	*Cadence*
8.	RAINBOW (3)	*Russ Hamilton*	*Kapp*
9.	AROUND THE WORLD	*Victor Young* / *Mantovani*	*Decca* / *London*
10.	SHANGRI-LA (1)	*Four Coins*	*Epic*

Second Group

OLD CAPE COD	*Patti Page*	*Mercury*
SEARCHING	*Coasters*	*Atco*
WHOLE LOTOF SHAKING	*Jerry Lee Lewis*	*Atco*
DIANA	*Paul Anka*	*ABC-Par.*
LOVE ME TO PIECES	*Jill Corey*	*Columbia*
STARDUST	*Billy Ward*	*Liberty*
SHORT, FAT FANNY	*Larry Williams*	*Specialty*
SO RARE	*Jimmy Dorsey*	*Fraternity*
HONEYCOMB	*Jimmy Rodgers*	*Roulette*
GOLD MINE IN THE SKY	*Pat Boone*	*Dot*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Jocks On Pops, Payola, Polls

Detroit Spinners Sound Off Versus Quality of New Releases, Own and Public Taste

Detroit, Aug. 13.

"If you can really tell the truth about this pop music racket, you'll blow the lid off the biggest scandal in the country," according to Bob Maxwell, WWJ disk jockey.

WXYZ's Ed McKenzie, one of the nation's top dollar disk jockeys, was quoted as saying: "It's a handicap to know anything about music. I can't let my personal taste come into it. I'd ruin myself and my audience would leave me. I don't even want to talk about what I think about the music I play. Not even off the record. I don't want to get myself in a mess. I have to keep on good terms with artists who appear on my shows. I'm not trying to educate the public. I give them what they want."

Both McKenzie and Maxwell, along with others, were quoted in one of a series of articles in the Detroit Free Press which is billed as "The Story Behind the Disk Jockeys." Free Press staffer James Robinson interviewed the Detroit jocks, while other stories in the syndicated series were written by Don Henahan.

Maxwell's comments came in answer to Robinson's questions about payola. McKenzie replied to the payola queries thusly: "It's common practice in the industry. I've been approached many times. But to me that's just like stealing from your boss."

Eddie Chase, of CKLW, told Robinson he tries to avoid listening to new releases as much as possible. "If you think the stuff you hear on the air is bad, you should listen to some of the stuff I get," he was quoted as saying, adding: "I can play you some (records) eight to 10 times and you can't get a word out of it. It's horrible. I've thrown a record away and said, 'if they'll buy this I'm crazy'—and then four weeks later I'm on the phone telling my girl to dig it out of miscellaneous."

In answer to a query as to how the jocks perform their self-styled goal of "giving the public what it wants," Chase replied: "There are dozens of polls, but you can't rely on any of them. Why I've seen some surveys list a tune in the top 10 when I know they couldn't have got the record more than a day before."

In answer to the same query, Marty McNeeley, of WJR, who makes up a weekly listing of top 10 tunes, refused to reveal how he goes about selecting the top 10 because it was a "trade secret." He added: "All I can say is it reflects the local market, which records are selling and which are being played."

Robinson wrote that the jocks have a set reply when asked whether they were plugging songs or providing entertainment to draw listeners for the products of their sponsors. Robinson quoted them as saying: "I'm not in the business of selling records. I'm selling refrigerators and automobiles. I don't care what the teenagers are buying." Yet, when asked how they select their music, Robinson quoted them as saying: "By what's selling. What the public is buying."



LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Coast Disk Biz Operates as Usual Despite Threat of Copyists' Walkout

Hollywood, Aug. 13.

Coast disking operations are continuing as usual despite a continuing threat of withholding services of copyists and orchestrators to enforce new pay scales set last month by AFM Local 47.

Threat of a work stoppage as of Friday (9) was averted at the last moment as a result of contract technicalities. Local 47 had notified the recording companies that failure to meet new pay scales for orchestrators, copyists and arrangers by Thursday (8) night would result in "withholding of services" of musicians, effective Friday. However, a study of the contract clauses indicated that no such action could be taken without first going through the complicated machinery of declaring the individual companies in default. Once such action has been taken and the firms placed on AFM's national defaulters list, all services could be withheld.

In view of this development, the Local postponed its action, permitting recording sessions slated for the weekend to go on as scheduled. Meanwhile, tune union execs held long-distance telephone conferences with Federation officials in the East, exploring possible new moves in the situation.

Scale hikes, ranging from 5 to 30% in various classifications, were ordered by Local 47 prexy Eliot Daniel, acting on the authority of a letter from AFM chief James C. Petrillo, designating him as bargaining agent in the field. Orchestrators, copyists and arrangers had not had a raise in 10 years. Once the new scales were set, diskeries protested what they called "unilateral" action and contended that the scales could not be altered until the recording contract itself came up for negotiation.

Westinghouse's Wax Pitch Via 'Original Cast' Pkge.

Industrial shows are getting into the disk act. Dramaturgy, Inc., which is prepping a show for Westinghouse, is putting the production into the groove for cuffo distribution to the audience during the five-day run at Columbus, O., beginning next Monday (19).

Production, tagged "The Shape of Tomorrow," is being grooved this week at the Nola Studios in N. Y. Topliners in the cast are Martyn Green, Marilyn Ross, Fred Hillebrand and Renee Orin. Score was penned by John Wyman and will be conducted and arranged by Ted Royal. Herb Kanzell is writer-director. Dramaturgy is prexied by Rankin Bingham. More than 2,500 original cast sets will be run off the presses for the Westinghouse conclave.

New Central Label

Latest indie to get into the disk race is Central Records. Firm is prexied by Malcome Newkirk with Aaron Thomas as veepee and a&r topper.

Central has kicked off its release schedule with a Gloria Lynn coupling of "I'd Be a Fool" and "Just Like That." A new vocal combo, The Pastels, has been added to the Central roster with their first release scheduled for mid-August.

La. Jim Crow Law Bars White Bandleader From Working Hamilton Show

New Orleans, Aug. 13.

Jim Crow reared its head here for the first time at Municipal Auditorium Sunday (11) and nearly floored the Roy Hamilton "Rock 'n' Roll Show" when musical director Graham Forbes of New York was banned from conducting the Negro presentation.

Forbes had performed at an earlier mixed but segregated audience without incident. He said he was given a direct order not to conduct before a second show for an all-Negro audience.

The order, he said, came from an official of the Municipal Auditorium in keeping with the recent segregation laws passed in the state legislature by the Earl Long administration in the wake of the 1954 U. S. Supreme Court's decision.

Just before the opening of the second show, it was agreed that Buddy Johnson, the pianist, would fill in for Forbes. Forbes, however, stood behind the curtains at the left of the stage to give partial directions to the band for the remainder of the show.

The laws also bans mixed boxing bouts in the state.

LONDON OFFERS 10% CUT IN FALL PACKAGE PUSH

London Records has started its fall program by offering a 10% discount and November, December and January billing on its fall release group of all new items.

The extra 10% discount and delayed billing will be available through Aug. 31. Distributors will not receive credit on sales of albums in the program made after that date. In the event, the diskery has back-orders on hand for distributors as of Aug. 31, the distribs will be entitled to complete shipment of such back-orders against original dealer orders written in August even though the shipments will have to be made in September.

There are 29 new albums in London's fall push.

Julie Vernon, new band chirper for the Dorsey Band, succeeding Dotty Reed.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	Long Island—(Arcade Assoc.)	Boston—(Musher Music Co.)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Music)	Miami—(Spec's Record Shop)	Louisville—(Variety Record Shop)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music Co.)	Cleveland—(Record Rendezvous)	Hollywood—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**ELVIS PRESLEY** (Victor) Teddy Bear	..	4	..	8	10	..	5	9	1	1	1	4	..	..	10	3	2	..	2	1	2	102
2	6	**DEBBIE REYNOLDS** (Coral) Tammy	..	2	..	..	7	3	..	2	2	..	7	5	2	2	3	..	5	7	..	..	3	93
3	3	**PAT BOONE** (Dot) Love Letters in the Sand	..	..	..	6	2	4	1	3	..	..	3	..	..	..	1	..	4	2	..	2	7	86
4	2	**BILLY WILLIAMS** (Coral) Gonna Sit Right Down	..	..	..	2	4	1	4	..	..	..	2	1	..	..	6	..	8	1	3	5	9	85
5	4	**JOHNNY MATHIS** (Columbia) It's Not For Me To Say	4	..	3	3	6	2	2	..	..	..	4	7	9	..	..	6	..	3	4	7	..	83
6	5	**EVERLY BROS.** (Cadence) Bye, Bye, Love	..	1	4	..	..	..	3	..	..	4	5	..	..	..	9	..	7	..	1	8	..	57
7	10	**NAT KING COLE** (Capitol) Send For Me	..	..	7	1	..	8	9	..	..	9	8	9	..	..	..	..	3	5	10	..	..	41
8	16	**COASTERS** (Atco) Searching	..	9	1	..	..	..	..	..	..	..	6	..	..	3	..	..	..	6	..	..	6	35
9	12	**PAUL ANKA** (ABC-Par.) Diana	1	3	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	1	33
10	9	**JIMMY DORSEY** (Fraternity) So Rare	..	..	..	7	3	..	..	5	..	..	9	8	..	..	8	..	9	8	..	..	..	31
11A	7	**MANTOVANI** (London) Around the World	6	..	5	..	..	..	7	..	7	..	..	..	8	9	..	8	..	..	8	..	..	30
11B	8	**LARRY WILLIAMS** (Specialty) Short Fat Fanny	..	..	..	9	..	..	6	..	8	..	10	..	..	1	..	2	..	..	..	..	..	30
13	..	**CRICKETS** (Brunswick) That'll Be The Day	..	..	..	4	9	..	..	..	..	..	..	..	1	..	..	..	1	..	..	..	..	29
14	11	**PATTI PAGE** (Mercury) Old Cape Cod	..	7	2	..	..	10	..	..	..	..	..	..	..	..	5	..	10	..	..	9	..	23
15	25	**RUSS HAMILTON** (Kapp) Rainbow	..	5	..	..	..	5	..	..	..	..	..	2	..	10	..	..	..	..	..	..	..	22
16	17	**BING CROSBY** (Decca) Around the World	..	6	..	..	..	..	..	..	5	..	..	..	..	..	2	..	..	..	..	..	..	20
17A	24	**VICTOR YOUNG** (Decca) Around the World	..	..	..	10	1	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	19
17B	..	**JIMMY RODGERS** (Roulette) Honeycomb	2	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	19
19A	15	**AMES BROS.** (Victor) Tammy	..	..	..	..	..	..	8	..	10	6	..	..	..	..	..	4	..	..	9	..	..	18
19B	14	**DELL-VIKINGS** (Dot) Whispering Bells	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	4	5	..	..	18
21	19	**FOUR COINS** (Epic) Shangri-La	..	..	..	..	..	9	..	..	..	..	..	..	..	..	4	..	..	..	6	..	..	14
22A	13	**BILLY WARD** (Liberty) Stardust	7	..	9	..	5	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	13
22B	..	**JERRY LEE LEWIS** (Sun) Whole Lot of Shaking	..	..	..	..	..	..	4	..	..	..	..	..	..	5	..	..	..	..	..	..	..	13
24A	..	**JILL COREY** (Columbia) Love Me to Pieces	..	10	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
24B	18	**DON RONDO** (Jubilee) White Silver Sands	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	5	..	..	..	..	10	11

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Stan Burns—WINS—New York	Fred Fiske—WWDC—Washington, D.C.	Ken Garland—WPOR—Portland, Me.	Dave Maynard—WORL—Boston	Lad Carleton—WKOX—Framingham	Jim Aylward—WREB—Holyoke	Jack McDermott—WHIL—Medford	Dick Smith—WORC—Worcester	Ronn Allard—WFEA—Manchester	Alan Owen—WMID—Atlantic City	Grady & Hurst—WPFH—Wilmington, Del.	Bob E. Lloyd—WHEC—Rochester	Lou Barile—WIBX—Utica-Rome	SOUTH: Charlie Grant—WKTS—Brooksville	Jack Furrington—WQAM—Miami	Bob N. Perry—WCKR—Miami	Paul Drew—WGST—Atlanta	Jack Vaughn—WYZE—Atlanta	Bill Dawson—WISE—Asheville	Tommy Reynolds—WDXB—Chattanooga	Dave Steere—WMAK—Nashville	Frank Bell—KELP—El Paso	MIDWEST: Eddie Hubbard—WGN—Chicago	Don Bell—KIOA—Des Moines	Norm Page—WCAR—Detroit	Ralph Martin—WDGY—Minneapolis	Steve Cannon—WLOL—St. Paul-Mpls.	Will Lenay—WSAI—Cincinnati	Johnny Bell—KYW—Cleveland	Gene Plat—KELO—Sioux Falls	Gene Edwards—WHIT—Milwaukee	FAR WEST: Frank Kalil—KTKT—Tucson	Al Radka—KFRE—Fresno	Johnny Magnus—KGFJ—Los Angeles	Jim Ameche—KPAL—Palm Springs	Jim Blaine—KCSB—San Bernardino	Bob Holmes—KSJO—San Jose	Russ Columbine—KMYR—Denver	Mark Allen—KPOJ—Portland, Ore.	Claude Brimm—KOL—Seattle	TOTAL POINTS
1	2	8	Elvis Presley	Victor	*Teddy Bear	5	3	1	3	5	3	5	9	2	4	3	1	1	7	6	2	2	2	7	2	1	3	164
2	1	10	Billy Williams	Coral	*Gonna Sit Right Down	1	1	3	7	2	1	10	3	6	3	7	3	5	3	7	3	1	5	7	1	5	9	149
3	6	5	Debbie Reynolds	Coral	*Tammy	4	8	6	1	10	1	6	3	4	9	3	6	2	1	3	1	2	1	2	4	1	148
4	3	15	Johnny Mathis	Columbia	*It's Not for Me to Say	4	5	7	2	3	10	8	6	5	2	1	6	3	9	3	1	3	4	116
5	24	5	Russ Hamilton	Kapp	†Rainbow	9	6	8	6	5	3	5	8	5	4	6	4	5	5	2	6	89
6	4	15	Pat Boone	Dot	*Love Letters in the Sand	2	3	2	5	1	1	8	4	3	3	10	79
7	12	8	Nat King Cole	Capitol	†Send for Me	2	2	8	2	8	8	8	1	8	5	9	5	7	6	75
8	19	6	Paul Anka	ABC-Par	†Diana	1	2	2	1	9	2	4	8	2	68
9	18	10	Billy Ward	Liberty	*Stardust	4	1	6	2	6	6	9	9	3	7	9	64
10	8	8	Don Rondo	Jubilee	†White Silver Sands	6	8	5	3	10	9	2	7	2	6	8	5	9	63
11	17	14	Coasters	Atco	†Searching	7	10	7	1	10	2	1	5	9	6	8	61
12	5	13	Patti Page	Mercury	*Old Cape Cod	10	5	9	4	10	5	9	4	4	7	10	59
13	7	13	Everly Bros.	Cadence	†Bye, Bye, Love	1	4	9	8	1	1	5	7	2	56
14	10	9	Mantovani	London	*Around the World	8	5	6	9	5	4	4	10	8	50
15	13	6	Larry Williams	Specialty	†Short, Fat Fanny	8	3	1	2	3	8	3	8	3	49
16	28	4	Tony Bennett	Columbia	*Middle of the Island	3	2	8	4	6	6	7	6	46
17	20	3	Jill Corey	Columbia	†Love Me to Pieces	5	9	7	2	4	4	3	9	45
18	..	1	Crickets	Brunswick	†That'll Be the Day	1	3	6	7	1	37
19	..	3	Jimmy Dorsey	Fraternity	*June Night	7	10	9	10	9	9	2	8	2	36
20	11	4	Ames Bros.	Victor	*Tammy	3	7	3	9	1	32
21	23	7	Dell Vikings	Dot	†Whispering Bells	9	9	6	7	8	8	6	30
22	38	6	Owen Bradley	Decca	†White Silver Sands	7	1	4	9	8	26
23	27	7	Nat King Cole	Capitol	†My Personal Possession	5	1	6	8	24
24	14	8	Four Coins	Epic	*Shangri-La	10	7	8	2	5	23
25	..	3	Dick Jacobs	Coral	*Fascination	5	7	10	3	8	22
26	9	10	Victor Young	Decca	*Around the World	4	10	3	7	10	21
27	..	4	Jerry Lee Lewis	Sun	†Whole Lot of Shaking	1	10	9	4	20
28	..	3	Frankie Lymon	Gee	†Goody, Goody	8	5	8	4	19
29	..	1	Dorothy Collins	Corla	†Soft Sands	10	4	1	18
30A	30	2	Ron Goodwin	Capitol	†Swinging Sweethearts	8	9	10	6	5	17
30B	33	5	Vaughn & Eckstine	Mercury	†Passing Strangers	7	2	7	17
30C	34	2	Jimmie Rodgers	Roulette	†Honeycomb	5	17
33A	..	1	Dean Martin	Capitol	†Beau James	4	2	16
33B	..	3	Satins	Ember	†To the Aisle	4	2	16
35	..	1	Pat Boone	Dot	*Goldmine in the Sky	10	10	2	7	15
36	44	2	Al Hibbler	Decca	†When Will I Forget You	4	4	14
37A	..	3	Hilltoppers	Dot	†A Fallen Star	5	10	13
37B	31	5	Dick Kallman	Liberty	†7 Wonders of the World	7	2	13
37C	..	1	Jane Morgan	Kapp	*Fascination	6	4	13
40A	..	4	Tennessee Ernie	Capitol	*Middle of the Island	6	9	8	2	6	12
40B	..	3	Elvis Presley	Victor	†Loving You	12
42A	43	10	Johnny & Joe	Chess	†Over the Mountain	6	10	7	12
42B	40	2	Tony Bennett	Columbia	*I Am	4	10	10
42C	15	13	Jodi Sands	Chancellor	*With All My Heart	8	8	4	10
42D	16	20	Jimmy Dorsey	Fraternity	*So Rare	6	6	10

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OH BOY.

PAUL EVANS sings **Caught** c/w **Poor Broken Heart** 47/20-6992.

OH BOY.



DAVID HOUSTON sings **Teenage Frankie & Johnnie** c/w **I'll Follow You** 47/20-7001
(from the film "Carnival Rock")

OH BOY.



DAVE HOWARD sings **Fourteen Hours** c/w **They Remind Me of You** 47/20-7004

OH BOY!

DAVID HILL sings **By My Side** c/w **Everywhere I Go** 47/20-7005
with Joe Riesman's Orchestra & Chorus



Now on **NBC-TV** every **Monday 7:30-7:45 pm** (EDT) **"Million Record Show,"** starring **Georgia Gibbs!**

America's favorite speed... 45 RPM RCA VICTOR

Comeback of Ballads Just Another Swing of Music Biz Pendulum: Berlin

As the ballads seem to be taking hold more, and rock 'n' roll is easing off, vet songsmith Irving Berlin again asserts that these manifestations "have always been a part of the music business."

As he puts it, "Just because I teed off ragtime with 'Alexander's Ragtime Band,' and later came jazz, the blues, etc., that didn't mean that good ballads, always the essence of a nation's folk music, wouldn't or couldn't click. And just because 'Tennessee Waltz' proved the smash it did, and deservedly, because it's a good song, that didn't mean the nation was going country & western permanently. For every 'Sh-Boom' and 'See You Later Alligator' the music business has had its yesteryear novelties like 'Yacki Hacki Wicki Wacky Woo,' 'Ja-Da,' 'Lily of the Valley' and the like.

"The pendulum is swinging back to ballads. Pat Boone on 'Love Letters In The Sand' is as hot as Elvis Presley but there will always be a market for this new post-mid-century 'beat.' Just as the sundry Latin tempos, the Continental imports and the rockabilly items will always round out a publisher's catalog.

"Even the ratio of BMI versus ASCAP, so far as the Top 20 are concerned has now swung more in favor of the Society. Only a short time ago it was almost a BMI monopoly.

"One thing agreed upon by all ASCAP writers and publishers is that without the Society we couldn't stay in business. But, on the other hand, the networks and the diskeries, with their mood music and other standard LPs, also need the wealth of ASCAP music to stay in business."

Marais & Miranda Plan Tour With Franz Allers

Josef Marais & Miranda, concert duo specializing in South African folk songs, are planning a tour next summer with Franz Allers, musical director of the legit show, "My Fair Lady." Projected team-up is a result of a couple of click dates at Chicago's Grant Park and N.Y.'s Lewisohn Stadium by Marias & Miranda and Allers.

Among the works conducted by Allers was Marais' "Africana Suite," based on his incidental music for the legit drama, "Too Late the Phalarope."

Wolpin to Coast

Eddie Wolpin, general professional manager of the Famous-Paramount firms, heads for the Coast this week for huddles with studio brass on the pic schedule for the balance of the year.

He'll be back at his New York desk in about two weeks.

Whoever Touches a Line Of Those Old Foster Tunes Dies Like a Dog, Solon Sez

Louisville, Aug. 13.

A bill asking for fines as high as $25,000 and prison terms as long as five years for radio and tv network officials who alter American folk songs without the approval of Congress was introed last week by Rep. Frank L. Chelf, of Lebanon, Ky.

Chelf's bill is a new twist in the controversy over deletion of such terms as "darkies," "Massa," and "Old Black Joe" from the lyrics of Stephen Collins Foster and other composers. Chelf's is the first measure to forbid editing by the networks or to provide penalties. Kentuckian would make the penalties—fines and prison sentences—apply to changes made in folk songs written during or before the 19th Century.

A COUPLE OF ZANIES IN ANGLO-U.S. BAND SWAP

London, Aug. 13.

One of the most unusual Anglo-U. S. band exchanges to date, will be cemented this week. On the American side of the swap is Spike Jones & His City Slickers, with the export product to be the British counterpart of the Yank outfit, Sid Millward & His Nitwits.

Norman Payne, who's handling this end of the business for MCA, said the bands would change countries for about six weeks. The Millward outfit would be featured in two Ed Sullivan tv shows around Christmas time, and also play several weeks at the Radio City Music Hall. Other dates have yet to be arranged. Although venues for City Slickers have not been finalized yet, it is likely they will be featured in a London Christmas show.

Air Force Base Uses Jukebox for SAC Plugs

Houston, Aug. 13.

The jukebox played on but nobody danced. The tune wasn't familiar. In fact, it wasn't even a tune. It was a man's voice saying, "Located on Florida's beautiful coast" and launching into a pitch for MacDill Air Force Base, near Tampa.

The jukebox is a new but not-so-secret weapon of the Strategic Air Command placed ever so strategically in the officer's club at Ellington Air Base here. Information, not syncopation, is its mission. Information about SAC bases and aircraft for the prospective assignees from Ellington's navigation classes.

The Wurlitzer has 45 records on it, most of them singing the praises of SAC facilities and aircraft. Among the SAC "commercials" are a handful of the sort of records people pay a nickel to hear on a civilian jukebox. But they're SAC products, too, and like the commercials, free for the punching. The musical numbers were recorded by the SAC Bomber band and the SAC Barbershop Quartet.

Charges 'Night Lights' Infringes on 'Sweetness'

Bregman, Vocco & Conn, Capitol Records and songwriters Sammy Gallop and Chester Conn were named defendants in a suit filed in N. Y. Federal Court last week by tunesmith Charles L. Cooke. Plaintiff claims an infringement of his tune, "Sweetness," by defendant's 'Night Lights."

Suit seeks an injunction, damages sustained and the impounding during the action of the alleged infringed tune. According to Cooke, he wrote "Sweetness" prior to 1951 with the late Bernie Grossman and assigned it to Handy Bros. Music, who secured a copyright. In December, '56, Handy assigned all rights to Cooke and in February of the following year, the Grossman estate assigned all rights to the plaintiff.

Complaint charges that after '51, the defendants without consent infringed with "Night Lights," which was allegedly copied from "Sweetness."

Victor Brews Package Tie-in With Pabst Beer

Broadening its policy of linking up promotions with non-show business enterprises, RCA Victor has made a tie-in with the Pabst beer company in conjunction with a trio of RCA albums by the Tony Cabot orch, originally released late last year. Pabst, which is bankrolling the Green Bay Packer telecasts this year, is using the Cabot sets as a peg for a broad promotional campaign in the fall. Deal with Pabst was set up by Bill Alexander, Victor's advertising chief, who is mapping other major tie-ins with other major outfits.

In addition to extensive spot campaign plugging the beer products with mentions of the album tie-in, Pabst is underwriting an extensive coupon promotion in which it is offering to its beer customers the Cabot albums at $2.50 apiece, as against the regular $3.98 tab. Coupons will be attached to some 2,000,000 six-pack beer cartons. Pabst is also plugging the albums in its "Football Facts" pamphlet which it is distributing this fall as well as via 90,000 banners to be displayed in stores retailing the product. Due to state laws, coupon redemptions will be valid in only 23 states.

In recent months, RCA Victor has made similar promotional deals with Crest toothpaste and Schrank pajamas. Victor execs are convinced these tie-ins are instrumental in pushing disks and hence are planning to spring the biggest co-op plan to date this fall.

ROCK 'N' ROLL SOCKO IN CARNIVAL ROOM, L.V.

Las Vegas, Aug. 13.

A rock 'n' roll center is developing downtown in the Fremont Hotel's Carnival Room. Constant booking of later hour rockers, usually beginning at 11:30 and finishing at 5:30 a.m. has paid off in the recently refurbished bistro. New sound equipment has helped make the Carny Room a wee-hour gathering place when barstools & tables are a premium. Oddly, oldsters as well as youngsters patronize the room. Since the youngsters must be 21 to get in, they qualify as players, and probably leave some of their cash in the casino on the way out.

Previous groups, such as Mike Sarge & His Sargents, and The Nitecaps, have had high success, and the recently departed Satellites have carried on the pack-'em-in tradition. The past weekend saw the intro of Birdie Castle & The Stardusters. All four groups mentioned, incidentally, are from Philadelphia.

Lanin's 6G Take

Hull, Mass., Aug. 13.

The Surf Ballroom, Nantasket Beach, Mass. had a record gross of over $6,000 on Friday (9) with Lester Lanin band. Admission price was $2.

Owner William Spence and general manager Jack Scott said Lanin has been booked for another date in October.

Inside Stuff—Music

British singer Donald Peers has just waxed his first disk in that country in over three and a half years. The title is "Start Movin'," and it'll be released on the Oriole label. The title's quite appropriate, for Peers is making a comeback here after dropping out of the British public's eye during a couple of years in Australia. He's scheduled to make another disk for the company in the near future.

Bill Randle, WERE (Cleveland) deejay will get a private hearing of tomorrow's (Thurs.) Cleveland Symph concert. Erroll Garner, who's guesting with the orch, is arranging to have the concert piped in to Randle's room at the St. Alexis Hospital where Randle is recuperating from a recent auto accident.

Jazz, Once Branded 'Capitalistic,' Now Flipping Tooters in Titoland

By HANS HOEHN

Belgrade, Aug. 6.

"Jazz has, percentagewise, in Yugoslavia more followers than in most other European countries," according to Bojan Adamic, Yugoslavia's most popular bandleader. Adamic referred to the fact that true jazz is actually liked by only comparatively few people in the various countries. In this country, however, large segment of music lovers go for authentic jazz. Adamic calls latter's popularity here "simply amazing."

It all started when Tito broke with Stalin in 1948 and Yugoslavia's cultural authorities began to tolerate American music. Today one can buy the latest American records in this country and the bands play American music as often and as much as they want to. Adamic, whose 18-man band is with Radio Ljubliana and who also writes the music for nearly all domestic films, said that many experts rate already Yugoslavia next to Sweden and Holland among the European jazz nations.

American musicians keep finding their way also into this Communist country. Dizzie Gillespie and his orch appeared here, just recently also the Ray McKinley band, ditto Tony Scott, in addition to various bands from West Germany. The Yugoslavian musicians have picked up a great deal of knowledge from their American masters. Mostly they learn jazz from records and they develop fast. They know their trade, to an extent that they are sought after by West European ensembles.

When West Germany's Kurt Edelhagen, for instance, recently set up his new big band, he took

(Continued on page 49)

British Disk Bestsellers

All Shook Up .....Presley (HMV)
Puttin' On Style ....Donegan (Pye-Nixa)
Teddy Bear .....Presley (RCA)
Will Make Love ....Hamilton (Oriole)
Little Darlin' .....Diamonds (Mercury)
Love Letters Sand ....Boone (London)
Island in the Sun ..Belafonte (RCA)
Bye-Bye Love ....Everly Bros. (London)
Butterfingers .....Steele (Decca)
Lucille .....Richard (London)

Vik Brass Hits Road For Distributor Meets On 'Sound Buy' Program

Execs of Vik Records, an RCA subsid, are hitting the road Friday (16) to launch a series of distributor meetings on the label's "Sound Buy 1957" program. Meetings will run through Aug. 29.

Meets will kick off Vik's most extensive package project to date with a total of 22 LPs and 44 EPs included in the program. Among the artists to be spotlighted in the package push will be Eddie Cantor, Gisele MacKenzie, Helen O'Connell, Julie Wilson and others. Ben Rosner, manager of the label, is taking charge of the Chicago conclave with other execs handing other distrib points on the map.

BLOOM GETS RIGHTS TO SONG ABOUT DULLES

Ben Bloom has picked up the publishing rights to "I Made A Fool Of Myself Over John Foster Dulles." Tune came into prominence last week when songstress Carol Burnett sang it on NBC-TV's "Tonight" show and stirred up State Dept. interest.

Tune, written by Ken Welch, concerns a girl who has a crush on the Secretary of State. Bloom began making the diskery rounds with the song Monday (12). There's also some diskery interest in Miss Burnett. She's currently at New York's Blue Angel.

ABC-Paramount grabbed Miss Burnett early this week to etch the "Dulles" tune. It'll be backed with "Puppy Love."

Jubilee Kicking Off Fall Drive With 15 LPs

Jubilee Records is kicking off its fall album program with a special promotion campaign geared for distributors, dealers and radio stations. For the next three months, dealers purchasing seven Jubilee albums will receive one cuffo set. Radio stations are offered their choice of 30 LPs from the diskery's current catalog of 55, as well as future releases within one year for $25. Additional LPs are being made available to the stations for $1.10 each.

Morty Palitz, diskery's veepee and a&r chief, has set 15 new albums for September release. The September schedule is included in the fall promotion campaign. Due for release are LPs by Shep Fields, Teddy Charles, Walter Scharf, Don Rondo, Mark Monte, La Falce Bros., Frank Ortega and Frank Verna among others.

The HIT! OF THE WEEK
ROSALIND PAIGE
WE COULD
and
LATE DATE
K 12522
M-G-M Records

COMING UP . . .
FROM THE PEN OF
LEROY ANDERSON
His Next Big One
FORGOTTEN DREAMS
Recorded by:
• LEROY ANDERSON (Decca)
• CYRIL STAPLETON (London)
MILLS MUSIC, INC.

3 BIG RECORDS
BAND OF ANGELS

1600 SQ. FT.
• LOBBY FLOOR
HOTEL AMERICA
"In The Heart Of Times Square"
145 W. 47th Street
New York City
CO. 5-6300
Suitable for:
RECORDING STUDIOS
REHEARSAL ROOM
COMMERCIAL PHOTOGRAPHER
ETC., ETC.

STYNE & CAHN'S
"Saturday Night is the loneliest night of the week"
CAHN MUSIC CORP.

More Diskers Become Pubs

More disk performers have entered the music publishing business. Latest to set up their own firms are Eydie Gorme and Steve Lawrence, both of whom are managed by Ken Greengrass. The two singers will have an ASCAP and BMI firm apiece, Miss Gorme's companies being Fortuna Music (ASCAP) and Twinkle Music (BMI) and Lawrence's being Maxana Music (ASCAP) and Pixie Music (BMI) Stanley Catron will manage the companies.

A few weeks ago, Sal Mineo, the actor who has been making a dent in the disk market, also set up his Salmin firm a BMI affiliate, which published the songs on both sides of his recent Epic platter. Mineo's move, like Miss Gorme's and Lawrence's, follows a a pattern established by virtually every major platter artist in the business who have their own firms. These include Elvis Presley, Perry Como, Frank Sinatra, Eddie Fisher, Kay Starr, Dinah Shore, Patti Page, to name just a few.

Golden Crest Label Pitches Fall Deals

Golden Crest Records will kick off its fall campaign with a two-pronged program. The campaign will run through Aug. 31. The first segment of the plan is called the "Special Starter Deal" and is aimed at dealers who have never bought the Golden Crest LP line or who have purchased only one or two of the label's albums. Plan offers a pre-pack of 25 LPs, a full sampling of the diskery's album catalog, at a special price.

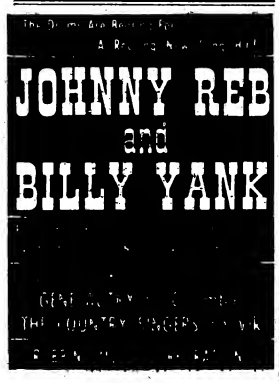
The second part of the program is called the "Incentive Plan" and is designed to open stock selling. Label is offering two free albums for every 10 purchased by the dealer. On the two-for-10 offer the terms are one-half due in 30 days and the balance in 60 days plus the standard Golden Crest policy of 100% exchange privilege. Also in the fall album schedule are 13 new LP packages.

Vik Adds 2 Distribs

Vik Records, an RCA Victor subsid, has added two distributors for the West Coast.

Diamond Record Distributing Co., in Los Angeles, will cover the southern California area, while Northwest Tempo Distributing will handle the Pacific northwest territory.

A Great Standard
SO BEATS MY HEART FOR YOU
— By —
Pat Ballard
Chas. Henderson
Tom Waring
RECORDED BY
GORDON JENKINS
(CAPITOL)
PETE KING
(LIBERTY)
FRED WARING
(CAPITOL)
DeSylva, Brown & Henderson, Inc.



VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**BILLY WILLIAMS** (Coral)	Gonna Sit Right Down*
2	2	**ELVIS PRESLEY** (Victor)	Teddy Bear*
3	3	**JOHNNY MATHIS** (Columbia)	It's Not for Me to Say* Wonderful, Wonderful†
4	4	**PAT BOONE** (Dot)	Love Letters in The Sand*
5	6	**DEBBIE REYNOLDS** (Coral)	Tammy*
6	5	**EVERLY BROS.** (Cadence)	Bye, Bye, Love†
7	..	**RUSS HAMILTON** (Kapp)	Rainbow†
8	10	**COASTERS** (Atco)	Searching† Young Blood†
9	8	**PAUL ANKA** (ABC-Par.)	Diana†
10	9	**DON RONDO** (Jubilee)	White Silver Sands†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*LOVE LETTERS IN THE SAND—"Bernardine"-F	Bourne
2	6	*TAMMY—"Tammy & Bachelor"-F	Northern
3	2	*GONNA SIT RIGHT DOWN	Chappell
4	4	*TEDDY BEAR—"Loving You"-F	Gladys
5	5	*IT'S NOT FOR ME TO SAY—"Lizzie"-F	Korwin
6	3	*AROUND THE WORLD—"Around World In 80 Days"-F	Young
7	7	†BYE, BYE, LOVE	Acuff-Rose
8	8	*OLD CAPE COD	Pincus
9	9	†WHITE SILVER SANDS	Southern
10	10	*SO RARE	Robbins

(*ASCAP †BMI F-Films)

LP Surge Hypos Brit. Disk Climb

London, Aug. 13.

A decline in record production since January has been more than offset by increased sales of LPs. Official figures for May show that production of long-play disks was up to 1,214,000 against April's total of 1,074,700, and although the total production for all disks in May dropped from 5,771,400 to 5,538,000—a deficit of 239,400—the retail value rose by $137,200 over the previous month from $2,746,800 to $3,164,000.

For the first five months of this year disk production totalled 33,310,100, which was worth $16,190,000, less tax. Total output last year was just over 67,000,000, the best year in the history of the British disk business, but estimates made at the beginning of 1957 that this would be an even better year looks well founded.

Recent upping of disk prices, mainly due to increased labor, musicians fees, raw materials and recording costs, may to some extent curb the disk-buying kick the British are on at present. Decca have recently raised their prices from between five and 20c, and other companies have already, or will in the near future follow suit.

National Hikes 78s; Inks Emery Deutsch

National Records, the recently launched diskery run by Joe Leahy, is following the hiked price trend on 78 rpm platters. Effective Aug 20, the price of the 78s will be increased to $1.15. Dealer cost will be 71c. each.

On the artists and repertoire end, National has added Emery Deutsch to its roster. The violinist will cut pop singles as well as albums. Leahy also is branching into custom record activities. The Wayland Recording Studios is launching a custom division with Leahy as musical director on a freelance basis. Phil Macy will handle the engineering and production while Sidney Ascher will head up the publicity and exploitation assignments.

Ferko String Band End Pact With Dave Miller

Philadelphia, Aug. 13.

The Ferko String Band has split with local diskery chief Dave Miller.

A hassle over royalties and distribution procedures led to the band axing the contract with Miller, who had put out their releases on the Palda, Media and Trans-World labels.

BEAU JAMES
Inspired by the Paramount Picture "BEAU JAMES"
recorded by
DEAN MARTIN
Capitol
Famous Music Corporation

Titoland Jazz

Continued from page 48

two trumpeters from Yugoslavia: Milorad Pavlovic and Dusko Gojcovic. Adamic himself gave just these days his best trumpeter, Sepe Mojmir, to the Max Greger band in Munich. Yugoslavia's forte is undoubtedly her jazz trumpeters. (After all, Ziggy Elman hails from this part of the world.)

Adamic revealed that the kids mainly go for dixie, while the critics show an obvious predilection for cool jazz. Gerry Mulligan and Dave Brubeck are their idols. Music in the Glenn Miller style is also extremely popular.

About Russia, Adamic had also interesting things to say. He said that Russia is possibly the greatest jazz-conscious country in the world. He was in the Russian capital a number of times and found that the popularity of jazz in music circles is even more than just amazing. The popularity of jazz here has even grown to such an extent that foreign musicians who appear in Moscow are forced to play on and on, some times even all through the night, after their regular appearance. Adamic said of his Czechoslovakian colleague Karel Vlache (he's the No. 1 bandleader in Prague) that latter really fears to go again to Russia because there it will happen again that he has to give one encore after the other and that's too much for him.

The Yugoslavian bandleader, who used to be a classical musician before he switched to jazz, further declared that jazz is undoubtedly the greatest cultural contribution the Americans have given to the old world. He believes that jazz will be the music of the future. And it seems that even Yugoslavia's party-ruled cultural authorities have realized that. There was still some controversy some years back when some ministers thought that type of music capitalist nonsense but this time is strictly over. Jazz is today an institution in this Communist country.

James Reynolds

Continued from page 2

decor declaring his "Boccacio" ballet which was presented in "Mayfair to Montmartre" was better than anything then current at Covent Garden. He also wrote, designed and directed several ballets and dramas in Rome.

During the past few years Reynolds, who never approved of union demands, concentrated on writing travel books and ghost stories—16 in all—which have become collector's items because of their handsome mounting and literati value.

He was also a dominant figure in interior design having created special rooms in Hampshire House in New York, hotels, apartments and private country places here and abroad. He designed a series of panels for Douglas Fairbanks Jr.'s London residence.

Reynolds recently deplored the lack of beauty on Broadway now, declaring that only "The King and I" and "My Fair Lady" projected anything in the way of stunning appeal. He thought today's music was stronger and overall production was excellent—but he felt the dramatic books used in musicals were becoming heavy and strained.

Reynolds became ill last spring before he sailed for his annual summer visit to Europe—but was mulling a return to Broadway with a revue which he thought would interest Irving Berlin or Cole Porter.

VARIETY's last Anni quoted the late Gene Buck, Ziegfeld's contact man, as touting Reynolds as identified with "Ziegfeld finest period."

CARMEN McRAE
NOW—BLUE NOTE, Chicago
Aug. 23—N. Y. JAZZ FESTIVAL
Aug. 25—ED SULLIVAN SHOW—CBS-TV
DECCA RECORDS—Current Albums
AFTERGLOW
BOY MEETS GIRL (with SAMMY DAVIS, Jr.)
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
745 Fifth Ave. New York 22, N.Y. Phone: PLaza 9-4600
203 N. Wabash Ave. Chicago, Ill. Phone: CEntral 6-9451
407 Lincoln Rd. Miami Beach, Fla. Phone: JEfferson 8-6383
8619 Sunset Blvd. H'wood 46, Calif. Phone: OLympia 2-9940

Italy Exports Songs, Too

An Italian instrumental, "Autumn Concerto," is amassing a vast number of recorded versions around the world. At last count, the song had 115 recordings in Europe and South America plus a flock of sides in the U.S. on the MGM, Dot, Capitol, Mercury and London labels.

The tune, written by C. Bargoni, recently turned up with an English lyric by Al Stillman under the title of "My Heart Reminds Me." That's the title used by Kay Starr for her new RCA Victor version. The same number is being released by Jubilee as "And That Reminds Me" with Della Reese. Latter was the way Stillman originally had it, but Miss Starr slightly changed the lyric in her disk performance and the title was amended to conform.

Meantime, Decca which originally cut it with Carmen Cavallaro, has put out a new disk with Helmut Zacharias. Victor is also rereleasing its version of "Autumn Concerto" by the Melachrino Strings.

Paul Siegel, whose Symphony House publishing firm is handling the song in this country in a deal with the Edizioni Leonardi firm of Milan, is on a dick jockey exploitation tour through the midwest.

MORE LOOT AS SINGLE, CONTINO DITCHES ORCH

Chicago, Aug. 13.

Dick Contino's brief venture into the band field ended last Sunday (11) with the close of his engagement at the Aragon Ballroom here. Accordionist disbanded the group to resume as a single.

Contino formed the band last April and had several successful dancery bookings since, but under present conditions, Contino finds he can net more as a single. He's set for Angelo's, Omaha, Aug. 22, and then at the Hotel Nacional, Havana, Sept. 4.

Pix & Disks

Continued from page 43

from the Elvis Presley starrer, "Loving You," marks another big one for Presley out of the RCA Victor factory. Another strong pic tune is "Tammy" out of "Tammy And The Bachelor." It's riding hgh via Debbie Reynold's Coral slice and the Ames Bros. RCA Victor etching.

Also due to get wide play are a trio of title songs. They are Harry Belafonte's RCA Victor slice of "Island In The Sun," Sarah Vaughan's Mercury disk of "Band of Angels" and Vic Damone's Columbia etching of "Affair To Remember."

The soundtrackers continue to hit well for the diskeries. Top sellers among them are "Around The World" (Decca), "King and I" (Capitol), "Eddy Duchin Story" (Decca) and "Oklahoma" (Capitol).

On The Upbeat

New York

Peggy Kelly, of Paramount-Famous, married to **Ernest Pudeler** . . . **George Shearing's** new Capitol album, "Black Satin," is getting a promotion tie-in with Angelique perfumery . . . **Dick Wilson**, Columbia Records pactee, set for a role in the upcoming legituner, "Jamaica" . . . **Rex Stewart** heads up a jazz combo at Boys Harbor, East Hampton (L.I.) Saturday (17).

Ann Ronell's choral work, "Some Folks Say," gets a bestseller spotting in the 1957-58 catalog issued by Chas. H. Hansen, Inc. It'll be performed at the National Music Camp Concert tomorrow (Thurs.) . . . Tunesmith **Charlie Tobias** back from the Coast this week . . . **Buddy Rich Quartet** and **Bobby Scott** open at the Cafe Bohemia Friday (16).

Chicago

Composer's Trio set for Basil's, Kokomo, Ind., Sept. 2, for one week . . . **Three Men & Maid** into Leland Hotel, Aurora, Ill., Aug. 20, for three frames . . . **Ray McKinley's Glenn Miller** Band pacted for the two Holiday Ballrooms here, Sept. 13-15 . . . **Joe Burton** Trio just launched on Canadian tour Friday (12) . . . **Johnny Pate** Trio with **Corky Shayne** set up as new off night house group at S.R.O. here on Mondays and Tuesdays.

Hollywood

Hans Salter will score Universal's "The Female Animal" . . . **Judy Canova** and **James Melton** signed with Tops Records . . . **Carmen Cavallaro** in a new five-year pact with Decca . . . **Paul Weston** prepping Columbia albums by Doris Day, Joe Stafford and Vic Damone . . . **Ted Embry**, 16-year-old singer, signed to a three-year pact by Accent Records . . . **Jerry Fielding** orch plus the entire regular show at the Crescendo will be presented in concert form at the nitery . . . **Lionel Newman** completed recording composer Hugo Friedhofer's score for 20th-Fox's "The Sun Also Rises" . . . **Freddy Martin** cuts his first LP album under his new Capitol pact Aug. 19.

London

Pianist **Don Riddell** is leaving the **Eric Delaney** band to join the new Bernie Stanton outfit later this month . . . **Chris Barber's** Jazz Band with blues singer **Ottlie Patterson** will appear in BBC-TV's "Extra Special" Aug. 24 . . . Songstress **Anne Shelton** starts her first Radio Luxembourg series in October . . . Accordionist **Camilleri** has waxed the "Seven Thunders Theme" from the Pinewood picture "Seven Thunders," for the Parlophone label. It will be released here Sept. 1 . . . **The Southlanders**, vocal quartet, set for a five week European tour next month. They'll take in Germany and Belgium . . . Skiffle Songstress **Nancy Whiskey**, who leaves the **Chas. McDevitt Skiffle** Group next month to solo, has been offered a 10-week vaude stint.

Singers in Central Park's Jazz Festival Just Cool Enough to Freeze Rink

The groovey sounds emanating from just north of Central Park South this week come from the fourth chapter of Michael P. Grace and Chris F. Anderson's Jazz-Under-the-Stars series. This week's episode concentrating on singers, is dedicated to recapping of disk classics from yesteryear on.

With Billy Williams Quartet as an "extra added attraction," and featuring such diversities as Slim Gaillard, Maynard Ferguson Orch, Les Paul & Mary Ford, and the husky-voice thrush, Lurlean Hunter, late of Chicago niteries, the show's almost cool enough to frost the Wollman Memorial Skating Rink well ahead of season.

Prior to intermission, commentary by Leonard Feather purports to trace some trends leading to the modern idiom. It's sketchy history, however, though pattered amusingly enough by Feather, and serves as a bridge between disparate talents.

Michael P. Grace and Chris F. Anderson production of jazz medley in two acts. Features Les Paul and Mary Ford, the Hi-Lo's, Lurlean Hunter, Slim Gaillard, Maynard Ferguson and Orchestra, Eddie Heywood and his Trio, Louis Johnson with Jackie Walcott, and the Billy Williams Quartet. Produced by Grace; commentary, Leonard Feather. At Theatre-Under-the-Stars, N. Y., Aug. 12, '57; $3.45 top.

There's even some terping thrown in, an arty pantomime by Louis Johnson to "Sometimes I Feel Like A Motherless Child." Fortunately for Johnson and the customers, he comes back with his bubbly partner, Jackie Walcott, for a couple of minutes of frisky hoofing.

Showmanship of Billy Williams is the soundest contribution, proving maybe that nothing succeeds like experience. Whether with their own version of "Lazy River," the sentiment of "I Believe," a dash of calypso or r 'n' r, Billy and his boys have it and give.

After the break, the history lesson sagging, the entertainers are left pretty much to their own devices. The largest and closing time segment is allotted to Les Paul & Mary Ford who give a neat demonstration of their multi-tracking technics, both vocally and instrumentally. Their stuff is in marked contrast to the Hi-Lo's, who appear twice, but the amalgam of the pop disc show remains smooth.

Maynard Ferguson orch provides vital background and have a few brash moments of their own with a couple of blue numbers, particularly "Wild Man." Miss Hunter looks and sounds like a warbler who will be seen around, and for humor, there's the poor man's Serkin, Slim Gaillard, whose ambidexterity at the keys rates a much larger time slot.

As a refresher course in folk singing past and present, the evening is filament thin, but taken on the merits of the assembled talent, it's a fast enough couple of hours. Geor.

North Shore Jazz Fete

Lynn, Mass., Aug. 13.

A North Shore Jazz Festival, first of its kind to be staged within reaching distance of Hub, is set for Manning Bowl for three days, Aug. 23-25 at a $4.40 top, with entrepreneurs Harold Leverant, James K. Donahue and Charles Caruso aiming for an anni bash. Inked for the three day jazz festival are: Count Basie, Sarah Vaughan, Billie Holiday, Oscar Peterson, Bobby Hackett, Anita O'Day, Gerry Mulligan, Dave Brubeck, Stan Getz, Dinah Washington, George Shearing, Four Freshmen, June Christy, Maynard Ferguson, Herb Pomeroy, Wilbur de Paris and Miles Davis.

Many of these names are also playing the N. Y. Jazz Festival at Randall's Island Aug. 23-24.

Miller Orch's Pulls 4G In Hershey, Pa., 1-Niter

The Glenn Miller orch, under Ray McKinley, racked up a better than $4,000 gross at Hershey Park, Hershey, Pa., last week, playing to 2,700 payees.

Band is continuing its one-niters to Aug. 30 when it opens a nine-day stand at the N. Y. State Fair in Syracuse.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York (Colony)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Boston—(Jordon Marsh Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Record Mart)	Chicago—(Lyon-Healy)	Kansas City—Jenkins Music Co.)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Louisville—(Shackleton's)	Minneapolis—(Dayton's Dept. Store)	Cleveland—(Highbee Dept. Store)	Indianapolis—(Ayres)	Portland—(6th Ave. Records)	Hollywood—(Music City)	San Francisco—(Sherman Clay Co.)	Denver (Denver Dry Goods)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**AROUND THE WORLD** (Decca) Sound Track (DL 9046)	2	2	1	2	1	1	2	1	3	2	1	4	1	1	1	1	1	1	1	2	1	2	208
2	2	**NAT KING COLE** (Capitol) Love Is the Thing (W 824)	3	5	7	3	..	2	4	..	1	1	2	5	3	..	10	6	4	5	..	4	2	8	123
3	3	**FRANK SINATRA** (Capitol) Swinging Affair (W 803)	1	6	6	6	3	3	3	6	4	3	3	2	5	..	3	..	10	..	..	6	3	9	116
4	6	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	..	7	2	5	2	10	5	2	2	..	5	..	6	..	2	8	5	6	..	1	4	1	114
5	5	**ELVIS PRESLEY** (Victor) Loving You (LPM 1515)	8	1	..	..	..	7	1	..	5	..	4	1	4	..	4	4	2	4	9	5	9	5	103
6	9	**KING & I** (Capitol) Sound Track (T-740)	9	8	8	7	5	9	9	3	8	6	7	..	..	..	..	5	7	8	..	..	6	4	67
7	4	**MANTOVANI** (London) Film Encores (LL 1700)	..	3	..	4	7	..	7	..	7	5	6	3	..	8	..	3	..	..	..	..	5	..	63
8	7	**ROGER WILLIAMS** (Kapp) Fabulous Fifties (KXL 5000)	..	4	..	..	..	6	8	..	10	..	..	10	2	..	..	..	8	..	..	..	7	3	41
9	8	**POLLY BERGEN** (Columbia) Bergen Sings Morgan (CL 994)	..	..	10	8	..	..	..	5	6	9	10	..	..	..	..	..	9	..	..	3	8	..	30
10	11	**LESTER LANIN ORCH.** (Epic) Dance to Music of (LN 334C)	..	..	3	1	..	8	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	29
11	12	**EDDY DUCHIN STORY** (Decca) Sound Track (DL 8289)	..	..	..	9	4	..	..	..	..	..	..	..	..	..	6	7	3	..	..	..	..	..	..	26
12	14	**OKLAHOMA** (Capitol) Sound Track (SAO 595)	..	..	..	10	6	..	..	10	..	4	..	..	..	..	5	..	..	7	..	..	..	10	25
13	..	**LENA HORNE** (Victor) Lena at Waldorf (LOC 1028)	4	..	..	..	..	4	..	..	..	..	..	..	9	..	..	..	..	..	4	..	..	..	23
14	..	**JOHNNY MATHIS** (Columbia) Wonderful, Won'ful (CL 1028)	..	10	..	..	..	..	6	9	..	..	..	..	..	..	..	..	..	3	..	8	..	..	19
15	..	**FRED WARING** (Capitol) Waring in Hi-Fi (W 845)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	2	..	..	..	..	18
16	13	**TENNESSEE ERNIE** (Capitol) Spirituals (T-818)	..	..	..	..	..	..	..	..	9	8	9	9	..	4	..	..	..	..	..	..	..	..	16
17	21	**ROSEMARY CLOONEY & HI-LO'S** (Col) Ring Around Rosie (CL 1006)	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	6	14
18	16	**NEW GIRL IN TOWN** (Victor) Original Cast (SOC 1027)	5	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	13
19	10	**TENNESSEE ERNIE** (Capitol) Hymns (T-756)	..	..	..	..	8	..	..	..	..	..	..	..	..	5	8	..	..	..	..	..	..	..	12
20A	25	**HARRY BELAFONTE** (Victor) Calypso (LPM 1248)	..	..	5	..	..	..	..	..	..	..	..	..	..	..	7	..	..	10	..	..	..	..	11
20B	22	**HARRY BELAFONTE** (Victor) Evening Belafonte (LPM 1047)	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	3	..	..	..	11
22A	17	**JULIE LONDON** (Liberty) About the Blues (LPM 3043)	..	..	..	..	..	..	..	..	10	..	8	10	..	..	..	..	..	..	..	..	..	..	5
22B	18	**PAT BOONE** (Dot) Pat (SLO 3050)	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	10	..	5
22C	..	**FRANK SINATRA** (Capitol) Swinging Lovers (W653)	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	5
25	..	**ELLA FITZGERALD** (Verve) Rodgers & Hart (NEV 4002-2)	..	..	..	10	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	4

Florida Niteries to Stress Production As Antidote for Hotels' Name Policies

Florida nitery operators are formulating policies intended to lead to non-name production shows. Lou Walters, who will open the Casino de Paris, in Miami Beach in December, has stated that he will try a non-name policy. "I'm tired of paying names more than they can bring in." The nearby Cotton Club (ex Beachcomber) is likely to have a discovery show to be produced by songwriter Benny Davis, and the Latin Quarter, to be run by E. M. Loew, will have a big production show, which may not be headed by an expensive name.

The success of the Cotton Clubs show last year in Miami Beach has caused a re-evaluation of the name setup as it applies to nightclubs. The revue which was heavy on production and had such talents as Cab Calloway, Lonnie Sattin, Sallie Blair and other Negro acts, was the surprise of the Miami Beach season with grosses higher than the resort has even seen in its history. The Latin Quarter, also without names, did well.

Feeling this year is that if potential customers are given what is described as "real night club shows" with heavy production and a lot of lavishness usually associated with top nitery displays, then they can favorably compete with the top hotels which will be showing name acts plus a couple of supporting turns. The nitery operators feel that the traditional cafe show has an excellent chance of making it.

Possibility exists that there may be a fourth major cafe in the Florida area this year. Nat Harris, at one time associated with the Latin Quarter and La Vie en Rose, both N.Y., may open Ciro's, also in Miami Beach. Harris would go along with the idea of concentrating on production, should he finalize the deal.

At one time, the Florida niteries were in the buying limelight carrying a triple set of headliners on the same show. Attraction costs alone went to more than $25,000, and sometimes the show failed to pay off. This practice resulted in financial difficulties for the bonifaces. This time they are countering with production policies almost exclusively.

JOHNNIE RAY, SAUTER PLAY FRANKFURT FAIR

Frankfurt, Aug. 13.

Capturing an unusual European playdate is Johnnie Ray, who's booked in as the star attraction at the International Radio and Television Fair, being held at the Frankfurt Fairgrounds Aug. 3 through 11, with hundreds of European manufacturers showing their late model radio and tv sets.

Ray is booked to make personal appearance and sing here on the last three days, Aug. 9-11, at a top salary. It's part of his European tour, and quite aside from his usual music hall pop concert bookings.

Also appearing at the fair is Eddie Sauter, American orch leader, who now has his own band in Germany, appearing for Sudwest Rundfunk, radio and tv center in Baden-Baden. Ray is also making several free appearances for American Air Force and Army units in this area.

Spice Edinburgh Fete With Strip 'Concerts'

Edinburgh, Aug. 13.

A late-night revue staged by the Irving Club Theatre, London, shapes as a controversial feature of the unofficial "fringe" shows at the upcoming hightoned Edinburgh International Festival. It will feature striptease acts and will be staged nightly from Aug. 19 in the Palladium Theatre, normally a vaudery.

The wits are describing it as a "fringe show with only fringe costumes." "Fringe" is the name here for plays and revues lacking the official blessing of the Edinburgh Festival Society. A whole cluster of these surrounds the more dignified nucleus of drama, opera, ballet and concerts.

Creditors Go to Court Against Ciro's in H'wood

Los Angeles, Aug. 13.

Foreclosure proceedings against Ciro's, perhaps the best-known nitery in the world, have been instituted in L. A. Superior Court by Archie Preissman, realtor, and David May 2d of the department store family. Named defendants were Herman D. Hover, longtime operator of the club, and his wife, Yvonne.

Plaintiffs claim Hover executed a note for $55,000 on Sept. 29, 1955, and that $44,510 is still due on a 10% mortgage. In addition, the action alleges that the club owed the Federal government $79,474 on an excise tax lien, in addition to a state unemployment tax lien of $10,205 and other debts totaling $30,566.

Minnesota State Fair Tries for Extra Punch At B.O. Via Prize Fight

Minneapolis, Aug. 13.

What's believed to be a new kind of attraction for a fair anywhere, a 10-round boxing bout between Del Flanagan and Tiger Jones, in the 20,000-seat Hippodrome building, is scheduled for the opening night of the Minnesota State Fair Aug. 24. Fight card is scaled at $3 to $10. Those attending also must pay the 50c admission to the grounds.

Instead of the customary Barnes & Carruthers No. 1 fair variety show, the night grandstand entertainment, excepting on the opening day, will be provided by the new B.C. frontier musical, "West-O-Rama," with a cast of 200 promised. It'll include a community hoe-down, an old-fashioned charivari, stage coach robbery, Indian ceremonial dance and an evening at the "Silver Dollar," etc.

Blended into the two-hour musical, however, will be several specialty acts such as highwire artists, a pantomime offering and a trick roper and there'll also be a chorus line of girls. As always, there'll be no name performers.

Grandstand afternoon fare again will be auto and motorcycle races which have proved to be tops as draws, pulling 30,000 capacity crowds. A grandstand "thrillcade" is scheduled for the opening night and for one of the afternoons. Until a few years ago there were several days of horse trotting races, but, sans betting, they failed to draw sufficiently and have been discarded in favor of more auto races.

Fair, one of the world's largest, almost unfailingly turns in a net profit of several hundred thousand dollars. Its 10-day attendance seldom fails to hit the million mark.

It's believed to be one if not the only amusement event with a "free list suspended" policy in the strictest sense. Everybody pays 50c to enter its gates. That goes for exhibitors, concessionaires, performers, officials and newspaper reporters covering it. Having gotten away with this hitherto, it's undoubtedly the envy of all amusement purveyors.

Reserved grandstand seats, afternoon and night, are $2 and $2.50, except on Labor Day when they're upper to $3 and $3.50. A horse show has a $1 and $1.50 tap. Reserved seats are on sale at Minneapolis and St. Paul downtown ticket offices.

Fair opens Aug. 24 and continues through Sept. 2.

Rebuild Lowell Spot

Lowell, Mass., Aug. 13.

John George is rebuilding the Blue Moon nitery here to enlarge seating to 2,000. The roadside spot has been playing semi names for the past several seasons.

George is remodeling the club along the lines of Blinstrub's, Boston, 1,700-seater, and plans to emulate the Blinstrub format of hot disk names. The two niteries, however, will not be in competition.

. . . A Boy Singer Too

Hollywood, Aug. 13.

A pair of Los Angeles businessmen are sponsoring what may be the most expensive showcasing in showbiz history. Garment manufacturer Jack Geller, real estater Norman Danskin made arrangements with Herman Hover, for Ciro's for tonight (Tues.) and invited town's top agents, film, radio, tv, disk execs, to eye Keith Kittrell, Ypsilanti, Mich., boy with virtually no professional experience.

Room, drinks, etc., expected to come to around $2,000.

Friendly's Exit Final Curtain On RKO Vaude

Dan Friendly, longtime booker of the Palace Theatre, N. Y., was let out of the RKO Theatres organization following foldo of the theatre, last week. Plans at the moment haven't been formulated.

Friendly joined RKO as a page boy in the fifth floor family time office, and had been there ever since with the exception of a brief period with the Arthur Fisher booking office and service in the Army during World War II. One of the last active circuit theatre bookers (only Harry Levine of Paramount remains), Friendly showed ability to book a show without jeopardizing the family jewels. Friendly at various times booked shows in many of the cities where RKO maintains houses.

Letting out of Friendly indicates that any hopes of reviving stage shows anywhere on the RKO circuit are very slim.

Lou Walters Maps Plan To Prolong Ind'l Show Tours Via Local Dealers

A means of prolonging industrial show tours is being mapped by the Lou Walters Enterprises, Inc., headed by Cass Franklin, which is currently organizing a group of arena and auditorium operators for the showing of layouts sponsored by industry.

Franklin is currently organizing Auditorium Industrial Operations, which has signed several members. Purpose is to get these operators to house a consumer version of the varied industrial shows under sponsorship of local dealers in each city. Walters is set to produce a Cadillac show which goes on tour in October, and it's likely that the first dates following the regular dealer tour, may be under the auspices of local car distribs.

A group of arena and auditorium managers have already met with Franklin and have shown an interest in the show.

Group is especially interested in this kind of show, to which the public would be admitted free or at a nominal admission. It's been found that the major shows have to be spaced in any given situation so that sufficient promotion time can be obtained. Franklin is pointing out that with sponsorship of locals, considerably more arena time can be sold, and at the same time, performers working industrial shows can get considerably longer tour.

New arena group has been started with approximately 20 members and likelihood is that most of them will take the initial Caddy show should local sponsorship come through.

Jennings Exits AGVA

Dean M. Jennings, who recently came in from Dallas to be publicity director for the American Guild of Variety Artists and who was assigned the job of editing the AGVA News, has resigned that post.

Jennings, son of writer Dean Jennings who was columnist on various San Francisco papers, and who is now a freelance writer having authored the recent series on Victor Borge in the Saturday Evening Post, is likely to go into personal management.

Ice Capades, 'Holiday' Agree On Mutual Setup for Dates, Equipment

One of the most important developments in the ice show field came last week when International Ice Attractions Inc. ("Ice Capades") and "Holiday on Ice Shows" agreed to a working arrangement on schedules and routes as well as exchange of portable equipment that could permit them to work combined shows in certain situations. Deal was negotiated by John H. Harris, "Ice Capades" producer, and his board who made the agreement on behalf of the junior "Ice Capades" company which sometimes plays arenas with no ice equipment and therefore must make its own ice. "Holiday" has always carried its own portable refrigeration plant, but has played arenas already set up for blades shows as well.

Importance of the move is seen by the fact that many cities, now taking three shows annually, will now get only one or two depending on conditions in the city. In Philadelphia, one year, three major companies came in. Result was that only the first troupe to hit the town carried out some surplus.

New arrangement will permit them to cooperate on schedules. Shows will be spaced far apart so that both stand a chance of coming out ahead. It will be possible now to eliminate some cities that cannot sufficiently support a major show. It's conceded that some towns are played just to break up jumps and to keep the company going until more prosperous areas are on the schedule. It's likely that both companies will be able to reduce expenses considerably by working closely on schedules.

The only show with whom there will be no interlocking arrangement will be "Ice Follies" operated by Shipstads & Johnson.

Another possibility as a result of the new agreement is the likelihood that it will now be feasible for all the ice troupes to attempt to develop names in the field. Hitherto, the show has been billed above all the performers, with the exception of Sonja Henie when she toured with the now defunct "Hollywood Ice Revue" and when show goes out at the head of one of the "Holiday on Ice" companies. Feeling has been among the frappe operators that with production costs hitting as high as $500,000, they cannot afford the high priced names. Miss Henie, for example when touring on the Wirtz show got $3,000 per performance and exacted some conditions that cost the producer a lot of loot. Rather than go in for such heavy outlays, most of the icers have gotten along with talent that reached a fair name level and never went higher because of billing and promotional practices of the major producers.

However, with competition having narrowed down to two major organizations (combined "Holiday" and "Ice Capades" troupes, and the "Ice Follies") even if they decided to develop names, a top performer would be limited.

As it now stands, all three major ice companies cooperate in several areas. "Ice Capades" which is handled through the Arena Managers Assn. steers away from "Ice Follies" routes whenever possible, and there is no bidding between them on some prime time in some arena situations.

Mass. Gets 42G Bill For Mayflower Celeb

Boston, Aug. 13.

State bills for the recent Mayflower II arrival and celebration at Plymouth came pouring in this frame. To date, Massachusetts has paid out or is in the process of paying out a total of $42,391 for assorted items. In addition, the state spent $285,000 to remodel the accommodations for the Mayflower, dredging Plymouth Harbor.

Bands and music cost $3,301; Jack Barry got $1,583 for serving as coordinator for the Plymouth committee and the official reception committee. Some 2,000 lunches for the police, Army, out-of-town contingents and the working press cost $4,250. A $4,500 catering bill was presented by Mayflower Restaurants. Cost of two tv and press towers and stage for the pageant was $6,200. Decorations and tents were provided for $2,770. There was $8,590 worth of electric lighting; picture taking by two photographic outfits for $750 each; three dozen commemorative plates for $90 and printed cards to go with them for $28.50.

Allege Hawaiian Nitery Angel Lost 100G While 'Bewitched' and 'Bunkoed'

Honolulu, Aug. 13.

Charge of "witchcraft," "sorcery" and "bunko" have blown the lid off Top O' the Isle, roof nitery at the Waikiki Biltmore hotel, and the current show was ordered to fold. Top O' the Isle has been operated by Shirley Louise Mendelson, a wealthy heiress who owns and operates radio station KHON through her South Pacific Broadcasting Co.

The nitery operation, her former attorney told liquor commission, has cost her up to $100,000 in the past few months. Estimating losses at $10,000 a week, the attorney asked the commission to close the show to keep Miss Mendelson "from being bunkoed any further."

Miss Mendelson's husband, Dr. Donald MacDonald, claimed his wealthy wife was under the "domination" of the show's star, female baritone Haunani Kahalewai, and that the mother of a member of the company was acting as a medium to contact Miss Mendelson's mother, dead nine years.

Attorney Edward Berman said Miss Kahalewai is drawing a salary of $600 a week, contrasted with the $125 to $150 she got at her last nitery job. A hula dancer who formerly worked for $75 a week at the Royal Hawaiian hotel is drawing $175 a week.

Miss Mendelson retorted "Lies, all lies" to the charges that she has been "bewitched."

And Miss Kahalewai had this to say: "I've never heard of such a silly thing. I've been asked if I'm a witch or a kahuna (Hawaiian witch doctor or 'medicine man') and if I know anything about black magic. Somebody's lying in all this. I know it's not me."

Original permit had been granted on the proviso that the South Pacific Broadcasting Co. would share the cost of alterations in the room and all subsequent expenses. The commission decided this week that Miss Mendelson herself had been the angel.

Top O' the Isle has had an on again, off again career ever since the hotel opened. The Mendelson-Kahalewai troupe reopened the room in May with some 15 entertainers and musicians.

Miss Kahalewai is regarded as being one of Hawaii's three top names in the nitery field. She's heard frequently on the "Hawaii Calls" radio programs.

N.Y. Bal Tab Relighting

Oldest nitery in the Broadway sector, the Bal Tabarin, is set to reopen tomorrow (Thurs.) following a six week summer hiatus.

Comic Tommy Ford and Gallic import Lili head the bill. Lou Harold's band and a line are in support.

PRESLEY & TROUPE SET FOR NORTHWEST TOUR

Portland, Ore., Aug. 13.

The Elvis Presley show has been set for five performances in the Pacific northwest by Northwest Releasing bosses Zolly Volchock and Jack Engerman. Presley will present a two-and-a-half hour stage show with a company of 70 in his debut in this area. The layout will be presented in Multnomah Stadium here and similar outdoor plants throughout.

NWR will present the singer in Spokane, Aug. 30, in Vancouver, Aug 31. Tacoma, Sept. 1, in the afternoon; Seattle, Sept. 1, in the evening, and Portland, Sept. 2, Multnomah Stadium, with 20,000 seats, will be scaled from $1.50 to $3.50.

Walters Floating $200,000 Stock, Debenture Issue for Miami Nitery

Lou Walters, former operator of the Latin Quarters in New York and Miami Beach, is floating a stock issue for the operation of the Cafe de Paris (ne Copa City), Miami Beach.

In a prospectus sent out to prospective stock buyers, Walters stated that an anticipated $10,308 weekly profit is anticipated as a result of the operation. Figure is based on a weekly gross of $50,000 in the dining room and bars; rental of five stores which would realize $200 weekly; $1,200 income from concessions, as against an operational cost of $41,091.66. The $50,000 gross on food and beverages, according to the prospectus, is conservative.

In comparison, the N.Y. Latin Quarter, which Walters recently relinquished to partner E. M. Loew, grossed $2,775,660 in 1955 for a weekly average of $53,376; $2,754,570 in 1956 for a weekly average of $52,970, and is now averaging a gross of somewhat more than $53,000 weekly.

It's also pointed out that ,the prices are higher in Florida than in New York, and the difference in seating capacities (N.Y., 550 plus 20 at the bar in contrast to the Miami spot's 1,000 seats plus 350 in the cocktail lounge) also indicates a larger gross. In addition, prospectus claims that income of concessions is based on conservative quotations. Concessionaire at the N.Y. LQ pays $1,200 weekly for which there is no car-parking revenue, latter being the major item in Florida (since few hats or coats are worn there) and photography and sales of souvenir programs are far better in Florida than in New York. The winter months are peak months, but the Beach during July and August are as heavily populated as in the peak periods, and there is reasonable expectancy that business can be continued into May and June when curtailed operation may prove profitable. It's also cited that during the Easter period, business is as heavy as in the top February period.

During September, October and November, according to the prospectus, there are three possibilities: 1. Close the entire spot so that there will be no expenses (rent is allocated for a 30-week period); 2. Close main dining room and operate the bar and cocktail lounge with no show except a pianist. In this event, cost of operation would be less than $700 weekly, which could easily be taken in on a Saturday night; 3. Operate cocktail lounge with a moderately priced show. Cost of operation under this setup would be about $2,000 weekly.

Copa City's 75G Take

According to prospectus, the examination of the books of the former Copa City reveals that $75,000-$80,000 were normal weekly incomes, a figure that doesn't include store or concession rentals. There were weeks, according to the brochure, in which grosses were over $100,000 and a week when the gross reached a "fabulous" $135,000, another of over $125,000. This is in comparison with the N.Y. Latin Quarter, the prospectus stated, when during its 15-year operation, the gross exceeded $70,000 weekly only three times. "Hence, if the New York operation, with an average weekly income of a little over $50,000 can show a profit of $250,000 annually for each of its 15 years of operation, it is reasonable to expect that the new Cafe de Paris may prove a fantastically profitable operation."

Expenses listed are topped by the $50,000 plus 2% of the gross annual rent, which when allocated over a 30-week a year basis, comes to $1,666.66. Salaries listed including show, music, dining room staff, kitchen, concession girls, stage hands, electricians, janitors, come to $20,000 weekly. Utilities including gas, electric, telephone, license fees, etc., $800; accounting and clerical, $300; insurance and social security, $300. Miscellaneous not included in the previously listed estimates computed on the basis of a 30-week season, $300. Additional 2% of gross for rent, based on a $50,000 gross would come to $1,000 weekly. This total comes to $25,966.66. Other expenses include cost of food and liquor (30% of income based on $50,000 weekly income—not including concessions) comes to $15,000. Linen, breakage, replacement of glass and chinaware and silver, $500. Expenses involved in concessions, $625.

Expenses

Brochure contrasts the expenses incurred at the N.Y.LQ with half the Cafe de Paris capacity. N.Y. rental is over $2,200 weekly, while rental of Miami Beach Latin Quarter, which it says is in a less favorable location and also half of $1,750 weekly.

the Cafe de Paris capacity, is

The amount necessary to open the Cafe de Paris comes to $154,000 broken down into a $20,000 prepayment of rent; redecorating, $50,000 (to be done by Reuben Bodenhorn Associates, decorators of the Latin Quarters in N.Y. and M.B.). Cost of the show (costumes & scenery) will be $35,000; advance advertising, $5,000; additional lighting equipment, $10,000; licenses, deposits and utilities, $4,500; advance premium payments on insurance, $2,000; additional china, glassware, silver, $3,000; overhauling where necessary (refrigerators, kitchen, etc.), $2,000. Food and liquor advance is expected to be $8,000, although excellent credit may be expected. Miscellaneous, set higher than actually anticipated is tabbed at $15,000. Amount of capitalization is at $200,000 and therefore surplus over pre-opening expense is to come to $46,000.

The Cafe de Paris was built as Copa City by the late Murray Weinger, who operated the cafe for some years. It was designed by Norman Bel Geddes.

As presently capitalized, the 50% of the stock now up for sale is a private offering with each share in the corporation to be sold at $500. However, for each share purchased, buyer must lend the corporation $1,500 making a $2,000 total for each share. The $1,500 is to be repaid before any dividends can be declared. Only 100 shares are being offered to participants which represents half the total stock. Other half is retained by Walters for transferring his lease to the venture and setting up the organization, and for services rendered. Loans to the corporation will be secured by debentures payable within five years. However, the corporation will have the right to call such debentures at 110%. No dividends to be declared until such debentures are retired. Prospectus calls for weekly accountings by CPAs.

Alan Gale Leases Chi Theatre Due To Nitery Pinch

Alan Gale will test his lure as a theatre attraction with a stand at the Harris Theatre, Chicago, for a week starting Oct. 6. Gale is leasing this Shubert theatre on his own, and will operate at a $5 top. Following that stand, Gale goes to the Town & Country Club, Brooklyn, Oct. 14, and continues with other nitery stands.

Leasing of a theatre points up a condition now prevalent among many nitery comics. Gale, who never appeared in a theatre previously, is believed to have taken this house for lack of a suitable cafe showcasing date at the salary to which he has become accustomed. Chez Paree being the only major nitery left in the Chi area. Gale feels that he can gross $40,000 in eight shows at the Harris Theatre and net will be considerably more than he can make in any local cafe stand.

Present season marks the first time in several years that Gale hasn't operated his own cafe. He had previously leased clubs in New York and Miami Beach.

Saranac Lake

By Happy Benway

Arthur J. Slattery shed a plaster cast that he has worn for over a year due to a fractured arm. Lee Klimick all cleared and is skedded to join the staff of telephone operators in our mail office.

Fay B. Hammond, yesteryear middleman of minstrelsey, ended an ordeal of six months of hospitalization at the V. A. hospital Prescott, Arizona. He received an all-clear to resume work at Henderson, Nevada.

Ann Budd's progress is a special item. She is the sister of Frances Zingler, of Warner Bros.' N. Y. office.

Adirondack Antiques Show & Sale was held at the local Town Hall, resulting in tiptop business. This is its seventh season and was the biggest of it's career. Among those acting as co-chairman of the sale were Mrs. William Morris Jr., and Mrs. Roger Tubby, wife of the publisher of the Adirondack Daily Enterprise.

Fred McCabe got good report of his progress and his wife Catherine McCabe, of AB-PT's Gotham office, shot in for a bedside celebration of the occasion.

Write to those who are ill

Tobias Resigns Eden Roc

Miami Beach, Aug. 13.

Henry Tobias has resigned as entertainment director and emcee of the Eden Roc Hotel, here, to work on several projects including a book, "Broadway & Borscht," designed to be a manual for aspiring social directors in hotels.

Contract with the inn still had several months to go. He had been with the Totem Lodge, Averill Park, N. Y. prior to going to the Eden Roc.

SHOW BIZ DAMPENS MASS. RAIN-MAKERS

Boston, Aug. 6.

Rain-making projects in southeastern Massachusetts, where 21 machines are seeding the clouds to end the prolonged drought, will not be set up in Essex county, because of possible effect on al fresco biz, although farmers in the area are unhappy that the state is sending no rainmakers their way.

With the big fair season beginning, it is expected that fair officials will protest rainmaking attempts in fair areas. As rainmaking attempts so far have been out of outdoor showbiz areas, no protests have been lodged. In Rhode Island, however, rainmaking attempts fizzled when showbiz interests protested to the Governor to protect their interests.

Ringling's 30G in Albany Despite Bad Weather

Albany, Aug. 13.

Adverse weather conditions held the gross to $30,000 on the recent five-performance stand of the Ringling Bros.-Barnum & Bailey Circuit at Hawkins Stadium (ball park of the Albany Eastern league club, in suburban Menands).

Attendance was approximately 20,000, according to Bob Snyder, who with Ted Bayley, of Troy, promoted the big top's first tentless engagement here. They made "a little money"—at $1.50 to $3, with half price for children under 12. The Stadium seats around 9,000.

The Saturday night performance was given despite a severe electrical storm; the Sunday afternoon show was staged in light, intermittent rain. The circus management made the decision to go on with the full routine, including aerial acts, during the downpour. There were no mishaps. Patrons were offered readmission tickets for the Sunday matinee. Between 800 and 1,000 readmission stubs were presented.

Whereabouts Sought

England.

Editor, VARIETY:

I wish to contact a Mr. Otto Ward, clarinettist whose home town was either Elkhart or Muncie, Indiana, also George Power of Power's Elephants.

I would be grateful if you would mention my inquiry in your paper.

Kay Daly.
41 Church Road
Sholburyness, Essex

Meyer Resigns Davies

Josh Meyer has resigned the Jack Davies Agency to open an office of his own. He was a partner in the agency having been with the outfit for nearly 20 years.

Successor at the Davies office hasn't been named as yet.

Lewis, Miffed at Fast Benefit Booking, Returns 5G to Texas Sponsors

Houston, Aug. 13.

Jerry Lewis made a $5,000 refund to the Houston Jr. Chamber of Commerce in connection with his July 14 appearance here to m.c. the Miss Houston Contest.

Date was a Sunday afternoon and Lewis on a promotional tour had just enough time to charter plane from New Orleans and fly in for two-hour appearance. But his name alone wasn't enough to outdraw a summer afternoon at the beach, and only about 1,500 of 10,000 seats at Houston Coliseum were sold.

Jaycee public relations committee chairman Marvin Zindler said yesterday (9) that Lewis has returned $5,000 of his contracted $10,000 and was angry at being booked for such a poor date."

"I do this kind of show for nothing," Lewis is reported to have said. "I would have been glad to have arranged to be in Houston two or three days to build up an audience."

Show only grossed $5,000, which left it plenty shy of anticipated $30,000 b.o. and $10,000 in the red. Houston Oldsmobile dealer Bill McDavid who'd agreed to underwrite Lewis' appearance, partly because comic will be sponsored by Oldsmobile this autumn via tv, had to pick up the tab.

Robert C. Rothafel, managing director of the Roxy Theatre, N.Y., accompanied by Irving Chezar of General Artists Corp. and Betty Murray, who had been casting talent for the theatre, left last week for Rome to look at some new acts.

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KEN BARRY



Thanks, BOSSIN Agency and Club One Two for asking me to stay third week. Regret commitments interfere. See you in the fall.
Gratefully,
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Vaude, Cafe Dates

New York

Peggy Ann Watson made her cafe debut at One Fifth Ave. last night (Thues.). She's the daughter of vet musicomedy singers **Milton Watson** and **Peggy Bernier** . . . **Lyda Fairbanks** a newcomer to Le Cupidon . . . **Otto Salamon** of the William Morris Agency concert dept. reports to the Army Aug. 26. . . . **Jerry Vale** to the Safari Club, College Pt., N. Y., Sept. 27 . . . **Lone Ranger, Silver and Lassie,** tapped for the State Fair at Lewisburg, Va., Aug. 19 . . . **Eddie Risman,** general manager of the Latin Quarter, off on a quick trip to Miami beach, site of the branch LQ . . . **Kirby Stone** Quartet to the Eden Roc, Miami Beach, Aug. 22. . . . **Buddy Hackett's** date at the Copacabana, moved back to Nov. 14 to make way for a film assignment . . . **Robert Clary** goes to the Fontainebleau, Miami Beach, Sept. 17 . . . **Phil Foster** follows at that spot . . . **Lenny Kent** reports to the Riviera, Las Vegas, Oct. 9 . . . **Sophie Tucker** down for the Roosevelt, New Orleans, Jan. 9 . . . **Will Mastin** Trio goes to the Moulin Rouge, Hollywood, Jan. 28.

Dominique pacted for the Latin Quarter, starting Aug. 22 . . . **Jana Mason** tapped for the Mocambo, Montreal, Oct. 7 . . . **Bob Ritterbush** an added starter to the Blue Angel show . . . **Edwards Bros.** to the Palladium Theatre, Dusseldorf, Sept. 1 for four weeks . . . **Harry D. Squires** lining up a lecture tour for musicologist **Don Walker** . . . **David P. O'Malley** and **Sam Honigberg** in from the Coast . . . **Cab Calloway** starts at the Stage Coach Inn, So Hackensack, N.J., Aug. 23. . . . **Jack Durant** heading for the Indianapolis State Fair following his turn at the Latin Quarter . . . **Goofers** to be held until Christmas at the Palladium, London, on the show which opened June 21.

Jean Miller Deob, new at the Tropicana, New Rochelle. Singer is in for an indefinite stand.

Chicago

Paul & Reyes pacted for two frames at Chez Paree here, Aug. 23 . . . Set for Du Quoin, Ill. Fair for one week, Aug. 25 are **Hal Sands Dancers, Watson Troupe, Robert Williams, Pryde & Day, Billie & Gene Lambard, Johnny O'Brien, Betty Johnson, Wiere Bros.** and **Mills Bros.** . . . **Don Tannen** inked for Cleveland Statler, Nov. 25, for two frames followed by Cleveland Statler, Dec. 9, for two frames . . . **Steve Lawrence** goes into Cleveland Statler, Sept. 30, for two frames and then the Detroit Statler, Nov. 11, for two weeks . . . **Pompoff Thedy Family** at Shamrock Hilton, Houston, Oct. 3-16.

Hollywood

Richard Pribor cleffing the arrangements for Marge & Gower Champion's two-week Cocoanut Grove engagement, which starts today (14) . . . **Paul Gilbert** set for a top role in the new editions of Ziegfeld Follies which opens Sept. 11 in N.Y. . . . **Edwards Kitt** opens Nov. 29 for nine days at the Palm Springs Chi Chi. House booker Dave Brannower also has set **Jerry Lewis** and **Liberace** for dates later in the year . . . **Hi-Lo's** set to open Sept. 20 at the Interlude, following **Bobby Short** . . . **Charole Simpson,** Capitol disker, set for a two-weeker at the Thunderbird, Las Vegas . . . **Jerry Fielding** composing a new act for Vivian Blaine.

Atlanta

Singing pianist **Johnny Ryan** opened Monday (12) in Danny Demetry's Zebra Lounge in lobby of Howell House . . . Another pianist, **Gale Norman,** is being featured before show and at intermissions at Circus Lounge, where Dancer **Tana Leigh** and emcee **Tommy McRaft** top the bill . . . New show at Domino Lounge in Imperial Hotel is headed up by exotic **Carmela Rickman,** acro terper **Lorraine Powlas,** and dancer **Harry Poll,** who doubles as emcee . . . **Trudy Richards** is starring in current offering at Henry Grady Hotel's Paradise Room.

Jimmy Kilpatrick, singer, opened Monday (12) at Mammy's Shanty . . . Clovis Club is featuring dancers **Sally Blaine, Gina George, Jo Turner** and **Desiree,** with **Jack del Rio** in emcee role . . . Dancer **Jo Lasure** is spotlighted at Club Peachtree in the downtown sector, on same bill with **Candi,** exotic dancer, and hoofer-emcee **Jack Lester** . . . Anchorage Supper Club in Clermont Hotel stars **orning Wood,** Clermont Hotel stars **Morning Wood,** dancer.

Dallas

Statler-Hilton, with **Eileen Rodgers** and **"Prof. Backwards"** due Aug. 22, follows with **Rusty Draper,** Sept. 5, **June Valli,** Sept. 19, and has inked **Lilo** for an October opening . . . Colony Club is holding **Johnny Bachemin** for a four-week stand . . . **Jacques Foti** opens a fortnight tomorrow (Thurs.) at the Adolphus Hotel, with **George Liberace** to introduce him the first three nights. He'll be followed Aug. 29 by **Ricky Lane & Velvel** . . . **Jean Shannon & Brooks Bros.** open Aug. 20 at the Monteleone Hotel, New Orleans, for two weeks . . . **Juan Alvarado,** regular at the University Club here, set for the Eden Roc, Miami Beach, Sept. 1 . . . **Joe Reichman's** orch inked for Adolphus Hotel's Century Room on Oct. 3 . . . **Gordon MacRae** stars in the Cotton Bowl Show on East Texas Day, Oct. 15, during the 16-day State Fair of Texas run . . . **Bob Cross** orch opens a four-week date tomorrow (Thurs.) at New Orleans' Roosevelt Hotel. Crew returns to the Statler-Hilton here on Sept. 19.



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Stripper 'Amateur Night' Clicks at Dallas Spot

Dallas, Aug. 13.

"Amateur Night," the magic words which kept many a motion pic theatre in biz during the depths of the depression, is proving equally effective for Barney Weinstein, at his Theatre Lounge. Weinstein is presenting an amateur night for exotics each Friday night for this month.

A total of five finalists will compete for a 16-week contract good for $1,600 in bookings. According to Weinstein, some 250 people were turned away from the door last Friday night. "It was the best night we've had since last New Year's."

Disks, Films, Form Basis of R 'n' R Exports to S.A.; GAC Forms Package

Rock 'n' roll looms as a major export to South America. Spurred by the success of the Platters-June Taylor Dancers show currently at the Teatro del Opera, Buenos Aires, General Artists Corp. is currently packaging a show which will include the r 'n' r acts as well as regulation talents. In the unit being sent out by the agency will be The Tyrones, Maureen Cannon, Four Knights and Sparkle Moore. Alex Valdez, a Peruvian impresario, is working on the deal in conjunction with GAC.

Layout is slated to open in Sao Paulo, Brazil, Sept. 21 for an indefinite run. Following will be dates in Rio de Janeiro and Buenos Aires, with other cities still to be lined up.

Rock 'n' roll is just about catching on in that part of the world. Exports of records as well as a few rock 'n' roll films, have ignited

(Continued on page 55)



"Paul Gray, as debonair and suave as ever at the Black Orchid, deals an adroit line of low pressure wit that rambles along without ever losing its sense of direction."
—WILLIAM LEONARD
Chicago Tribune

PAUL GRAY

"Paul Gray is an urbane humorist with an intellectual bite. Sallie Blair is a smouldering singer with an emotional wallop. Their opposite talents meet on common ground.
"The end result of their impinging personalities is a revue of impacable pace and larruping impact at the Black Orchid.
"Paul, lean and debonair, has a wit as sharp as his angular face. He pokes good natured fun at everything, including his own philosophy of comedy.
"The philosophy: Keep it quick.
"That he does. Into a rapid-fire stream of gags he tosses convulsive songs and a brief but daffy Down East scenario about love in the sirup country of Vermont." —BENTLEY STEGNER
Chicago Sun-Times

"Supper-Clubbers are certain to enjoy the easy, relaxed comedy of Paul Gray and the superb song styling of Sallie Blair at the Black Orchid.
"Orchid bosses Paul Raffles, Bill Doherty and Pat Fontecchio have come up with another winning program. Paul Gray is a very funny guy who rattles off laugh-making bits continuously—in a quiet manner.
"A Chicagoan, Gray finds his current 'visit' a busy one. Besides appearing nightly at the Black Orchid, he has taken on a rather early morning television comedy stint as well."
—CHARLEY DAWN
Chicago American

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Copacabana, N. Y.

Jules Podell presentation with Don Cornell, Larry Daniels, Coronados (3), Mike Durso & Frank Marti Orchs, Tom Rockford, Dori Anne Gray, Jeff Bolton, Doug Coudy Line; Songs, Durso, Mel Mitchell & Marvin Kahn, costumes, Sal Anthony; $5.50 minimum.

As far as summer is concerned at the Copacabana it's apparently a time for experimentation. There must be some talent around that indicates a potential for headline status and apparently boniface Jules Podell is doing his best to showcase them at a time when business is normally at an ebb.

In the current bill, singer Don Cornell and comic Larry Daniels are tandemmed with the Coronados in support. It's a pleasing combination entertainmentwise and one worthy of study as an exhibition of acts able to return periodically to this spot.

Cornell, who occasionally sounds like Tony Martin, is a colorful singer at times. He has a wide range of numbers with a catalog that includes something for nearly every kind of musical taste. He gets a lot of spirit out of a rhythm number and his ballads have appeal. He registers for many reasons at the Copa and a half-hour stint provides ample reward for several legitimate bows.

Larry Daniels is a young comic with an apprenticeship of many years, and he looks like he's well on his way. Daniels has developed a style of comedy rather than a concentration on routines. He works in a low pressure metier, but gets results. He starts slowly, but his modus operandi does ignite the risibilities before long and he has an easy time of making a success at this venture. He does have routines to go along with his type of operation, his topper being a description of a passenger taking his first flight. An offstage femme voice assists in getting a top mitt for this effort. He has some of the usual routines including some impressions and a routine on the dress industryites that similarly beget yocks. Daniels looks like he's found a N.Y. outlet.

Other major item are the Coronados, a vocal group comprising two lads and a girl. Femme is reportedly new to the contingent having been a last minute replacement for the ailing original. However, she falls in nicely with the group which gets good results with a varied repertoire, which winds up with a rock 'n' roller.

The Doug Coudy production holds over and the Mike Durso, Mel Mitchell & Marvin Kahn tunes give melodic strength to the proceedings. Incidental song and dance work by Tom Rockford, Dori Anne Gray and Jeff Bolton continue to be effective. Durso at the showbacking and dance chores and Frank Marti's Latinizing are added plusses to the cafe. *Jose.*

Sahara, Las Vegas

Las Vegas, Aug. 6.

Betty Hutton, Amin Bros., Cheerleaders & Herb Lurie (6), Saharem Dancers (12); choreography by Sonia Shaw & Bill Hitchcock; Cee Davidson Orch (13); produced by Stan Irwin, $2 minimum.

Although Betty Hutton surrounds herself with The Cheerleaders & Herb Lurie (6) and a pack of fine musicians, the frantic energy she throws into her chirps and terps makes this look like a one-woman show. Her upbeat performance throughout the act makes the package socko entertainment. Opening number, an original by Jay Livingston & Ray Evans, gives her a chance to kid herself and demonstrate her forte as a comedienne. Smooth savvy of The Cheerleaders blends perfectly with Miss Hutton's antics, and with them she presents several abbreviated production numbers saturated with top showmanship. Especially hefty salvos went to the spoofing of Brando and Presley "culture," and the impreshes of show biz greats. With her trumpet man, Shorty Sherock, she does an outstanding job with "I'm Going To Sit Right Down & Write Myself a Letter," and "Birth of the Blues." Jack Latimer is Miss Hutton's pianist-conductor, and Frank DiVito handles the drumming chores.

The Amin Bros. are on the bill, and the speedy acrobats show again why they're consistently one of the fave acts in Las Vegas. One brother juggles the other with his feet, and they zip through intricate paces.

Opening line number is an original composed & arranged by Bill Hitchcock, a very clever romp by the Saharem dancers (12) called "Sahara Swiggle." Cee Davidson orch (13) neatly batons show which is booked for four frames. *Duke.*

500 Club, A. C.

Atlantic City, N. J., Aug. 10.

McGuire Sisters, with Three Capri Sisters; Blackburn Twins & Jerry Collins; Lee Henderson Girls (8), Pete Miller Orch (14) directed by Joe Frasetto; $3 minimum, $5 weekends.

The McGuire Sisters, in their usual August appearance in Paul D'Amato's Vermillion supper-club room, this year add something new, the three Capri Sisters, Terry, 15, and twins Phyllis and Annette, 12 years old, whose assist in McGuire's "Me and My Shadow" number is a solid smash.

So well do the youngsters "shadow" the McGuires that payees think that trickery in the form of a tape recording is being employed. This is dispelled when the kids sing by themselves. "Shadow" number is cleverly done, and patrons would like to have had more of the Capris, who have registered on tv programs.

Sisters, sparkplugged by Phyllis, with exception of the Capris, offer much of show of a season ago.

"Sincerely," their top Coral disk, and "Picnic," from the motion picture, again score as does the "Sisters" number with Phyllis deserted by Chris and Dottie to do carbons of the wax greats. Again they are a trio to jam "Alabama Jubilee," playing piano, sax and bells with the orch.

In "Your So-Much a Part of Me," they utilize prop Coke bottles plus sputtering cigarets. Begoff piece is "Think of Me Kindly," which registers solidly. Beautifully gowned their 45 minutes outfront is well paced and wins top applause.

Not to be outdone, Blackburn Twins, who appeared on same bill with McGuires last summer, also add something new in the form of comic Jerry Collins, who lifts twins' nice routine out of song and soft shoe class, providing comedy good for those belly laughs so highly valued by bistro owners.

Blackburns first appear alone doing the things they have always done. Act hits a higher plane when Collins appears, trio working nicely together constantly aiming for yocks but giving too with song, patter and soft shoe. Highlight is water bit with Collins trying to wet down the twins but being frustated everytime until he is soaked.

Lee Henderson girls appear in two nice production numbers and show is backed up well by Pete Miller orch directed by Joe Frasetto. *Walk.*

Royal York, Toronto

Toronto, Aug. 11.

Felo & Bruno; Los Romeros & Reina (3), Johnny Lindon Orch (10), with June Sheath; cover $2.50-$3 minimum.

With a lusty Cuban quintet, complete with plenty of oles, the posh Imperial Room of the Royal York Hotel has currently switched to Latin talent for a bouncy 60-minute session, with Felo & Bruno taking the major part of the floor show for their duo pianistics, and Los Romeros & Reina (Mora) opening for the initial 20 minutes. Of swift flamenco dancing, cape twirlings and staccato heel-work. Whole is brisk-paced entertainment for the carriage-trade in the snootiest and highest-tariffed room in Toronto.

Los Romeros, two boys, and Reina, a looker, (all formerly with the Jose Greco troupe), have played the top night spots in New York, Las Vegas, Washington and Havana, plus appearing in specialties in four Hollywood motion pictures. Their feverish flamenco dancing is spectacular and the trio works fast on dazzling technique. All members do solo and team work. On that disciplined castent-clicking, plus exquisite wardrobing, this is an exciting dance combo on whirls and stampings. They do an "Alegrias" medley, a bull-fight number, a classic bolero and finish with a rousing gypsy country dance to "Jota."

On the latter half, Felo & Bruno are excellent at the twin keyboards, though the 900-seater is too big and the pianos too small to sound-register properly with the backbenchers. They need a more intimate room and the supporting orchestra drowned out some of the finale effects. Their pianistics included "Malaguena," a "Hungarian Rhapsody," "Warsaw Concerto," "Sabre Dance" and a finale samba medley. Closer up, the boys are excellent on duo-piano work.

Johnny Lindon's orch is excellent for dancing, together with the lady-like warbling of June Sheath, a blond who displays a good voice. *McStay.*

Palmer House, Chi

Chicago, Aug. 9.

Hildegarde, Mattison Trio, Ben Arden Orch (10); $2 cover.

Her 13th opening at the Empire Room reveals a Hildegarde of increased stature. A fairly thorough shedding of superfluous coyness, and its replacement by a relaxed attitude to the audience, shows an approach to concert dimensions.

The 45-minute assortment of pops, musicomedy tunes and French, German and Spanish songs are offered in an animated context of quips and movements that sparkle throughout. No detraction from the class of the act is Hildegarde's stagey handling of the keyboard with some of her vocals. Her sophisticated treatment of the audience, especially in request numbers, adds further lustre to the act, and a final encore from the back of the room proves to be an imaginative and successful bit of staging.

Show opens with three tapsters, The Mattison Trio. Leader of the group, Guy Tanno, shows fine showmanship in his selection and interpretation of a variety of material. Trio starts with a specialty modern jazz tap routine and continues into an equally picturesque bolero, winding up with a Rodgers & Hammerstein set. Trio is versatile, adept, enthusiastic and has an individual style that shapes well for plush hotel rooms.

Jo Ann Miller heads the next bill here Sept. 5. *Leva.*

Beverly Hills, Newport

Newport, Ky., Aug. 2.

Andrews Sisters (3) (with Wally Weschler); Romo Vincent, Donn Arden Dancers (10), John Juliano, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

A double-barrel melange of comedy and melody unfolds this fortnight in Greater Cincinnati's ace casino. Big guns are the Andrews Sisters and roly poly Romo Vincent, perpetual funnyman. For filling are the talented Donn Arden Dancers and the reliable location band of Gardner Benedict.

Patti, Maxine and LaVerne Andrews breeze through a half-hour cycle of pops, highlighted by a medley of their disk clicks. Applause topper is an audience participation number. Attractive in matched pink-plumed gowns, the sisters blend expert routines with sole and ensemble chirping. Piano accompanist Wally Weschler contributes top support in direction of tricky tempo changes.

Comic Vincent, a few pounds under his last time out here, commands the situation for his 30 minutes on the boards. A model for cleanliness as a story-teller, and with a high average for response, he adds to his stock of showmanship with artistic impersonations, including Texans and inebriates and surprisingly nimble hoofing. Steve Lawrence tops the lineup opening here Aug. 16. *Koll.*

Americana, Miami B.

Miami Beach, Aug. 11.

Steve Lawrence, Haller & Hayden, Midge & Bill Haggett, Jackie Heller, Lee Martin Orch; $5 minimum.

The weekly summer series booked into the Bal Masque of this hotel has been noteworthy for the continued import of new faces to the area. Current layout is illustrative of solid results that can be marked up if the components hit with impact.

Steve Lawrence is a reverse of the cafe-to-video venturers. His spurs were earned on the Steve Allen shows, and he is now making the step into the night-club circuit. The confident manner in which he takes hold in this outing in a talent-jaded town marks him a winner from first tune offerings. The bonifaces around town might well take stock of talent from tv availabilities with view to further explorations in such bookings. Lawrence projects with all the ease and assurance of a longtermer cafe vet, aided by a shrewdly assembled songalog that blends the ballads with the upbeat and offbeat, to raise continued approval from the attendees. With it he inserts a couple of well-told new sounding stories that break the melody-line for laugh payoffs. He's equally adept at the high ranging uptempo arrangements as he is on the softly phrased mood compos. End result is backcalls for more.

Another new act to the area is the team of Haller & Hayden. Their material is new and for the main portion, yock raising, especially so in a spoof on the "Monitor" program with the big laugh topper a screwy, constantly hilarious sight-bit anent the Olympics and all nations reps in a walking race. It's an ingenious invent that answers the constant cry of comics about difficulty in getting new material. The basic idea is a sock springboard to howlraising.

Midge & Bill Haggett, holdovers, add more youth and zing to the goings on with their cleverly themed terpings, while house emcee Jackie Heller warms the affair with medley of standards. Lee Martin and his crew back show in skilled manner. Due in Aug. 15 are Diahann Carroll and Billy Vine. *Lary.*

Statler Hotel, L. A.

Los Angeles, Aug. 8.

Harry Babbitt, Lloyd Lindroth, Victor Moreno & Rosalie, Eddie Bergman Orch (12); $2-$2.50 cover.

For the last few years, Harry Babbitt—once a household name as featured vocalist with Kay Kyser ("Three Little Fishies" etc.)—has had a relaxing, entertainment-loaded morning show on CBS radio. Now, he's making his move back into the personals via a series of nitery bookings beginning with this local date at the Statler. Unfortunately, he doesn't have an act.

Babbitt is trying something new on the bisto beat, bringing the radio atmosphere to a cabaret floor. It just doesn't work; the patter is a little too folksy and unfunny and his technique of sitting on a stool while singing doesn't fit with the general atmosphere. Vocally, he's still good, the pipes are warm and pleasant and he knows his way around both lyrics and melody. He runs through a series of familiars with only "Around the World" and "Love Letters in the Sand" (and that's acutally an oldie) to represent the current Hit Parade. Undeniably, the songs are better than most of what's available at the moment and they add a fine element of nostalgia. With a better overall act to frame his stuff, he could do nicely on the cafe circuit.

Remainder of the show falls below the level of Statler offerings. Opener is Lloyd Lindroth, a harpist with a too-fixed smile and a line of patter that detracts from his okay string work. Best of his stint is some work with an Irish harp and the flashy utilization of phosphorescent strings on one number. Also on the bill is the dance team of Victor Moreno and Rosalie who showcase badly. Choreography is stilted and they frequently appear clumsy in an assortment of lifts and spins.

Eddie Bergman orch holds over again to provide a fine dance beat and back the show. *dvx*

Cork Club, Houston

Houston, Aug. 9.

Delores Perry, Jose Campean Orch (5) with Jackie Moore; no cover or minimum.

Dolores Perry's operatic style brought a breath of fresh air to the local nitery scene with her opening at Cork Club, and though serious quality of her voice takes patrons by surprise, thrush's impressive piping soon builds comfortable balance of enthusiasm.

With a fine, trained soprano voice, Miss Perry stays with the serious ballads, semi-classics, and arias. "I Love You" is a sweet-toned opener, segued by "Love Is Where You Find It," and "My Guitar," all good for enthusiastic palming. Sunny floor manners make her a double winner.

"I Could Have Danced All Night" and "Granada" also click with solid climax in an area from Puccini's "Madame Butterfly."

Peter Wood follows Aug. 18. *Burt.*

Thunderbird, Las Vegas

(FOLLOWUP)

Snooky Lanson filled in for his "Hit Parade" teammate when Dorothy Collins had to ankle the Thunderbird show four days early. This was Lanson's Vegas debut, and his performance definitely put him in the hit class, which will no doubt pave the way for future Strip dates.

With his w.k. warm southern-gentleman charm, Lanson socked across 13 songs including "It All Depends on You," "Come Rain or Come Shine," "My Funny Valentine," "One For My Baby," and a medley of "Hit Parade" faves.

Ronnie Eastman, the brilliant pantomimist who does his socko act as an "electronic comedian" because of his complicated system of cutting in and out of celeb recordings, was held over, but changed his act almost completely. Both Lanson and Eastman are rewarded with warm mitting.

Production numbers are reprised intact, and are capably backed by the Al Jahns orch (12) which neatly ties show together. *Duke.*

Ciro's, Hollywood

Hollywood, Aug. 9.

Herb Jeffries, Mac Niles & His Calypsons (5), Felix & His Martiniques (4); $2 cover.

Ciro's returns to a name attraction policy with this layout but it won't be Herb Jeffries' fault if there isn't much ringside action. Room hasn't played names in some time. Sudden booking of Jeffries hasn't been heavily exploited enough.

From a performance standpoint, Jefferies, as usual, is doing a good job. His 30-minute stint is a fine blend of ballads and uptempo material, sold with an easy style that registers strongly. Vocally, of course, he's one of the stalwarts on the cafe beat and easily holds an audience through a skilfully paced stint that ranges from tunes like "Basin Street" or "Jump for Joy" to a medley of "More Than You Know," "Ghost of a Chance" and "Body and Soul." He's got a fine audience gimmick in his perambulating peddling of "I'm in the Mood for Love" in which he inveigles ringsiders to sing the title line. Finale, of course, is his trademarked "Flamingo."

Jeffries is preceded by Mac Niles and his Calypso group, who also alternate during the evening with Felix and his Martiniques. They're about the last defenders of a dying fad on the Strip, but they do a good job, utilizing all the familiar Trinidad tonalities and occasionally incorporating the steel drums for added emphasis. At 22 minutes, however, they're on too long for show purposhes and at least one of their numbers could be cut. *Kap.*

Eddys', K. C.

Kansas City, Aug. 9.

The Hilltoppers (4), Del Ray, Tony DiPardo Orch (8); $1, $1.50 cover.

Another of the pop singing groups, the Hilltoppers, is holding forth in the Eddy Restaurant for the fortnight and giving a good account of itself. Appearance here is the first in the Eddy spot and the first in town in more than two years. They are teamed with magico Del Ray, whose 20 minutes of sleight of hand, gadgetry and tricks lead off the show acceptably.

Musical formula of the Hilltoppers centers around Jimmy Sacca as lead singer with Don McGuire, bass, Eddie Crowe, baritone, and Seymour Spiegelman, tenor, in background and choral support. They reel off line of numbers largely taken from their list of Dot recordings, including their hits, "P.S., I Love You," "To Be Alone" and "Falling Star." They also wrap up "I've Got the World on a String," "Till Then," "Until the Real Thing Comes Along," "You're Wasting Your Time," "Marianne" and "I Must Be Dreaming."

Midway there is an inning for Eddie Crowe to make like Louis Armstrong with voice and trumpet, and nearer closing another session of vocal impressions by Eddie en Cagney, Gable, Cooper, Stewart, Sullivan and Liberace for moderate success. Foursome has its songs in top arrangements and are aptly done.

Next is comic Allan Drake and singer Teddie King to open August 23. *Quin.*

Statler-Hilton, Dallas

Dallas, Aug. 9.

Eddie Peabody, Chuck Cabot Orch (9); $2-$2.50 cover.

Eddie Peabody keeps rolling along with banjo magic, and ignores the past two decades in pop tunes. At opening (8) in the posh Empire Room, the animated little guy bounced on and off a small stool, atop a specialy-built "Peabody perch" and, with the raised dance floor, he was visible and audible two blocks away with his frenetic plucking.

After 36 years in show biz, he easily sizes his audience, and congeals the conviviality with audience participation. Wild-haired, instrumentalist plays only w.k. standards and evergreen pop tunes—adding a medley of southern faves, "Dixies," "Eyes of Texas," etc. He varies his new banjoing by using a violin mute to soften the sound, and utilizes his new "banjoline," with amplifier, for an Hawaiian medley. He keeps a fresh line of chatter, between tunes, with his auditors and gets off a slick 40-minute show.

Chuck Cabot's orch lends able assist to the soloist and pulls the leather pushers for terp turns.

Act winds Aug. 21; dual bill of Eileen Rodgers and Professor Backwards opens Aug. 22 for two weeks. *Bark.*

Conrad Hilton, Chi

Chicago, Aug. 5.

"Ice Review Spectacular" with Glen & Colleen, Miss Lucille, Jo Ann McGowan, Rosl Pettinger, Bill Christopher, Gil Shepard & De Soto Sisters (2), Gibben & Kothman, Fred Napier, Norman Crider, Boulevar-Dears (6) & Boulevar-Dons (6), Tune Tattlers (4), Charlie Fisk Orch (10); $2 cover ($2.50 Sat.).

After a month's layoff, another ice show has come into the Boulevard Room, this time with a less strained and pretentious script than the previous, and with fewer mechanical contrivances and props. Present edition is a set of well-worked out routines that segue neatly into each other thanks to the classy work of the cast and production staff. The current production, built around a hobo theme, doesn't show all the earmarks of financial expenditure seen in previous shows but rates a notch or two above its recent predecessors in overall effect.

Three settings for the assorted acts, hobo jungle, Bahaman and New Orleans, are created out of the costuming, story and music. For the first scene Fred Napier and the Boulevar-Dons cavort on the ice in patches and toppers. Napier then does a duo with a newcomer to the Boulevard Room, Rosl Pettinger, in which the flavor of Pierrot and Columbine comes across nicely. Acrobatic clowning on ice skates follows that and scores heavily for Gibben and Kothman. Like the rest of the choreography this turn uses the full possibilities of skating performers for story value.

Miss Lucille is this show's magico. The attractive blonde works with an assortment of birds and an ice skating pup that appear and disappear before the house. A well handled turn.

Rosl Pettinger's "Cuba Ooba" routine follows as a smooth bit of blade work, and a familiar face here, Jo Ann McGowan, gives her usual spectacular exhibit of spins and splits on skates.

A calypso medley rendered by a bell-ringing trio, Gil Shepard and the two De Soto sisters, rates a heavy hand. Trio pantos in dramatic and amusing bits which add considerably to the act.

To the Dixieland music and blues, various members of the cast get to strut more stuff. Standout is an adagio routine here by Glen & Colleen. The close-meshed integration of arms, legs and steel blades adds suspense to a spectacular turn.

As usual one number is given over to special lighting effects. The finale is rendered under black lights with only hats and instruments in the hands of the whole cast luminous.

All acts received strong support from the Boulevar-Dears and Boulevar-Dons. Choreo and staging by Bob Frellson is imaginative and varied. The Charlie Fisk orch, recently imported from the Palmer House, fits in fine with the plush room and the vocals supplied by the Tune Tattlers who come through well.

Show runs 55 minutes and is expected to run about three months.

Leva.

Club Harlem, A. C.

Atlantic City, July 26.

Timmie Rogers Show and Billy Williams Quartet; Timmie Rogers, Kim Karter, Cook & Brown, Gordon, Lon Bibeau Fontaine, Bill Graves' Harlemettes (10), Johnny Lynch's Band (12); $1.25 admission, $2.50 weekends.

The Timmie Rogers Show, "No Time for Squares," with name acts—this week it's the Billy Williams Quartet—is nightly packing Club Harlem, mid-city sepia spot. Turnaway business is routine as the big weekend crowds pack the resort.

Rogers, who produces and wrote the music for the show, with Lou Bibeau Fontaine the staging and directing, comes up with a swiftly moving, well-meshed and beautifully costumed production which keeps the 600 customers with him for the two hours it runs. They yell for more as the final girl on the line kicks off.

Under policy adopted last year by Ben Alten and Cliff Williams, Harlem operators, and Jack Southern, its manager, name acts come in to back up Rogers. Arthur Lee Simpkins follows. The Williams Quartet is worked nicely into the show.

In "No Time for Squares," the work of Rogers is outstanding as he gets things underway, colorfully garbed in coral coat, black Bermudas and strawhat, with "Haven't Got an Opening Song." Producer later wows with "Better Than Ever Before," "Couldn't Read or Write," "Gimme Some Good Whiskey" and a "New Kind of Cowboy." He does show over for a late arrival, and offers an audience participation bit going to the front tables and dancing with ringsiders, finally getting one onto the stage where they do a bit of jitterbugging.

Outstanding dancing and vocals of Fontaine, who has appeared here before, also win him plenty of applause as he mainsprings production numbers working with the Harlemettes and three boys who back up the line. Best is West Indies bit with Fontaine's "What You Gonna Do," and Kim Karter's "Got Something You Want." Bit is made more effective as special device throws hundreds of soap bubbles among and over principals.

Miss Karter, vocalist, a looker and beautifully garbed, wins plenty of mitting with her "From This Moment On," "Good For Nothing Joe" and "Gonna Live."

Flash Gordon proves that she has forgot nothing but learned more as she does her strip bit. Passes bills to men at near tables, and then tries to lure one of them onstage after paring down and doing series of luring bumps & grinds. Shouts "Chicken" when he refuses invitation. Gets good mitting.

Cook & Brown please with their dancing and patter. Nick Nichols leaves band for mike and neat sax solo. Harlemettes with three boys outstanding in their dances give show real lift.

Billy Williams Quartet takes over near conclusion of "Squares" and lives up to and past its reputation as one of the country's outstanding vocal units. Williams is a congenial and gracious entertainer who leads the quartet through such numbers as "Up a Lazy River," "Mad About You," nostalgic "You Made Me Love You," and "I Believe," among others. Gets audience into act with "I'm Gonna Sit Right Down and Write Myself a Letter" as bowing-out bit. Takes bows but won't give with more despite pleas of audience.

Walk.

hungry i, San Francisco

San Francisco, Aug. 3.

Irwin Corey, Gateway Singers (4), Julie Tate, Johnny Price; $1.50 admission.

"Professor" Irwin Corey, "the world's foremost," does a sock half-hour single that has audiences standing in line to get into this egghead basement bistro.

Corey, baggy-pantsed and slovenly, shuffles onstage with a five-minute silent mime act, finally breaks into his own odd, cracked voice and gives a lecture on Shakespeare—with Brooklynese interpolations—that fractures crowd at this intimate nitery.

Corey's timing is excellent, his sense of the ridiculous is precise and he's also adept at adlibbing hecklers back into their places.

Gateway Singers—three men, a girl, two guitars and a banjo—are a savvy folk group who use considerable showmanship to belt over such numbers as "Rock Island Line," "Run, Come See Jerusalem" and a beautiful Yiddish song. They are probably too highbrow for big, brassy nightclubs but can hold their own in any smaller club. Girl singer of the group, Elma Lee Thomas, is particularly effective, uses her dark, strong voice for wonderful contrast with men's voices.

Chanteuse Julie Tate, a looker, is pleasant and Johnny Price provides nice accompaniment. Show runs a touch over an hour and Corey will headline it till early September.

Stef.

Red Carpet, N. Y.

Othella Dallas, Joe Zeihl Trio; $3.50 minimum.

Freddy Jacobs has hit upon a successful summer policy in this intimerie with a one-act bill of name or semi-name proportions. Newcomer here is Othella Dallas who has been around for a while following a long sojourn in France. She has latched onto a warm and insinuating style that's ideally suited for the small rooms and can be easily adaptable for the larger spots.

Negro singer works in several languages with one of her more colorful tunes being in the Latin idiom. At the same time, there's a strong suggestion of sex in all her numbers which spices up her tunes considerably. She has a catalog that encompasses special material as well as excellently tailored Continental and standard tunes.

Joe Zeihl Trio bockstops capably.

Jose.

Flamingo, Las Vegas

Las Vegas, Aug. 9.

Ritz Bros., Gogi Grant, Don Kirk, Kay Tapscott, Flamingoettes (8), Lou Basil Orch (13); musical arrangements by Ivan Lane; produced & directed by Hal Belfer; $3 minimum.

One of the fastest moving acts ever to hit the Strip is churning up the Flamingo Room. The Ritz Bros. are breaking in new material, and it's top yock-bait to add to their zany repertoire. Big laughs are poured on their topical skits, like "Low Noon at Coffin Corners," which is the Ritz version of "Gunfight at OK Corral, and "Vitality," wherein the boys jump on the calypso cycle. Harry's magnificent mugging and leers at ringsiding cuties blends with the dandy irreverence of Al & Jimmy to keep the vet trio one of the funniest in show biz. They toss nostalgia into their softshoe routine, and their song lyrics get lofty acceptance. The Flamingo is fortunate in that the Ritz Bros. will pull in the players.

Gogi Grant's distinctive chirping gives a good balance to the Hal Belfer-megged show, which is set for four weeks. Miss Grant gets a torrid reception with her offerings which include "I Hear Music," "Without a Song," "I Can't Give You Anything But Love," and her disclicks, "Suddenly There's a Valley," and "Wayward Wind." In a clever novelty number, she compares the goofy songs of yesterday to those of today.

Curtain raiser is a nifty "Yankee Doodle Dandy" number featuring Kay Tapscott & Don Kirk, a couple of highly talented terpers. Kirk does a fine singing-dancing takeoff on George M. Cohan, and the Flamingoettes (8) add icing to the cake. Lou Basil orch (13), consistently one of the best show bands in town, backs the package with excellence.

Duke.

Eden Roc, Miami Beach

Miami Beach, Aug. 10.

Marie MacDonald with Hal Borne, Don Tannen, Phil Lawrence & Mitzi, Henry Tobias, Mal Malkin Orch; $3.50 minimum.

There's been a sag in late biz around the town's bistros in recent midnights, but the Cafe Pompeii of this swankery is humming, thanks to draw values of Marie McDonald, making her first foray along the circuit here.

Adding to potency of the well-publicized blonde eyeful's customer pull, is manner in which she handles a smartly tailored act designed by accompanist-arranger-conductor Hal Borne; he has applied a slick gloss to cover any minor vocal lack in Miss McDonald. Result is a pleasing stint which contains eye and ear appeal. Smartly gowned and coiffed, Miss McDonald eschews any heavy workover of "the Body" label, concentrating instead on the catalog of pops, standard and musicomedy excerpts.

Her staging is a fluid one, the big items a "Round the World" concept allowing for display of linguistic talent and sans-mike technique, that comes off solidly, an achievement in this big room in which her basically small, albeit melodic vocability is framed. Adds easy, knowing approach to the ringsiders to build rapport, with a tongue-in-cheek delivery of her intro-gab to garner herself hearty payoff that leads to encore segment.

Don Tannen clicks with his offbeat material. Teeoff routine, stripping a ventro's dummy, is a fast warmer-upper leading to lampooning of Continental singers and build to yockfilled satire on a slightly confused ex-Nazi gauleiter turned night club emcee. Well-paced delivery and timing on the talk sequences add to steady reaction build.

Phil Lawrence & Mitzi are a breezy duo of tapsters who revive the old vaude heel and toe patterns to continuing mitt payoff. Henry Tobias emcees in okay style, With May Malkin and his crew rating bows for their showbacks.

Due end of the week are Carmen Cavallaro, Helen Forrest and Augie & Margo.

Lary.

Belafonte's 20G in K.C.

Kansas City, Aug. 13.

Over 6,000 Harry Belafonte fans turned out for a one-nighter last Saturday (10) in the Municipal Auditorium.

Admission for "An Evening with Belafonte" was scaled at $5, $4 and $2, resulting in a gross topping $20,000, great money for this type of attraction.

Lary.

New Acts

JUDY SCOTT
Songs
22 Mins.
Adolphus Hotel, Dallas

Judy Scott, 19-year-old protege of Jerry Lewis, is a fine songstress but she misses as a headline act, where she's now billed at the plush Century Room for two weeks. Pretty brunette captured the opening patrons, but her short stint (22 minutes) isn't enough for this top spot and her eight songs are notably of the same genre.

She's a great potential, but she ran out of gas in her abbreviated show. Canary needs a larger repertoire, some conversational deviation—comic or else—to hold the auditors. And she should vary her menu with a novelty of offbeat melodies.

Bark.

PETE PEDERSEN
Harmonica
Monteleone Hotel, N.O.

A former member of harmonica groups, Peter Pedersen is a pleasant, talented and ingratiating performer. A homespun type, Pedersen combines comedy material with music. Musically, the mouth organ takes on the aura of a concert instrument in his hands.

While he has a leaning for the classical stuff, he can revert to the blues, nostalgic tunes and pop stuff with ease. Pedersen essays a wide variety of tunes in a session that ranges from Offenbach's "Gaite Parisienne" to "St. Louis Blues" in jazz and classical arrangements. Pedersen injects humorous patter between tunes in a refreshing way. He takes Swan Room in stride.

Linz.

TUBBY BOOTS
Comedy
30 Mins.
Beach Plaza Hotel, Revere, Mass.

This 340-pound youngster, out for some time as a single on the Coast, but not yet documented in VARIETY, is a crew-cutted version of the hefty school of comics in the Leonard-Gleason physical style, and displays natural affinity for miming. From a show biz family (Boots & Barton, retired dance act) the 23-year-old fills the stage with himself and authority. His magnum opus is a boff pantomime of Anna Russell's intro of a guest artist before a femme sesh in full regalia, wig, pince nez, boa and flowing gown, working with a tape recording of the actual Russell bit. Timing, lip movements, gestures in this piece of business is slick.

Opening with an r&b "Allright, Okay, You Win," the strawhatted youngster gets off some sizzling one-liners and goes into a tour de force on avoirdupois. Crossing to a screen, he muggs and gags it up while quick changing for the Russell bit of 11 minutes; follows with neat softshoe and piping of "Ida" in nostalgic style for good effect; and knocks out some nicely etched carbons of Tallulah, Bette Davis, Greenstreet, Lorre and Jack E. Leonard. Windup is hilarious rib of weight control salons done to "All Depends On You."

His floor presence is smart, songs, dance and comedy fast-paced throughout with deft offbeat origination. Should rate sharp for niteries and shapes big (both ways) for any sight medium.

PEPE MILLER
Record-Panto
25 Mins.
Murray Franklin's, Miami Beach

Recording-panto acts these days must have a superior quality and gimmicked tape arrangements to hit with any force on a cafe audience. Pepe Miller, a suave looking Latino, has all the requirements, plus a highly developed satirical flair which is very much a part of his workover of pop and classic artists. The manner in which he inserts offbeat bits keynotes his possibilities for smart intimeries looking for off-trail material.

Utilizing theme from "Around The World" to background in ingenious fashion, he spoofs Eartha Kitt and opera singers among others to generate laughs, wigs and costume pieces adding to the impact of his performance.

In this room, a haven for showbizites as well as the smarter post-midnight crowds, he clicks on all points and has been held over for a number of weeks by boniface Murray Franklin. Miller has a large book of routines, allowing for change of act whenever the steadies ask for newies; again stamping him a bet for those spots which like to keep an act for a long stay on a patron-build angle.

Lary.

SOOCHA RENAY
Songs
15 Mins.
El Morocco, Montreal

Slyly sexy, with McCoy continental touch (born and reared in Vienna) is Soocha Renay, a tall, copper-topped looker with a creamy skin. Good figure is shown off well in a low-cut greenish-blue, floor-length sheath. She's been singing three years on this continent, sometimes at the Czardas, N. Y.

Miss Renay's best-delivered song tells story of an Austrian girl, with head kerchief—her only prop—who is gleefully "ruined on the Rhine" ("roughly translated" from a German spiel) and meets a similar happy fate in numerous other countries. "This girl was roughly translated all over Europe" is a well-prepared yock. Another clever number is "International Rock 'n' Roll," with lines like "Rock der lieber Augustin" and a bit of hip swinging. Chinese and Russian versions of calypso go over well too, with payoff to latter "Shut your mouth, you son of a Harry Belafontevitch!"

At one point she asks a ringside femme may she borrow her escort for a few minutes. When caught, the lady deadpanned sardonically, "Help yourself!" Miss Renay did a fairly deft bit of wolf-resisting with the cooperative customer, while singing "The Continental Touch." She also does "Around the World" straight and effectively.

With worn-out "Thank you, music lovers!" dropped, and care not to let her generally velvety contralto get shrill, she could sell her best material, with an added ballad or two, in most class spots.

Gard.

FIVE DALLAS BOYS
Songs
14 Mins.
Empire, Glasgow

This quintet of youthful males has obvious potential for future. Given more grooming, they are okay for general run of vauderies and radio. Main faulting is that, at show caught, orchestral backing resulted in words of their songs being largely inaudible.

As is, the fivesome are lively group who give out in pop and rock tunes with lotsa attack and energy. Comedy strain is neatly interwoven, and garbing in black college-boy sweaters suits the modern mood. Guys score with an item titled "Jukebox Saturday Night," which includes travesties of the Platters, Elvis Presley, etc. Act's lighting could also be attended to. Wind with "When Saints Go Marching In," and exit to solid palming.

Gord.

JOHNNY TRUE TRIO
With Ray Corre
Jazz Showcase, San Francisco

This young trio is fairly ephemeral, so cool that they may blow away. Leader True seems to have a nice touch on piano, and his electric guitar and bass are both pleasant enough, but the group as a whole still appears to be seeking a definite style.

With vocalist Ray Corre, just the reverse is the case. Corre basically has a good voice—and strong enough not to need a mike—but he's picked up a lot of mannerisms from Sinatra and Como that look ridiculous. Corre's wise to stick to standards, such as "Foggy Day in London Town," "I Get a Kick Out of You," "Birth of the Blues," until he develops his own style. Same applies to the trio, whose best effort probably is "Let's Get Away from It All."

Stef.

R 'n' R Package

Continued from page 53

that market. The Platters-Taylor grosses, for example, came to $140,000 in the first two weeks of its run. U. S. names have always done well on this continent. In the days of the big casinos, when gambling was a major lure, major name talent played many of the theatres in South America. Since then, there have been some name bookings, but act exports from the U. S. were very much on the decline until records paved the way for the resumption of major bookings in South America.

State, Hartford, on Vaude

The State Theatre, Hartford, is again planning weekend shows in which names as well as rock 'n' roll troupes will be used.

A layout is already set for Sept. 21 and 22 with a r 'n' r cast.

VARIETY BILLS

WEEK OF AUGUST 14

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 15
Rockettes
Conrad Ludlow
Wes Harrison
George Carl
Roxy (15)
"Fiesta at Roxy"
Maria Antinea
Mario Alverez
Enrique Montoya
Virginia Morrison
Nancy Lee Parker
Manuel Del Toro
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 12
Archie Robbins
Margo (Z Bomb)
Singing Boys of Mexico
2 Earls
Christine & Moll
Lebrac & Bernice
Bobby Gonzales
Delicados
Williams & Shand
Buster Fiddess
Brenda Rowe
Frank Ward
Della Vance
Dionne Vail

SYDNEY
Tivoli (T) 12
Johnny Lockwood
Bobby Limb
Dawn Luke
Riggoletto Bros.
Les Thaika
Medlock & Marlowe
Balladinis
Billy Rays
Darryl Stewart
Johnny O'Connor
Edit Juhasz
Alwyn Leckie
Rae Morgan
Pamela Godso
Olivia Dale
2 Dancing Boys

HONG KONG
Empire (T) 12
Katherine Dunham Co.

Rio Cabaret 12
Darvas & Julia

BANGKOK
Oasis Cabaret (T) 12
Banks & Demuth

BRITAIN

ASTON
Hippodrome (I) 12
Duo Duvelle
Kirby & Raymond
Curzon Duo
Peter Raynor
Wilde
Karl Karl Sis
Bill Giles
Denise Vane
Southlanders

BLACKPOOL
Palace (I) 12
Hylda Baker
Tanner Sis
Odette Crystal
Sonny Roy
Mitchell Singers
Impero Bros.
Janet Gray
Martin Granger Co.
Bellana Ivanko 4
Joan Davis Co.

BIRMINGHAM
Hippodrome (M) 12
Marion Ryan
Emerson & Jayne
Gaunt Bros.
Evers & Toni
Roxy & Glenda
Digby Wolfe
Jackie Ross
Reckless & Inge

BRADFORD
Alhambra (M) 12
Ronnie Carroll
Kidd & June
Hayes 4
Tex McLeod
Linda & Constant
Pat Dixon & Peggy
Bobby Thompson
Campbell & Rogerson

BRIGHTON
Hippodrome (M) 12
Winifred Atwell
David Nixon
Aileen Cochrane
Reg Varney
R & J Jover
Malta & Fernandos Dogs
Mitchell Singers
Belles & Beaux

COVENTRY
Hippodrome (I) 12
Hughie Green
Pat Rosa
Nelson Lloyd
Flack & Mills
Marc Taylor
Bill Waddington

FINSBURY PARK
Empire (M) 12
Hal Monty
Michael Holliday
Averil & Aurel
Eleanor Gunter
Falcons
Donald B. Stuart
Rossetto & Gaston

GLASGOW
Empire (M) 12
Mel Torme
McKinnon Sis
Desmond & Marks
Mamos Sis
Mumford's Puppets
George Braund
Miki & Griff
Shipway 2

HANLEY
Royal (M) 12
Lee Lawrence
Miles 2
Tony Day
Winters & Fielding
Terry Scanlon
Jack Beckett
Max Geldray
Marcies
Juggling Brauns

LEEDS
Empire (M) 12
Issy Bonn
Rochelle 3
Arthur Worsley
Grecos
Betty Driver
Archie Glen
M & B West
Peter Quinton

LIVERPOOL
Empire (M) 12
Charles McDevitt
Nancy Whiskey
Burke & Kovac
Ted Lune
Terry Dene
Dickie Dawson
Darly's Dogs
Rosie & Partner
E & J Webster

LONDON
Charlie Gracie
Fredye Marshall
Jack Radcliffe
Billy Russell
3 Edwards Bros.
Janik & Arnaut
Duncan's Collies
Reg Radcliffe

Metropolitan (I) 12
Tommy Godfrey
Sirdani
Coral Gaye
Lyndons
Duncan Sis
Glyn Thomas
Robbie Desmond
Dave Hepburn
Jean Raymond Co.

MANCHESTER
Palace (M) 12
Harry Secombe
Billie Anthony
Rudy Horn
Dior Dancers
Gimmick Boys

NORWICH
Hippodrome (I) 12
Dan Young
Billy Eaves
Karen Kent
Wanda Alpar
Izna Roselli

NORTHAMPTON
Royal (I) 12
Gerry Lee
Roy Baker
10 Nudes

NOTTINGHAM
Empire (M) 12
Terry Cantor
Toiya Kee
Mercia
Red Preston
Duo Russmar
Levacq & Juanita
Wanda Alpar
Hal Swain
Lionel King

SOUTHSEA
King's (M) 12
David Whitfield
Harry Worth
Audrey Jeans
King Bros.
Billy Dainty
Skylons
Southsea Belles

SOUTHAMPTON
Grand (I) 12
Revel & Fields
Chromatique
P & Y Yulle
Anthony & Jeann't

SUNDERLAND
Empire (M) 12
Tommy Fields
Harry Lauel
Jimmy Gay
Jack Stanford
Barry Sis
Eric Roger Grp
Wendy Todd
Alan Mills
Betty Fox Co.
Hans Bela & Mary
Sheila Armstrong

Cabaret Bills

NEW YORK CITY

Bon Soir
Anne Russell
Charles Manna
Anita Ellis
Three Flames
Bruce Kirby

Blue Angel
T. C. Jones
Carol Burnett
Mae Barnes
Jimmy Lyon 3
Bart Howard
Bob Ritterbush

Casanova
Jacques Zarow
Alex Alstone

Chateau Madrid
Helene Aimee
Mari Ann
Panchito Orc
Soceares Orc

Copacabana
Don Cornell
Larry Daniels
Coronados
Tom Rockford
Mari Ann Cooper
Tony Starman
Michael Durso Orc
Frank Marti Orc

No 1 Fifth Ave
Peggy Ann Watson
Bob Downey
Harold Saville

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi Gypsies
Quintero Rhumbas

Hotel Pierre
Stanley Melba Orc
Alan Logan Orc
Joseph Sudy

Hotel Roosevelt
Eddie Lane Orc

Hotel Taft
Vincent Lopez Orc
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Jack Durant
Szonya
George Matson
Molidor Trio
Debonairs
Gillian Grey
Simon McQueen
Chic James
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc

Park Sheraton
Jan August
Spark Thurman
Viennese Lantern
Rita Dimitri
Yasuko
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Dick Todd
Sophie Parker
Zeb Carver
Ed Smith
Jodie Carver
Joel Shaw Orc

Village Vanguard
Jean Hoffman Trio
Ruby Braff

Waldorf-Astoria
Count Basie
Sarah Vaughan
Haitian Ders
Bela Babai Orc

CHICAGO

Black Orchid
Larry Storch
Abbey Lincoln
Ocie Smith

Blue Angel
"Calypso Fiesta"
Princess Abilia &
King Christian
Lord Rafael
Lord Calypso
Prince Pablo, Lady Melena & Lady Blanca
Roger McCall
Al D'Lacy Orc

Blue Note
Bobby Hackett (6)
Carmen McRae (3)

Chez Paree
Sammy Davis Jr.
Will Mastin Trio
Luis Gomez & Beatrice
Chez Adorables (6)
Ted Fio Rito Orc 13

Cloister Inn
Ramsey Lewis Trio
Lorez Alexandria

Conrad Hilton
"Ice Revlew Spec"
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Pettinger
Bill Christopher
Gil Shepard & De Soto Sisters (3)
Paul Gibson & Sully Kothman
Fred Napier
Norman Crider
Tune Tatlers (4)
Charlie Fisk Orc

Gate of Horn
Bob Gibson
Jo Mapes
Frank Hamilton

London House
Errol Garner Trio
Eddie Higgins (3)

Mister Kelly's
Jackie Cain & Roy Kral
Maya Angelou
Shelley Berman
Marty Rubenstein 3

Palmer House
Hildegarde
Matthson Trio
Ben Arden Orch

LOS ANGELES

B. Gray's Band Box
Billy Gray
Leo Diamond
Carol Shannon
Bert Gordon
Ric Marlowe
Le Hermen (3)
Bob Barley Trio

Coconut Grove
M & G Champlon
Bob Dixon
F. Martin Orc

Crescendo
Dave Brubeck
Mort Sahl

Interlude
Bobby Short
Chamber Jazz Sex't.

Mocambo
John Carroll
Frankie Sands Trio
Paul Hebert Orc

Moulin Rouge
Jerry Colonna

Statler Hotel
Harry Babbitt
Lloyd Lindroth
V. Moreno &Rosalie
Ed. Bergman Orc

RENO

Harolds
Jodimars
Phyllis Inez

Harrah's
3 Suns
Saunders & Miller
Enric Cugat
Noel Boggs

Mapes Skyroom
Lili St. Cyr
Rowan & Martin
Little Buck

Skyletz
Ed Fitzpatrick Orc

New Golden
Art Engler
Hank Penny
Sue Thompson
Penthouse 4

Riverside
Ted Lewis
Starlets
Bill Clifford Orc

LAKE TAHOE

Bal-Tabarin
Josephine Premice
Happy Jesters
Accidentals
Characters

Cal Neva
Sophie Tucker
Matty Malneck Orc

Harrah's
Lancers
Dick Kerr
Barbara McNair
Del Courtney Orc

Stateline Country Club
Sons of Pioneers
Buddy Greco
Dennis & Rugg
Ginny Greer

LAS VEGAS

Desert Inn
Gordon MacRae
Rudy Cardenas
Gina Genardi
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
"Pajama Game"
Larry Douglas
Betty O'Neil
Buster West
Barbara Bostock
Garwood Van Orc

El Cortez
"Rhythm on Ice"
George Arnold
The Gaylords
Buster Hallett Orc

El Rancho Vegas
Joe E. Lewis
Roberta Sherwood
Nejla Ates
Molnar Dancers
Dick Rice Orch

Flamingo
Ritz Bros.
Gogi Grant
Flamingettes
Lou Basil Orch

Fremont Hotel
Tune Jesters
Jo Ann Castle
Starduesters
Bob & Sylvia

Golden Nugget
Harry Ranch
Jig Adams
Lee Maynard
Faye Ellen
Riviera
George Gobel
DeCastro Sisters
Novelites
Ray Sinatra Orch

Royal Nevada
Russ Morgan Orc
Sonny Howard

Sahara
Betty Hutton
Amin Bros.
Shaw-Hitchcock Dcrs.
Cee Davidson Orc
Mary Kaye Trio

Sands
Marguerite Piazza
David & Reese
Copa Girls
Antonio Morelli Orc

Showboat
Benito Moreno
Taffy O'Neil
Garr Nelson
Showboat Girls
Mike Wenger Orch

Silver Slipper
Hank Henry
Norman Erskine
Caprice
Barney Coast Boys
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Pat Yaner Sis
Slipperettes
Geo. Redman Orch

Thunderbird
Four Lads
Jay Nemeth
Billy Wells &
The Four Fays
Rex Johnson
Thunderbird Dncrs
Al Jahns Orch

Tropicana
Carol Channing
Elaine Dunn
Judy Logan
Norvas Singers
Jack Costanza
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Diahann Carroll
Billy Vine
Martha Ann Bentley
Hal Loman & His Playmates
Jackie Heller
Lee Martin Orc
Maya Orc

Balmoral
Billy Mitchell
Sonny Kendis Orc
Tana Lenn

Beachcomber Lido
Mandy Campo Orc
Othella Dallas
Jane Moore
Bernie Sager
Jack Barcena Orc

Eden Roc
Carman Cavallaro
Hank Forrest
Johnny Costa Trio
Mal Malkin Orc
Chico Cuban Boys

Fontainebleau
Johnny Puleo
Harmonica Rascals
Johnny Mathis
Augie & Margo
Jack Stuart Orc
Sacasas Orc
Pupi Campo Orc
Natali-Fields Trio

London Towne
Arthur Blake
Wesla Fiez
Jean Tourigny

Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc

Murray Franklin's
Steve Murray
Joe Mayer Trio
Dick Haviland
Murray Franklin
Sue Lawton
Eddie Bernard

Nautilus
Hal Fisher
Phyllis Arnold
Mario & Tonia
Syd Stanley Orc

Seville
Dunhills
Terry Haven
Murri & Ruth
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc

Sexony
Al Stuart Archette
Jimmy Grippo
Fred Thompson
Tommy Angel

Vagabonds
Vagabonds (4)
Micki Marlo
Dunhills (3)
Frank Linale Orc

HAVANA

Montmartre
Raul Mesa
Raquel Barisba
Ivette De La Fuente
Clarisse Novo
Gladys Bocay
Guzman Singers
Fajardo Orc

Nacional
Lois O'Brien
Martha Phillips
Ray Carson
Dancing Waters
W. Reyes Orc

Sans Souci
Claire Hogan
Gloria & Rolando
Sonia Calero
Victor Alverez
Dulzaides Singei
Ortega Orc

Tropicana
Luis Garcia
Alberto Rochi
Matzuko Miguel
Gladys & Freddy Riveros
Dominique
Tropicana Ballet
S Suarez Orq
A Romeu Orq

House Reviews

Alhambra, Glasgow

Glasgow, Aug. 13.

Jimmy Logan, Stanley Baxter, David Hughes, Fay Lenore, Gil Johnson, Sheila O'Neill, Malcolm Clare Dancers (10), *Geo. Mitchell Singers* (8), *Raymond Agoult Orch.*

Jimmy Logan, fave Scot comedian, is maturing rapidly into a top-grade comedian with lotsa potential, and merits immediate U.S. attention. He has the charm of a Jack Buchanan added to youth and freshness, plus warm style of comedy. Scores in a boy-and-girl romance scene with dancer Sheila O'Neill, item demanding artistry and stage mechanics, and pointer to Logan's usefulness in musical comedy.

Stanley Baxter scores with local-flavored comedy, caricaturing the Glasgow accent considerably. He is best in a juve delinquents sketch with Logan and John Mulvaney, a pop?eyed artiste with laugh-rousing power.

David Hughes garners solid mitting for stylish song act. Gil Johnson, U.S. dancer, is nimble-footed performer earning high position on mitt-meter in a fast "Bolero" item, with Judy Mant and the dancing ensemble. Fay Lenore is attractive and versatille soubrette, and Sheila O'Neill pleases as talented dancer. The Malcolm Clare Dancers and Geo. Mitchell Singers give fine backing. Raymond Agoult wields baton for Geraldo orch, and entire layout, well in the quality class, is energetically staged by Dick Hurran, London producer. Show has strong appeal to many American tourists currently visiting this area. *Gord.*

Hippodrome, London

London, Aug. 6.

Charlie Gracie, Fredye Marshall (with John Constable), Jack Radcliffe (with Helen Norman & Billy Russell, The Three Edwards Bros., Janik & Arnaut, Duncan's Collies (3), *Reg Radcliffe, Reg Cole Orch.*

On the strength of a couple of hit records, 21-year old Charlie Gracie gets headline status in this West End vaude line-up and it's evident from the reaction that the teenagers in the gallery are hep to his background, while the more staid occupants of the orchestra stalls start off by being less enthusiastic. After an exuberant and snappy half-hour show, some of the oldsters are won over by the rhythmic beat that's a feature of his act, while the enthusiasm of the youngsters continues to mount.

Self-accompanied on an electric guitar, which he plays with the maximum of energy to achieve maximum rhythmic effect, Gracie has a style which compels attention. His three noted hits, "Butterfly," "99 Ways" and "Fabulous," are saved to the and and give the show a sock closure, but some of his earlier entries are also lively enough to stimulate audience excitement and to evoke spontaneous handclapping accompaniment. The emphasis, natch, is on rock 'n' roll, and a slight switch in style is achieved with his lively guitar boogie. In one particular, the youthful headliner deserves special kudos: he goes straight into his act without wasting his limited time on unnecessary gab.

Because she objected to taking second billing to Gracie, Dorothy Squires ankled the cast and was replaced a few days before opening by Fredye Marshall, the Negro songstress from "Porgy and Bess." That turned out to be a fine break for Miss Marshall, who emerges as easily the most polished performer in the bill, with a reception that put her into the begoff category. Her first three songs, taken from "Carmen Jones," "Carousel" and "Porgy" set the pace and her follow-ups, "Basin Street Blues" and a dramatic interpretation of "Stormy Weather," has the customers cheering. She gets the same reaction for her final number "Battle of Jericho," a spiritual which is sung with a combination of zest and sincerity.

Jack Radcliffe, a w.k. Scottish comedian, whose superb sense of timing more than compensates for any inadequacies in his material, is always good for laughs on his rare trips south of the border. There seems little justification, however, for giving him and his two supports, Helen Norman and Billy Dick, two spots on the bill. Billy Russell, a veteran comedian, whose spiel is always "on behalf of the working classes," has some new and up-to-date patter, which registers to good returns.

The Three Edwards Bros., a Canadian acrobatic team, indulge in some fancy tricks to stout reception; Janik and Arnaut offer intricate contortionisms in their snake charming routine; Duncan's Collies have a well-drilled team of canine performers—always stout with local audiences; and Reggie Redcliffe gives a lively musical display on his xylo-rhumbaphone, a standard xylophone with drums at each end. Reg Cole does a standard job of showbacking.

The bill, in for a two weeks' run, will mark the end of the current vaude season at the Hippodrome and also the end of the theatre as a legit house. It's to be remodelled and will reopen after some months as a theatre nitery. *Myro.*

Unit Reviews

Ak-Sar-Ben Revue

(AK-SAR-BEN FIELD, OMAHA)

Omaha, Aug. 7.

Ben Blue & Co. (4), *Dick Contino Orch* (14), *with Candy Anderson, Vernon Bumpy & Co.* (8), *Herbie Sells; At Ak-Sar-Ben Field, Aug.* 6-7, '57.

Ben Blue, who has spent all his 43 years in show biz as a vaude and nitery comic, did something new by headlining the fourth show of the season for members of the Omaha civic org Ak-Sar-Ben. The balding Blue, accustomed to performing before a few hundred payees at the most, was asked to deliver belly laughs from a pair of crowds that totalled 10,000—and he definitely delivered.

Blue worked 50 minutes both nights, being on stage all the time except for a costume-change while his comely foil, Anne Mason, belted out a pair of tunes. He opened with some slick patter and then brought on screwball stooge, Sammy Wolf, for impersonations of the Ink Spots, Liberace and Johnny Ray while Blue straighted. A strut dance by Blue was followed by Miss Mason's stint, then Blue came back for his park scene with the bumble bee. Wolf, Miss Mason and Dick Burney coming up with topflight assists. Blue's Chandu the Magician was used for the finale and sent him off to an ovation.

Top billed was Dick Contino, who had the difficult task of following Blue. The youthful accordionist did a yeoman's job and held the aud well, altho his vocals and patter left much to be desired. Contino is superb on the piano and his squeezebox and should stick to those.

Herbie Sells handled emeee chores ably but was only so-so in his impresh inning. However, in fairness, it should be added that he was fighting a losing battle with the orch. Sells' top efforts were in mimicking Jack Benny, Dennis Day and Jerry Lewis.

Giving the revue a rousing opening was the outstanding Vernon Bumpy & Co., one of the best kid acro acts in the biz. First pop Vernon brings on his four lads, ranging from 14 to eight, for stunts, then come out the girls, six and three. Even the mother makes an appearance at the close.

The band was billed as the Dick Contino orch. Although its been on the road with him for about four months, it still muffed his own accordion numbers to say nothing of what it did to the other acts. If the agency is hoping to revive the band biz, it should do better than just grab a bunch of local musicians and give them a name leader.

The show's s.a. was afforded by band singer Candy Anderson, a looker with fair ability, and Blue's Miss Mason, who unveiled a good voice as well as some gorgeous gams.

Ak-Sar-Ben's fifth free show for its 21,000 members is slated Aug. 27-29, with the Barnes & Carruthers office of Chicago furnishing one of their fair troupes. *Trump.*

Folies Striptease

(EMPIRE, GLASGOW)

Glasgow, Aug. 10.

Paul Raymond presentation for Nassau Productions Ltd., with Harry Bailey, George Meaton, Rhoda Rogers, Dallas Boys (5), *Ron Dillon, Bob Grey, Nat Willis, Jean Raymond's Folies Girls* (8), *The Folies Nudes* (4), *Joe Baldwin Orch.*

This layout achieves its b.o. aim with accent on nudes, glamor, dance scenas and novelty, but doesn't set its quality very high. As is, however, revue, touring until October, appears to satisfy the outfronters, a generous sprinkling of these being males in for curiosity interest.

The striptease of title is a minimum quantity, being mainly supplied by redhead Rhoda Rogers in a "Pink Champagne" scene, backed by the Folies Girls and the nudes in stationary pose, as per statutory regulations here. Another scene features Top Town Nudes, with each nude representing a different English city and compere Bob Gray narrating double-meaning commentary in questionable taste.

George Meaton, impressionist, is best vaude artiste on layout, scoring with sound effects from his mouth of express trains and planes unloading bombs on German dams. Ron Dillon, in song and dance, and Nat Willis, in a piano act, are merely adequate.

Two Rexanos, mixed duo, win strong mitting for humorous acrobatics with chair and tables. The Five Dallas Boys are promising act with generous quota of modern harmony.

Harry Bailey, Irish comedian, leads the fun department with a breezy Emerald Isle charm, and has right air of sauciness for this type of roadshow. Joe Baldwin batons the resident house orch. *Gord.*

Whirl of 1957

(GAIETY THEATRE, AYR)

Ayr, Scotland, Aug. 6.

Jack Milroy, Margo Henderson & Sam Kemp, George Cormack & Irene Sharp, Ken & Anna Alexis, Metronotes (3), *Jenny Hogarth, Glen Michael, Cherry Willoughby Dancers* (10); *Harry Broad Orch.*

Staged by the Popplewell Bros. who have catered for summer vacationeers over many years, the 1957 "Whirl" is live bright fodder, headed by a breezy hard-working comedian in Jack Milroy. Using lotsa new gag material, latter injects life into the layout and his infectious humor comes right over the footlights.

Margo Henderson is a standout with songs and impressions at piano, and teams with her husband, Sam Kemp, in musical offering. Scot tunes appeal from vocal duo, George Cormack & Irene Sharp, and Ken & Anna Alexis are stylish in the terping section. Modern rhythm is sung by the three Metronotes, a useful act in any layout. Jenny Hogarth, amply-built femme stooge, and Glen Michael aid in the comedy yock-garnering.

The Cherry Willoughby Dancers are an attractive line. Harry Broad orch showbacks, and production is by Tommy Graham. *Gord.*

Italy's Opera

Continued from page 1

(and tourist) interest to the nation.

Petition was made in the face of the imminent adjournment, for the usual summer hiatus, of both Senate and House, a move which would postpone all action on the aid bill until at least September—too late for plans to be made. Group claims that since the law expired June 30 this year, failure to renew vital legislation already has postponed plans for the coming season beyond the "danger point." Plea asks that even if no new law be approved, the old legislation at least be renewed, effective immediately, in order to save this sector of show biz.

LONDON CRITICS PICK 'BESTS'

Steady Strawhat Turnover

Present 154 Total Equals 1955, But Is Under Last Season—Only One New Tunetent on List

Largescale openings of new theatres are nearly offsetting the usual crop of strawhat shutterings. That's reflected in the Actors Equity count on bonded theatres for the current and past two semesters. The tally jumped from 154 in 1955 to 162 last year and is back to 154 this summer.

Those totals are exclusive of closings during the individual seasons. Last year's 162 figure, included 32 operations that were new to Equity and had not been listed among the 154 theatres counted in '55. That meant that 24 of the spots functioning in '55 failed to reopen in '56.

In that same vein, the tally on the 154 theatres operating this season includes 26 newly-bonded spots. On the basis of the overall drop of eight theatres from the previous semester, that means that 34 of the operations functioning in '56 failed to reopen this summer.

Of the theatres that posted bonds this season, five have already closed. They are Crystal Lake Lodge, Chestertown, N. Y.; Westchester Playhouse, Mount Kisco, N. Y.; Theatre-Go-Round, Virginia Beach, Va.; Chelsea Playhouse, Atlantic City, N. J., and the New Egypt (N. J.) Theatre.

Of those, the New Egypt, operated by Michael Gould, and the Chelsea Playhouse, operated by James H. Day, were new this season. Another spot, the Drury Lane Theatre, Evergreen Park, Ill., closed a few weeks ago, but is scheduled to reopen at a new location this season.

The lineup of fresh professional outlets includes only one tunetent, the Westchester Music Theatre,

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Realist

"Small talk," says Boyd Martin, critic of the Louisville Courier-Journal, "is not for Roger L. Stevens." One day recently when walking on 45th Street, near Broadway in company with producer-realtor Stevens and Courier-Journal president Barry Bingham, Martin jokingly remarked to his boss, "When you've got the money to spare, Barry, I wish you'd buy the Bijou Theatre for me."

"Oh, not that one," quickly cut in Stevens. "It doesn't have the capacity."

A Road 'Journey' Aimed for Fall

A touring edition of "Long Day's Journey Into Night" is planned for the fall. Leigh Connell, Theodore Mann and Jose Quintero, producers of the Broadway original, have notified the show's backers that they're withholding part of the profits to finance a second company.

Meanwhile, the Broadway production of the posthumous Eugene O'Neill prize-winner is scheduled to resume next Monday (19) at the Helen Hayes Theatre, N.Y., after a six-week layoff following a July 2-6 engagement at the Paris Festival. The drama, costarring Fredric March and Florence Eldridge temporarily halted its New York run June 29 to play the overseas stand.

As of the Broadway suspension, the production had retained $68,037 of a $147,037 gross profit. That was reflected in a June 29 audit, which also listed a $15,000 advance from the American National Theatre & Academy for costs involved in the Paris move The overseas stand was sponsored by ANTA as part of the State Dept.'s International Exchange Program.

Other highlights of the audit include the following:

Original investment (repaid), $80,000.

Distributed profit, $79,000, split evenly between management and backers (another $12,000 was distributed late in July).

Jurisdictional Squabble Over Program Salesmen; Legit in Middle-Again

Broadway legit may be put in the middle of a union jurisdictional scrap over representation of souvenir program salesmen. Picketing is threatened immediately after Labor Day.

The situation stems from the efforts of Local H-63, of the International Alliance of Theatrical Stage Employees, to break into the legit field by adding jurisdiction of souvenir program salesmen. The local is mainly active as the representative of office workers in the film business, but its legit affiliates include the stagehands and box-office unions.

Russell M. Moss, executive director of Local H-63, alleges that the souvenir program salesmen currently belong to a 'phantom" union and that if any legitimate producer signs an agreement with it, "picket lines will be established on the day following Labor Day at any legit theatre involved."

Just So They Don't Try To Slip in Any Blurbs

Disk jockeys are getting into the legit act. Joe Adams, who's been spinning platters on KDAY, Los Angeles, for more than 10 years, has been tagged for a featured spot in the upcoming Broadway musical, "Jamaica," costarring Lena Horne and Ricardo Montalban.

On a more local level, Jack Pyle, deejay on WIP, Philadelphia, has been set by producer Michael Ellis, for a featured role in "Will-Success Spoil Rock Hunter," at Bucks County Playhouse, New Hope, Pa. The comedy, scheduled for the week of Sept. 16, will star Gene Rayburn, an ex-New York d.j.

Nitery singer Julie Gibson will have the Jayne Mansfield assignment opposite Rayburn.

GEO. ABBOTT SUES U.S. FOR 'TREE' DEDUCTION

Washington, Aug. 13.

George Abbott has appealed to the U. S. Tax Court from an Internal Revenue ruling that the producer can't deduct a $5,600 payment to his ex-wife from his 1951 income of $114,200.

Abbott claimed he paid his then-wife, actress Mary Sinclair, $5,600 for her suggestion that the novel, "Tree Grows in Brooklyn," could make a stage musical. The payment, claims Abbott, was an "ordinary and necessary business expense . . . in conformity with the established custom in the theatrical world."

Need $1,000,000 to Save The St. James's, London

London, Aug. 13.

The St. James's Theatre may be saved if close to $1,000,000 can be raised, "within a reasonable period." Demolition work was to have started July 31, but strong opposition in both the Commons and House of Lords, together with a "Save The St. James's" campaign led by Vivien Leigh, has resulted in the $1,000,000 proposal by the Viarex Property Investment Co., Ltd., new owners of the site.

An offer of $100,000 has reportedly been made by U. S. producer Huntington Hartford.

'DOLL' TOP PLAY, 'GONDOLA' TUNER

London, Aug. 6.

Paul Scofield has a walk-away victory as the best actor of the London legit season (from July 1, 1956, to June 30, 1957) in a poll conducted by VARIETY's London bureau among the first-string natiionla press reviewers. His performance in "A Dead Secret" earned him seven votes, with Laurence Olliver lagging behind in second place, with three votes, for "The Entertainer."

In the same poll, Perlita Nielson was voted best actress for her interpretation of the title role in "The Diary of Anne Frank," with Elizabeth Sellers a close second as the schoolmaster's wife in "Tea and Sympathy." Miss Nielson received four votes, as against two votes for Miss Sellers.

The vote for the best British play went to "Summer of the Seventeenth Doll," the Australian import currently a hit at the New Theatre and due for a presentation on Broadway this winter before it is filmed by Hecht-Hill-Lancaster. "Under Milk Wood," by the late Dylan Thomas, which was also staged at the New Theatre and is also due for a Broadway run, was voted into second place.

"Tea and Sympathy" got the nod as the best foreign play and "Damn Yankees" was the winner in the

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Cambridge Drama Fest Plans All-Year Setup Of Great-Artist Shows

Boston, Aug. 13.

A new theatrical enterprise for Boston is underway by the Cambridge Drama Festival, Inc. which last year did "Saint Joan," "Henry V" and "Beggars Opera" in Sanders Theatre at Harvard. The group has been inactive this summer. William Morris Hunt, heading the project, says it will be a year-round effort, opening Oct. 31 with a three-day stand by Emlyn Williams, in dramatic readings from Dylon Thomas' works, at Sanders.

The Festival did not open Sanders this summer, it's explained, because the house is not air conditioned. The group is looking for a site for a permanent theatre. Idea of the enterprise, Hunt reveals, is to bring in "great artists of the theatre" when available, between shows, or when they have time off, for one or more nights.

In the "top level theatre" plan for Boston, Hunt declares, he has enlisted the aid of Tyrone Guthrie, recently at Harvard to lecture. The British director has promised to stage one production. The plan also involves bringing in complete shows.

As it stands now, there would be no resident company. The nucleus of the sponsoring group includes, in addition to Hunt, C. T. Crolius, a Boston lawyer, and Mrs. Helen C. Vosoff, sponsor of the South Shore Music Circus. Jay Russell is pressagent.

Ethel Linder Reiner Sets 'Maybe Tuesday'

"Maybe Tuesday," comedy- drama by Mel Tolkin and Lucille Kallen about an apartment-boarding house for career girls on upper west side Manhattan, has been acquired by Ethel Linder Reiner for Broadway production next winter. A director is being sought, with casting to follow.

Tolkin was head writer on the Sid Caesar television show, and Miss Kallen is also a tv scripter.

"Maybe Tuesday" was formerly under option to Walter Fried.

Charles Blackwell has withdrawn as assistant stage manager of the Civic Light Opera production of "Fanny" at the Curran Theatre, San Francisco, to join the production staff of the upcoming Broadway musical, "Jamaica."

Off-B'way Switching to New Plays; Low Royalties, But Other Returns

Switcheroo

Until his resignation several months ago, Malcolm Wells was assistant to Victor Samrock, general manager for the Playwrights Co. He's now partnered with Daniel Blum in a scheduled Broadway revival of Wycherley's "The Country Wife," to costar Julie Harris and Laurence Harvey. The production will be done in association with the Playwrights Co.

So Wells will be the boss of his former boss, Samrock.

Off-Broadway, which has thrived on revivals, appears to be turning to new plays. That's indicated by the flurry of New York preems announced for production outside the Times Square area this season.

The transition from classic to contemporary playwrights is considered a natural offshoot of the dominant niche carved by off-Broadway in the New York legit scene. Although the financial payoff to authors is peanuts compared to the Broadway royalty potential, there are compensating factors.

Obviously, the submission of a new play for off-Broadway production normally follows failure to get Main Stem presentation. In some cases, the plays had been optioned for Broadway, but the producers were apparently unable to raise the necessary capitalization.

It seems that off-Broadway's general emergence from penny-ante physical productions with obscure performers to polished presentations have made playwrights less reluctant to have their wares shown in the smallseaters. And, in getting an off-Broadway production in lieu of a Main Stem outing, the authors are still virtually guaranteed critical coverage by most of the New York dailies and numerous periodicals.

If a new play does click off-Broadway, there's a possibility of

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'Yankees' Profit Reaches $750,000

"Damn Yankees" has thus far distributed $750,000 profit. On the basis of the usual 50-50 split between the management and backers, that gives the latter 150% return on their $250,000 investment.

The payoff, reflected in a June 29 accounting, plus a subsequent July 5 distribution, includes income from the current Broadway production, the defunct touring company and subsidiary rights. The New York edition of the Frederick Brisson-Robert E. Griffith-Harold S. Prince production currently in its 120th week has been on twofers for the past three months and has been playing to marginal business since late June.

According to the June 29 audit, office expense for the three weeks ending on that date was reduced from $350 to $100 for each of the stanzas. Other highlights of the accounting are as follows:

Total gross profit to date (including income from film sale), $806,268.

Distributed profit, $725,000 (another $25,000 was distributed July 5).

ATPAM WILL VOTE ON STRIKE VS. SHUBERTS

A special membership meeting of the Assn. of Theatrical Press Agents & Managers has been called for next Tuesday (20) to vote on a strike against the Shuberts. That was decided yesterday (Tues.) by the union's board of governors.

After months of negotiations, ATPAM officials say they've made no progress toward an agreement with the Shuberts. The union is seeking to bring the Shubert contract up to the slightly higher level of its deal with the League of N.Y. Theatres. The existing two-year agreement with the Shuberts expires Aug. 31. It covers, company and house managers and press-agents, both in New York and out of town.

Since withdrawing from the League of N. Y. Theatres several years ago, the Shuberts have generally negotiated separate contracts with the unions.

Gateway, Atlantic City, Sold to Insurance Firm

Atlantic City, Aug. 13.

The Gateway Playhouse in suburban Somers Point has been purchased by the Prudential Insurance Co. for $92,500. The theatre will finish out the balance of its season, through Labor Day. Paul L. Aiken, producer of the operation, plans to set up a tent at another Somers Point site next season.

Prudential plans to use the Playhouse as a temporary office until it completes a $1,000,000 building project in nearby Linwood. The theatre will then be used for storage. The Playhouse formerly was a 2,000-seat nitery and then a showcase for name bands.

Court KO's Censorship; Buzzard's Bay Survives Local Barn's 'La Ronde'

Buzzard's Bay, Mass., Aug. 13.

Having survived the threat of contamination from a "dirty play," the natives and summer vacationers of this seaside hamlet can again concentrate on how the fish are running offshore and what ships are coming through the adjacent Cape Cod Canal. With the support of the courts, the semi-pro Buzzard's Bay Summer Theatre completed a two-week engagement of Arthur Schnitzler's turn-of-the-century shocker, "La Rhonde."

At a hearing last Wednesday (7) in Suffolk Superior Court, Boston, a temporary injunction was issued by Judge Reuben L. Lurie, forbidding the board of selectmen of Bourne, Mass., just across the canal from Buzzard's Bay, from interfering with the presentation of "La Ronde." The court suit had been brought by Alex Byron, producer, and Jordon B. Hott, director, of the strawhat theatre.

Judge Lurie ordered special pleadings in the case to be completed by next Monday (19) and a hearing scheduled for the second week in September. In granting the restraining order, he indicated disapproval of the action of two of the three Bourne selectmen, Philip Sanford and William Crump, in

(Continued on page 60)

Buff Photo Bug Blows Stack at Wrong Union

Buffalo, Aug. 13.

A photo-buff patron of Melody Fair, local musical tent, informed by the management that union regulations prohibit picture-taking during performances, has dispatched a letter to Actors Equity "strongly resenting this intrusion of my personal rights and liberties."

Pointing out that his picture-taking did not involve flashes or shutter noise, the irate amateur photog wrote, "I will arouse public opinion and go so far as to refer to the authorities the question of whether or not my constitutional rights are being invaded and, if so, will see that necessary enforcement measures are taken."

(The stagehands' union, not Actors Equity, forbids photo-taking during legit shows.—Ed.)

Stock Reviews

Fever for Life

Hyde Park, N. Y., Aug. 9.

Allen Swift, in association with Lawrence Langner and the Theatre Guild, presentation of three-act (seven scenes) drama by Orin Borsten. Stars Fay Bainter; features Rip Torn, Barbara Baxley, Ruby Goodwin, Jane Rose, John Randolph, Barbara Barrie. Staged by Henry T. Weinstein; assistant director, Jacques Traubee; setting, John Bolt; production stage manager for Guild staff, Kenneth Mays; technical advisor for Guild staff, W. Zev Putterman; stage manager and lighting technician, Reese Sorda. At Hyde Park (N. Y.) Playhouse, Aug. 5-10, '57; $3.30 top.

Cardelle	Jonelle Allen
Ada Martha Sanghorn	Ruby Goodwin
Ione	Anne Wedgeworth
Viney Lou Cullen	Jane Rose
Willy Bigberry	Rip Torn
Dovey Bigberry	Fay Bainter
Aunt Alice	Helen Martin
Doc Earl	John Randolph
Mattie Kate Barnes	Barbara Baxley
Edna Tates	Barbara Barrie
Sheriff Leaf	Noah Kean

According to the scuttlebutt around Hyde Park (N. Y.) Playhouse last week and in Shubert Alley recently, the Theatre Guild seriously considers a production of "Fever for Life" as a subscription offering this season. That must mean that Guild bigshot Lawrence Langner and his henchmen count on major improvement in the rewriting.

It seems best to ignore the suggestions that in playwright Orin Borsten the stage has another Tennessee Williams. There are indications that he's an admirer, if not an apostle, but it's unlikely that the Guild (or even the tryout cast) mistakes "Fever" as more than sincere flattery of "Glass Menagerie" or "Cat on a Hot Tin Roof."

Whether the flowery imagery is poetry or merely ornate verbosity is probably a matter of personal taste. But granting the author the ability to create dimensional characters, he still hasn't learned that the essence of good writing, as of any art, is economy. He simply cannot bring himself to use one word where he can make 1,000 do.

Although "Fever" has a potent basic situation and more plot than many a better play, its explicit earthiness somehow fails to elucidate an overall theme. Presumably the author sees a sort of nobility in the southern matriarch's frenzy for descendants, and he clearly admires the bride's unstinted love for her paraplegic husband.

He apparently doesn't regard the grandchild - obsessed paraplegic's mother as silly. And other elements of the play are downright enigmatic, as for instance the function of the emotionally contorted, pathetic town trollop, the prophetic version of the Negro crone, the possibly symbolic fact that the nice-girl bride, a rape victim, fails to conceive the longed-for child, while a local tart fulfills the matriarch's dream by becoming unwillingly pregnant.

Probably none of these flaws would be important if the show as a whole were satisfying or entertaining. But "Fever" tends to stretch out interminably, with only occasional scenes of immediacy and emotional impact. Significantly, one of the best scenes has only indirect effect on the story, while the key moments in terms of plot tend to talk the audience into a stupor.

Considering the script difficulties and the inevitable limitations of strawhat, Allen Swift's Hyde Park Playhouse production is commendable. The casting is generally fortunate, John Bolt's skeletal scenery is a triumph of ingenuity over economics, Henry Weinstein's staging manages to find occasional movement and pace in the talkfest, and several of the performances are standout.

Fay Bainter somehow contrives to make a believable and moderately poignant figure of the southern matriarch who's hipped on the subject of having her only remaining son, the paraplegic, sire her a grandchild. The part is a conversational ordeal, but she brings it to life. Barbara Baxley mops up with her customary skill in the single, juicy scene as the mixed-up trollop.

Rip Thorn, better known in films, is acceptable in the ill-defined role of the anything-for-mama paraplegic, although his diction isn't always clear, perhaps because of the necessity of using a southern dialect. Barbara Barrie is appealing as the paraplegic's clear-eyed bride, and there are competent performances by Ruby Goodwin, Jane Rose, Helen Martin and John Randolph in supporting parts that permit no more than competence. *Hobe.*

Back to Methuselah

Chicago, Aug. 5.

Arnold Moss (by arrangement with Theatre Guild) presentation of comedy by George Bernard Shaw, condensed by Arnold Moss, in two acts (six scenes). Stars Celeste Holm, James Daly; features Valerie Bettis, Michael Tolan, Felix Deebank. Arnold Moss. Staged by Philip Burton; setting, Marvin Reiss; costumes, John Boyt. At Hinsdale (Ill.) Summer Theatre, Aug. 5, '57.

The Author	Felix Deebank
Adam	James Daly
Eve	Celeste Holm
Serpent	Valerie Bettis
Cain	Michael Tolan
Prof, Barnabas	Arnold Moss
Accountant General	Arnold Moss
Archbishop	James Daly
Mrs. Lutestring	Celeste Holm
Fusima	Valerie Bettis
Elderly Gentleman	Arnold Moss
Cain	Michael Tolan
Zoo	Celeste Holm
Strephon	John Granger
Chloe	Dorothy Whitney
An Ancient	James Daly
Lilith	Celeste Holm

Originally a quintet of plays for three-evenings' partaking, this Shavian fantasy, bewailing life's brevity, has been ingeniously abridged by Arnold Moss of a single, long sitting. The actor-adaptor has stripped the character list from 39 to 17 and the cast from 22 to 8. Even so, it's not likely to set Broadway afire.

That it's not hilarious Shaw may owe both to Philip Burton's formal staging, which plays the outlandish story mostly straight though it begs to be farcical, and to the boiling out of extraneous comedy in Moss' adaptation. In decimated form, the script sticks close to the heart of the matter and as a result becomes heavy and hortatory.

Story carries Adam and Eve figures from their discovery of sex in the Garden of Eden to the year 31,957, when evolutionary changes have occurred that are too amusing to be science fiction. Most of Shaw's dominant themes enter in, along with his language acrobatics, but the main thesis is that man's life span is too short for real wisdom and maturity

Celeste Holm and James Daly make it a splendid exhibition, changing character kaleidoscopically and speechifying with gusto. Moss, the adapter, also gets in some fine acting licks in an assortment of character parts, and Valerie Bettis and Michael Tolan contribute firstclass assists. It's too bad that the role is necessary, but Felix Deebank fares well enough as Shaw prefacing the scenes.

John Boyt's costumes are interesting, and Marvin Reiss' settings effective. *Les.*

No Laughing Matter

East Hampton, N.Y., Aug. 9.

Ron Rawson production of three-act comedy by Armand Salacrou, translated by Lucienne Hill. Stars Scott McKay, Meg Mundy, Max Adrian; features Gaby Rodgers, John Stewart, William Windom, Rain Winslow. Directed by Laurier Lister; settings, William J. Ryan; lighting, George Vogel. At John Drew Theatre, East Hampton, N. Y., Aug. 3, '57.

Addy	Gaby Rodgers
Lancelot	John Stewart
Gerard	Scott McKay
Jean Louis	William Windom
Helene	Meg Mundy
Nicole	Rain Winslow
Jules Donaldo	Max Adrian

This Gallic import (by way of London) sounds some novel and interesting notes on the theme of infidelity. They are alternately naive and sophisticated, trivial and tragic, but the score they piece out seems to be that a man, to be happy, should not demand unwavering faithfulness from his mate —be she missus or mistress.

Though this thesis may not receive universal endorsement, scripter Salacrou has hand-picked his situations and custom-tailored his dialog to make a plausible case. This is no in-the-window-and-under-the-bed French farce, but a satirical social study combining situation comedy, trenchant humor and elements of tragedy that may, in the latter instance, find small favor with American audiences.

The script parallels two case histories and derives its humor through juxtaposing their successive ups and downs. In the one a husband is deserted by his wife, a flighty young thing who runs off with a lover virtually on the spur of the moment. In the other, the husband's boyhood friend elopes with an older man's wife, a woman of experience who sincerely believes the elopement will bring her true love.

The final curtain has the too-forgiving husband and his wife billing and cooing like newlyweds. His friend, having learned that he he is not the first of his enamorata's extra-marital lovers, has sloughed her off in a fit of disillusionment and dejection.

The trans-Atlantic transfer has worked this opus to disadvantage in more ways than can be dismissed with "suffers in translation." The present script bears the earmarks of a fairly literal translation, but there is reason to suspect that the spirit of the original has been less faithfully rendered. This is a play in the French tradition of mercurial emotions expressed in garrulity. It demands high-style comic acting that can range from hammy histrionics to detached intellectualism and genuine pathos and that can evoke audience interest without self-identification.

But the cast (with one exception) plays more in the spirit of farce, and the subtleties of the script are los in heavy-handed clowning. The noted exception is Max Adrian, who gives a punctiliously polished performance as the older worldly wise husband. The rest of the cast works as hard and successfully as an outfielder on snowshoes.

Broadway chances are difficult to judge on the basis of this production. There may be too much of the French temperament in this work to carry New York under any conditions. Then again it could be that all that's needed is a style of acting more compatible with that temperament. *Hank.*

D. A. Sazani, designer and merchandising executive, has been appointed sales manager of American Studio Associates, Inc., a New York firm specializing in scenery and displays for the entertainment and advertising industries.

All In a Day's Work

"The Country Wife" wound up in the lost listings of the N.Y. Times Lost and Found column last Wednesday (7).

Stephen Porter's current off-Broadway revival of the William Wycherley comedy was involved in the following item: "Identification wallet, green, important personal papers. Contact Maxine Keith c/o "The Country Wife," Renata Theatre, 144 Bleecker St. Or 4-3210. Reward.

For anyone who didn't know, Miss Keith is the show's press-agent.

To Reopen 'Land Beyond' Off-B'way, Then on Tour

The Greenwich Mews Theatre, N.Y., is planning to revive its production of Lofton Mitchell's "A Land Beyond the River," which it ran for three months through last June 30. The Mews has scheduled the drama for a return stand of approximately four weeks starting late in September.

The revival is in line with an expected tour of the play under the sponsorship of the United Automobile Workers. The union had originally considered sending out the show to its schools and camps this summer, but scrapped the idea as unfeasible for the hot weather.

It's now understood that the UAW contemplates taking the production over after its return engagement at the Mews, for bookings in Chicago and Detroit, as well as during its off-Broadway run on Friday nights for dates in Connecticut and other areas near New York.

Old Vic Opens Sept. 18 To Wind Up Folio Plan

London, Aug. 13.

The fifth and final season of the Old Vic Theatre's Folio Plan opens Sept. 18 with a production of "Hamlet." The Plan will be completed by the presentation during the new season of "Measure For Measure," "Midsummer Night's Dream," "King Lear," and "Henry VIII," plus a repeat of "Henry VI" parts one, two and three.

John Neville, who's appeared consistently with the company since 1953, when the plan was introduced, will play Hamlet, supported by Coral Browne as Gertrude. The production will be staged by Michael Benthall.

When the plan was first envisaged, it was thought that a number of plays might have to be performed by guest companies, but all 35 productions are being done by the Old Vic.

A Lover's Farewell

(On the Summer Stock Circuit)

The night-wind softly whispers,
Freighted with lovers' sighs;
And I add my rue to the murmur—
As our brief encounter dies.

I'll miss your upstage nonsense,
I'll miss your garlic kiss;
And I know your unpredictableness
I'm surely going to miss.

So farewell strawhat dream-girl,
Our on-stage love is dead:
And I'm sure I'm going to need you—
Like well known hole in head.

Tom Weatherly

Inside Stuff—Legit

Show biz speakers at the American Educational Theatre Assn. annual conference Aug. 26-28 at the Hotel Statler, Boston, will include George Freedley, curator of the theatre collection of the N.Y. Public Library; film-legit director-producer John Houseman; actress Frances Fuller; former actress Helen Menken, of the American Theatre Wing; actor-director Ezra Stone; Theatre Arts mag staffer Alice Griffin; Willard Swire, executive-secretary of the American National Theatre & Academy; Robert Schnitzer, of ANTA's international exchange program; playwright N. Richard Nash; actor Clarence Derwent, president of ANTA; Gilbert Gabriel, of Saturday Review; John Beaufort, of Christian Science Monitor; Elinor Hughes, of the Boston Herald; Elliot Norton of the Boston Record; Harold Bone, New Haven correspondent of VARIETY; George Alan Smith, executive director of the American Theatre Wing training program and off-Broadway reviewer for VARIETY, and Hobe Morrison, legit editor of VARIETY.

Empire State Festival, at Ellensville, N.Y., had more than deficits to fret about during the recent season. Repercussions are still picked up anent Lazzlo Halaz's reputed long-distance telephone call to Leopold Stokowski, in Texas, touting him off Carl Orff's "Carmina Burana" in costume on the grounds that the Festival couldn't afford Stokie's ambitious project, though commitments for talent had been signed. Stokowski went along with the poverty plea, but burned later on discovering that Halaz had assigned himself to conduct Richard Strauss' "Elektra" in costume and on a lavish scale. It took plenty of sweat for Frank Forest, the Ellenville impresario, to square Stoky's peeve.

Although attendance at the American Shakespeare Festival Theatre at Stratford, Conn., is running 100% ahead of last summer, a loss of $70,000 is anticipated by the end of the 1957 term. That was reported by the management to the town board of zoning appeals last week in pitching for the right to sell food on the theatre property.

The zoning group decided to give the ASFT, now in its third summer, a restricted go-ahead to serve food before the show and during intermission, but not after the performances. The ruling, which means a liberalizing of the local zoning regulations, was opposed by local restaurant operators.

"The Stage Year Book" for 1957 (Carson & Comerford, Ltd., London; $1.60) has an even more comprehensive reference section than the previous edition. Added to the titles in the reference sction is a Repertory Directory giving a town by town reference to theatres and companies and their chief management and production staffs. The first half of the 280-page book is devoted to a review of 1956, and includes lists of plays produced in London as well as elsewhere, and ditto for operas, ballets and ice shows, with cast lists. A major feature of the reference section gives details of managers and managements in practically every sphere of the legit business.

Legit Bits

Harold Arlen, who wrote the score for "Blues Opera," will co-produce the musical with **Mark Marvin. Robert Breen**, formerly listed as sole producer, will be involved only as director. Rehearsals are scheduled to get underway in London next January prior to a March preem in Amsterdam. It's scheduled to be brought to New York following a European tour, which will include the Brussels World's Fair.

A musical version of "Camille," with book by **John Mitchell**, head of the script department of the American Broadcasting Co., and music and lyrics by **Lor Crane** and **Lil Mattis**, respectively, is planned for Broadway production by **Jerry Lynn**, who's scheduled to make his Main Stem managerial bow with another legituner, "Trelawny," adapted from "Trelawny of the Wells." **Joe Both** will be general and company manager on "Camille," with **Paula Hack** as casting director.

The planned American Shakespeare Festival tour this fall, following the regular summer season at Stratford, Conn., has been postponed until the 1958-59 season, with the delay attributed to a lack of sufficient consecutive road bookings. The group has also deferred its scheduled Aug. 3 Stratford opening of "Much Ado About Nothing" to the Aug. 7 matinee.

Robert Fryer, co-producer with **Lawrence Carr** of "Auntie Mame," has been asked by the Encyclopedia-Britannica to write an article on Broadway producing.

Jerry Whyte, production trouble-shooter and British representative for Rodgers & Hammerstein will return to London late in September for a visit of about four or five weeks to look over the provincial touring company of "Pajama Game" and the West End edition of "Damn Yankees."

Rosalind Russell, star of "Auntie Mame," played the performance of Tuesday night of last week (6) with one eye virtually closed, as a result of an allergy from a sleeping mask.

The N. Y. City Center, currently undergoing extensive renovations, will present a three-week run of "Carousel," beginning Sept. 11.

Jerry Orbach, featured in the off-Broadway production of "Threepenny Opera," has been tagged for a role in "The Cop Hater," a film being shot in New York by Barbizon Productions.

Christopher F. Anderson, co-producer with **Michael P. Grace** of Theatre under the Stars in New York's Central Park, has formed a new production firm with his wife, **Meryl**. The Andersons are currently negotiating with **Frederick Collins** in West Palm Beach, Fla., to open a 2,000-seat theatre on the grounds of the West Palm Beach Polo Club for a 14-week season beginning Dec. 15.

Norma Crane has resumed her role in the off-Broadway production of "Career" following a three-week leave of absence.

Oliver Smith and **Miles White** will design the sets and costumes, respectively, for "Captain Paradise."

The Irish Players' off-Broadway production of a trilogy of one-acters by **J. M. Synge** will be transferred to the Community House at Ocean Beach, Fire Island, N. Y., for a one-shot evening performance Sept. 1. The group will play its regular matinee at Theatre East, N. Y., that day.

Alvin Colt has been set as costume designer for "Rumple."

Howard Bay will design the scenery and ligthing and **Raoul Pene du Bois** the costumes for "The Music Man."

Legit presagent **Reginald Denenholz**, vacationing this week in Bermuda, returns to New York next Monday (19) to join **William Fields** and **Walter Alford** for Playwrights Co. productions and other shows.

John Scott is resigning from his "Happy Hunting" stage managing stint next Saturday (17) to become assistant director for **Albert Johnson** on several commercial productions for Wilding Enterprises in Detroit. **Le Hardin** will succeed Scott and **Paul Libin** will be added to production stage manager **Bob Downing's** "Hunting" staff next Monday (19).

John Stix has been appointed visiting critic in directing and **Tad Mosel** visiting critic in television writing at the Yale School of Drama for the academic year starting next month.

Terrell-ATPAM Settle Tent Pressagent Spat

St. John Terrell and the Assn. of Theatrical Press Agents & Managers have buried the hatchet. The union has removed the tent operator from its "unfair" list, following his hiring of ATPAM member Margaret Hartigan as p.a. for his Neptune (N. J.) Music Circus.

The setting of a pressagent for Neptune enables Max Eisen to return to his longtime post as drumbeater for Terrell's Lambertville (N. J.) canvastop. He'll also function as general p.a. for both Terrell teepees. The ATPAM-Terrell flareup was cued by the union's demand that Terrell hire an ATPAM pressagent for each of his tents.

Eisen had been handling both spots and was called off the job when Terrell refused the ATPAM demand.

50 Years of MacDowell Colony

Continued from page 1

his special needs as does the doctor, the business man or the scientist."

One of the boons of the colony is the Savidge Library which comprises some remarkably rare music manuscripts, including everything published on Wagner, an entire Bach Gesellschaft and copies of all works written at the colony.

"Porgy" was written here in Peterborough, first as a novel. DuBose Heyward met his future wife at the Colony and the stage play (1927) with her collaboration and the opera (1935) with George Gershwin's music and Ira Gershwin's lyrics made theatrical history. More recently Alec Waugh wrote his novel "Island in the Sun" at the Colony, Carl Carmer's "Stars Fell on Alabama" was written here. (Carmer is a former president of the MacDowell Assn.) Hervey Allen always credited the Colony for the completion of "Anthony Adverse."

"Appalachian Spring" of Aaron Copland is a product of residence. Ditto Roy Harris' Third Symphony and Cadman Wakefield's "At Dawning."

If the MacDowell Colony flew pennants it could unfurl 18 for Pulitzer Prize works by colonists, including Stephen Vincent and William Rose Benet, individually, Willa Cather, John Gould Fletcher, Paul Green, Julia Peterkin, Edwin Arlington Robinson, Leonora Speyer, Margaret Widdemer, Thornton Wilder, Aaron Copland, Gail Kubik. It is the essence of qualification for residence that the applicant is already a "pro." A group of three in Manhattan validates admissions in each of the arts—music, painting, literature. There is no requirement, as for a Guggenheim Fellowship, to spell out the intended project. Indeed a total lack of supervision is a conscious goal at the colony. Its executive director, George M. Kendall, former headmaster of a girls school, is valued partly because he discharges his duties almost invisibly—like the lunch drop technique.

'Fewer But Better'

MacDowell can accommodate about 100 colonists each year. The association's present president, James Johnson Sweeney, curator of the Guggenheim Museum and head of the International Arts Critics Assn. advocates "intensification rather than expansion"—in short doing more for fewer but more carefully selected creators.

Says Sweeney: "I don't like to look backwards. What was good for the Colony 20 years ago, was good for that period. Tomorrow must relate to tomorrow. This Colony must remain a living, therefore a changing, organism" yet always faithful to the basic purpose of the founding couple to provide ideal working conditions for professionals. In no sense is the Colony a charity and only indirectly a benefaction. The difficulty of finding a work-promoting and work-protecting environment was clear half a century ago when the original 60 acre tract was set aside.

Marian MacDowell died only 18 months ago, aged 98, having survived her celebrated composer-spouse 48 years, all of them dedicated to the memorial colony, now internationally famous, at least in its own areas of influence.

Over 400 people arrived for the 50th Anniversary, many from considerable distances by plane, train and car. Among them were numerous alumni. As artistic folk they did three arty things: (1) made a gracious salute at the woodsy grave of the MacDowells; (2) held a symposium in the main lodge on the traits and loyalties of creators, and (3) concluded the day with cocktails.

"Who Do You Work For?" was the deliberately ungrammatical title of the 50th Anniversary discussion panel. Association director Davidson Taylor of NBC on way to the ceremonies informed a Boston lady of this and she expressed deep shock that a body of disciples of the creative arts should not have asked, "For Whom Do You Work?"

Russell Lynes, managing editor of the Harper's Mag, was moderator. General consensus of the panel was that creators work first for themselves and then for money and praise. Perhaps nobody was surprised. Painter Ben Shahn acknowledged but did not name "six persons whose opinion I crave." He spoke also of the artist invited to a campus art school and the embarrassment at commencement because of such undecreed persons, "What kind of a robe shall they wear in the procession?"

Robert Penn Warren, the Yale professor-novelist, held that the artist's basic devotion was to the form and substance of his work and everything else came afterward. Virgil Thomson characterized creativity as a service "midway between the Glory of God and occupational therapy" in its implications.

Thomson, the composer-critic-lecturer who was on the N. Y. Herald Tribune 14 years, caused a total hush in the assembly of 400, probably two-thirds women, by cracking that many artists complicate their careers by too early assuming the responsibilities of marrying and siring offspring. The hint that an artist couldn't afford marriage went over like a wall of bricks."

In this same context but at another point Thomson remarked of creative folk, "After all we have babies, we lay eggs . . ." whereupon Moderator Lynes deadpanned for the biggest laugh of the afternoon, *"Which do you mean?"*

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-18-56).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Dead Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (6-31-54).
Fanny, Cambridge (5-15-56).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-2-56).
Less Than Kind, Arts (6-27-57).
Lovebirds, Adelphi (4-20-57).
Meet By Moonlight, Aldwych (8-1-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Oh, My Papa, Garrick (7-17-57).
Plaisirs De Paris, Wales (4-20-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (6-5-54).
Silver Wedding, Cambridge (7-9-57).
Six Months' Grace, Phoenix (6-4-57).
Summer of 17th, New (4-30-57).
Tea & Sympathy, Comedy (5-23-57).
Tropical Heat, New Lind. (4-23-57).
Waltz of Toreadors, Criterion (3-27-56).
Yerma, Arts (7-31-57).

SCHEDULED OPENINGS

Share Lettuce, Lyric Ham. (8-21-57).
Entertainer, Palace (9-10-57).
Nekrassov, Royal Ct. (9-17-57).
Repertory, Old Vic (9-18-57).

Casting

BROADWAY

Saturday Night Kid: Shelley Winters, Joseph Wiseman.
Nature's Way: Betsy von Furstenberg, Robert Emhardt.
Soft Touch: Loring Smith.
Miss Lonelyhearts: Loretta Leversee, William Hickey, Henderson Forsythe, Ruth Warrick, Janet Ward.
Mask and Gown: Gaby Monet, Rod Strong, John Sylvester, Betty Low.
Happy Hunting: Jan Norris (succeeded Virginia Gibson).
Four Winds: Carl Esmond, Peter Cookson, Barry Bannister, Ann Andrews, Ludmilla Toretzka.
Fair Game: Sam Levene, Edna Ray, Robert Webber, Sally Gracie, Shirley Ballard.
Romanoff & Juliet: Alvin Epstein, Fred Clark, George Voskovec.
Look Back in Anger: Kenneth Haigh, Alan Bates.
Auntie Mame: James Hickman (succeeded Robert Higgins).
Rumple: Stephen Douglas, Lois O'Brien.
Carousel (City Center): Janet Blair.
Salt Air: Betty Field, James Whitmore.
Captain's Paradise: Abbe Lane.
Miss Isobel: Nancy Marchand, Robert Duke, Kathleen Maquire.
Under Milk Wood: Donald Houston, Catherine Colan, Diana Maddox, Francis Compton, Powys Thomas.
Rope Dancers: Art Carney, Jenny Hecht.
Jamaica: Ricardo Montalban, Erik Rhodes, Augie Rio, Cristyne Lawson, Alvin Alley, Josephine Premice, Adelaide Hall.
Tunnel of Love: Louise Kirkland (succeeded Elisabeth Fraser).
Square Root of Wonderful: Anne Baxter.
Damn Yankees: Allen Case (succeeded Stephen Douglass, Charlotte Fairchild (succeeded Shanon Bolin).
Cave Dwellers: Eugenie Leontovich.
Monique: Denholm Elliott, Percy Warram.
No Time for Sergeants: Christian Flanders (succeeded Eric Fleming), Ernie Charles (succeeded Arthur P. Keegan).
Long Day's Journey Into Night: Albert Morganstern (succeeds Bradford Dillman).
Simply Heavenly: Anna English (succeeds Ethel Ayler).

OFF-BROADWAY

Country Wife: John Dodson (succeeded Arthur Malet).
Career: Joe Hardy (succeeded Clifton James).
Sweeney Todd: Alfred Russell, Alan Coates.
Tevya & His Daughters: Mike Kellin.
It Could Happen to You (Yiddish): Mae Schonfeld.
Threepenny Opera: Scott Merrill (return), Lorrie Bentley (succeeded Jo Wilder).
Synge Trilogy: Howard Claney (succeeded Jock MacGregor).

ROAD

Ziegfeld Follies: Kaye Ballard, Paul Gilbert.

Coca-Munshin in 'Janus' Rack $15,500 in Philly

Philadelphia, Aug. 13.

The Playhouse in the Park bounced back up last week with "Janus," co-starring Imogene Coca and Jules Munshin as the draw. The gross was $15,500, as compared to the disappointing $12,000 for the previous semester's "Chalk Garden." Attendance for the Playhouse's seventh summer season is well above last year's receipts and seems more than likely to set an all-time seasonal record for the tent.

Current show is "Will Success Spoil Rock Hunter."

'Lady' 113½G, S.F.; 'Fanny' Great 55G, 'Sgts.' OK $29,200

San Francisco, Aug. 13.

Civic Light Opera's "Fanny" has established itself as a smash success, with a sellout fourth week following near-sellouts in each of first three sessions.

"My Fair Lady" continues sellout in its fifth week at Opera House, and "No Time for Sergeants" was strong in the sixth week at the Geary. Fifth week of "The Reluctant Debutante" barely held its own at the Alcazar, grossing a trifle under breaking point.

"Diary of Anne Frank," starring Joseph Schildkraut, moves to the Alcazar from Los Angeles for Aug. 26 opening. CLO revival of "Annie Get Your Gun," with Mary Martin and John Raitt, opens Aug. 29 at the Curran. "No Time for Sergeants" looks set at the Geary through September, and coast company of "Tunnel of Love" will open Sept. 30 at the Alcazar.

Estimates for Last Week

My Fair Lady, Open House (5th wk) ($5.50-$5.90; 3,300; $115,000) (Brian Aherne, Anne Rogers). Standees-only $113,500; previous week; $113,500; slightly below house potential because of CLO subscription.

Fanny, Curran (4th wk) ($5.50-$5.90; 1,758; $58,000) (Claude Dauphin, Doretta Morrow, Italo Tajo). Sellout $55,000; previous week, $54,000; slightly below house potential bceause of CLO subscription.

No Time for Sergeants, Geary 6th wk) ($4.40-$4.95; 1,550; $36,-000) (James Holden). Strong $29,-200; previous week, $31,100.

Reluctant Debutante, Alcazar (5th wk) ($3.85; 1,147; $27,200) (Reginald Gardiner, Brenda Forbes). Slim $9,500; previous week, $9,700; exits Aug. 24 for Los Angeles.

Stratford (Ont.) Big $55,600 on 6th Week

Stratford, Ont., Aug. 13.

Shakespeare Festival, still running at 90% capacity, grossed $55,-600 last week, for six-week total of $291,100. Last season's first six drew $267,500. Last week's concerts took in $4,890.

Festival ends Sept. 7.

Stock Tryouts

(Aug. 12-25)

Anyone for Love, musical, with book and lyrics by Burton Crane, music by Jane Douglass White (Irene Manning)—Ivy Tower Playhouse, Spring Lake, N. J. (19-31).
Apple Reddens, by Russell McLauchlin—Stowe (Vt.) Playhouse (16-18).
Back to Methuselah, Arnold Moss' condensed version of Bernard Shaw's play (Celeste Holm, Arnold Moss)—Theatre-by-the-Sea, Matunuck, R. I. (19-24).
Chairs, by Eugene Ionesco (E. G. Marshall)—White Barn Theatre, Westport, Conn. (25).
Fever For Life, by Orin Borsten (Fay Bainter)—Westport (Conn.) Country Playhouse (12-17).
Jamison Affair, by Joel Wyman (Frances Farmer)—Bucks County Playhouse, New Hope, Pa. (19-24).
Little Hotel of Don Camillo, adapted by Gilbert Hartke from Giovanni Guareschi's novel—St. Michael's Playhouse, Winooski Park, Vt. (13-17).
Pound in Your Pocket, by Robert Canedella and S. L. Abelow, with music by Charles Strouse and lyrics by Lee Adams—John Drew Theatre, East Hampton, L. I. (19-24) (Original straight play reviewed in VARIETY, Jan. 2, '57, under the title "Small Servant").
Roger the Sixth, by Joseph Carole (Dorothy Lamour, Robert Alda)—Long Beach (L. I.) Playhouse (13-18) (Reviewed in VARIETY, July 17, '57).
Simon and Laura, by Allan Melville (Murray Matheson, Louise Allbritton)—John Drew Theatre, East Hampton, L. I. (12-17) (Original London production reviewed in VARIETY, Dec. 5, '54).
Will and the Way, by Michael J. Molloy—Red Barn Theatre, Northport, N. Y. (13-18) (Original Dublin production reviewed in VARIETY, Sept. 14, '55).

"Parade," by Marianne Brown Waters, will be tested Sept. 3-7 at the Gateway Theatre, Bellport, N. Y.

B'way Up; Russell Record $47,868, 'Abner' $52,800, 'New Girl' $48,300, Merman $36,800, Ritchard $19,500

Broadway brightened last week. The capacity entries held steady, while business climbed for the other entries. Increases were substantial in practically all cases.

The business jump put "Li'l Abner" back in the capacity groove along with "Auntie Mame," which resumed last week after a five-frame layoff, and "Bells Are Ringing" and "My Fair Lady."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (35th week; 277; $6.90; 1,214; $46,500 (Rosalind Russell). Resumed Aug. 5, after five-week layoff. New record for theatre at $47,868, with scale upped to $6.90 top every night.

Bells Are Ringing, Shubert (MC) (37th wk; 292; $8.05; 1,453; $58,-101) (Judy Holliday). As always, $58,700.

Damn Yankees, Adelphi (MC) (119th wk; 947; $7.50; 1,434; $50,-000). On twofers. Previous week, $22,600; last week, nearly $26,400.

Happy Hunting, Majestic (MC) (36th wk; 284; $8.05; 1,625; $69,-989) (Ethel Merman). Previous week, 29,600; last week, almost $36,800.

Li'l Abner, St. James (MC) (39th wk; 308; $8.05; 1,028; $58,100). Previous week, $45,900; last week, nearly $52,800.

Most Happy Fella, Imperial (MD) (67th wk; 532; $7.50; 1,427; $57,-875). Previous week, $24,000; last week, almost $26,500.

My Fair Lady, Hellinger (MC) (74th wk; 587; $8.05; 1,551; $67,-696) (Edward Mulhare, Julie Andrews). As always $68,700.

New Girl In Town, 46th St. (MD) (13th wk; 103; $9.20-$8.60; 1,297; $59,084). (Gwen Verdon, Thelma Ritter). Previous week, $43,700; last week, over $48,300.

No Time for Sergeants, Alvin (C) (95th wk; 756; $5.75-$4.60; 1,331; $38,500). On discount tickets. Previous week, $16,000; last week, over $17,300. Closes Sept. 14 to tour.

Tunnel of Love, Royale (C) (25th wk; 205; $5.75, 944; $34,000) (Tom Ewell). Previous week, $11,000; last week, almost $11,200.

Visit to a Small Planet, Booth (C) (27th wk; 212; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $15,700 last week, nearly $19,500.

OFF BROADWAY

Career, Actors Playhouse (4-30-57).
Country Wife, Renata (6-26-57).
Iceman Cometh, Circle-in-Square (5-8-56).
In Good King Charles' Golden Days, Downtown (1-24-57).
Purple Dust, Cherry Lane (12-27-56).
School for Wives, Theatre Marquee (6-19-57); closes next Saturday (17).
Synge Trilogy, Theatre East (3-6-57).
Threepenny Opera, de Lys (9-20-55).

Stratford (Conn.) Fest Has Best Week, $37,700

Stratford, Conn., Aug. 13.

Biggest week in the three seasons of American Shakespeare Festival Theatre grossed $37,700 for eight performances through Sunday (11). Six of the shows were sellouts, with legal standee limit of 70. The record figure tops by better than $1,500 the previous peak of two weeks ago.

From here on to closing of season Sept. 8 it's virtually SRO. Indicative of the business flood was the Saturday (10) matinee's $4,500 for "Othello" in the rain. Over 50% of mail orders are being returned.

Reports of extension of sked into September are denied by the management.

'SP' Huge $75,300, 'Diary' $25,000, L.A.

Los Angeles, Aug. 13.

Only one house flies the legit banner this week, the Philharmonic Auditorium having gone dark for a week between the departure of "South Pacific" last Saturday (10) and the arrival of "Fanny" next Monday (19). Only other arrival slated is "Reluctant Debutante," due Aug. 26 at the Huntington Hartford.

Estimates for Last Week

Diary of Anne Frank, Huntington Hartford (D) (2d wk) ($4.95-$5.50; 1,024; $33,000) (Joseph Schildkraut). Nearly $25,000; previous week, $25,500; exits town Aug. 24.

South Pacific, Philharmonic Aud (MC) (5th wk) ($5.95; 2,670; $80,000) (Mary Martin, Georgio Tozzi). Great $75,300 on the wind-up, for a $375,000 total; previous week, $75,000.

PATRICE BIG $44,300 'SP' 1ST WEEK, DALLAS

Dallas, Aug. 13.

"South Pacific," fifth production of State Fair Musicals' 16th season, grossed a hefty $44,300 for the first seven performances through Sunday's (11) matinee at State Fair Auditorium. Revival stars Patrice Munsel. Musical drew a weather break, with temperatures only 100 degrees and below, except Saturday (10), when aftermath of Hurricane Bertha dumped heavy showers here.

Sixth production, "Rose Marie," went into rehearsal yesterday (Mon.). Produced by managing director Charles R. Meeker Jr., piece stars Anna Maria Alberghetti, with John Reardon, Alice Pearce, Reuben Noel, Julie Niemar and Robert Bush featured.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

*Long Day's Journey, Hayes (8-19-57).
*Simply Heavenly, Playhouse (8-20-57).
*Separate Tables, Music Box (9-2-57).
Mask and Gown, Golden (9-10-57).
Carousel, City Center (9-11-57).
Cave Dwellers, Bijou (9-23-57).
West Side Story, Wint. Gard. (9-26-57).
Sat. Night Kid, Morosco (10-2-57).
Miss Lonelyhearts, Music Box (10-3-57).
Look In Anger, Lyceum (10-3-57).
Egghead, Barrymore (10-9-57).
Four Winds, Cort (10-10-57).
Romanoff & Juliet, Plymouth (10-10-57).
Compulsion, Belasco (10-14-57).
Under Milk Wood, Miller (10-15-57).
Nature's Way, Coronet (10-16-57).
Copper and Brass, Beck (10-17-57).
Monique, Golden (10-22-57).
Fair Game, Longacre (10-23-57).
For Amusement, Ambass. (10-25-57).
Sq. Root of Wonderful, Ethel (10-30-57).
Jamaica, Imperial (10-31-57).
Carefree Heart, ANTA (11-7-57).
Time Remembered, Morosco (11-12-57).
Country Wife, Adelphi (11-27-57).
Look Homeward, Barrymore (11-28-57).
Dark Top Stairs, Music Box (12-5-57).
Miss Isobel, Royale (12-26-57).
Music Man, Majestic (12-28-57).

(Theatres Not Set)

Strongest (10-2-57).
Rumple (10-31-57).
Soft Touch (11-6-57).
Nude With Violin (wk. 11-11-57).
Rope Dancers (wk. 11-18-57).
Shadow of My Enemy (wk. 12-9-57).
Salt Air (wk. 1-27-58).
Rivalry (1-27-58).
Captain's Paradise (1-28-58).
Sunrise at Campobello (1-30-58).
Love Me Little (2-6-58).

OFF-BROADWAY

Sweeney Todd, Sullivan St. (8-27-57).
Tevya, Carnegie Playhouse (9-16-57).
Italian Straw hat, 4th St. (9-25-57).
Clerembard, Rooftop (11-7-57).

Note: Asterisks indicate reopenings.

'HATTIE' TEPID $35,000, WORST OF SEASON, K.C.

Kansas City, Aug. 13.

Starlight Theatre outdoor musicals in Swope Park sagged to a season low of $35,000 last week with "Panama Hattie," with Julie Wilson and Webb Tilton heading the cast. The show played seven performances ending Sunday (11).

"Silk Stockings," with Tony Bennett and Julie Wilson opened last night (Mon.) to run through Sunday (18) in the 7,600-seat theatre.

'Father of Bride' $14,300, With Henry Morgan, Chi

Chicago, Aug. 13.

"Father of the Bride," starring Henry Morgan, grossed $14,300 in seven performances last week at the Edgewater Beach Playhouse here.

"Affairs of Anatol," costarring Uta Hagen and Herbert Berghof, is current.

Off-B'way's New Plays

Continued from page 57

its eventually being moved to Broadway, as has been the case with a few shows including last season's "Simply Heavenly." The Langston Hughes-David Martin musical was forced to exit its original uptown berth early this summer and is now slated to resume on Broadway next Tuesday (20) at the Playhouse.

Off-Broadway showcasing can also pave the way for film sales as evidenced by several of last season's preems, plus other past entries. They include "Career," current at the Actors Playhouse, N.Y., which was purchased by Hal Wallis and is also scheduled for publication by Random House.

In addition, the James Lee play is currently being presented at the La Jolla (Cal.) Playhouse and is slated for stock production at the Playhouse in the Park, Philadelphia, the week of Aug. 26. S. M. Handelsman, manager of the playhouse, has also obtained the rights for Coast production this fall. The off-Broadway presentation of the drama actually followed a prior tryout at the Alley Theatre, Houston, Tex.

Other off-Broadway-to-pix deals include "Me Candido," Walt Anderson's play, presented last season at the Greenwich Mews; "Wayside," John Duff Stradley's drama, which had a brief run at the Barbizon Theatre late last season, and Louis Peterson's "Take A Giant Step," a 1953 Broadway flop.

A revival of "Step" had a long-run at the Jan Hus Theatre last season and it was during that period that the film deal was made. In prior season's Calder Willingham's "End As a Man" and Patricia Jourday's "Teach Me How To Cry" were picked up for filmization. Both were originally presented at the Theatre de Lys in Greenwich Village.

The crop of new plays slated for off-Broadway include the following:

"Clerembard," adapted by Norman Denny from the French of Marcel Ayme. The English version was originally produced in London two years ago and has been under option to Broadway scenic designer Leo Kerz, who had been contemplating a Main Stem production. He's now scheduled to produce it with Leonard Lesley at the Rooftop Theatre, with a Nov. 7 preem planned. Claude Dauphin will star. His contracts, however, is limited to 12 weeks.

"Hamlet of Stepeny Green," by Bernard Kops. The play, now in production at London's Theatre Workshop, is slated for presentation next December at the Cricket Theatre, N.Y., by Joseph O'Brien and Rhett Cone, by arrangement with Mark Marvin.

"Light a Penny Candle," by Jack Dunphy. The play previously slated for Broadway production by Lyn Austin and Thomas Noyes, is now under option to Leigh Connell, Theodore Mann and Jose Quintero for production at their Circle in the Square, following the current run of "Iceman Cometh."

"A Part of the Memory," by James Van Lare. It's scheduled for co-production by the author and Donald Toomey next November at the Theatre Marquee. Steve Romaine and Arlene Mitchell are already set for the cast. The former also composed incidental mucis for the production.

"Rigmarole," by Harold Levitt. It's skedded for fall production by actor-writer Allan Frank at an undesignated theatre.

"Quare Fellow," by Irish playwright Brendan Behan. The play, was produced last season in London by Script Plays and David Ross, is played for a March opening at the Carnegie Hall Playhouse by Banner Productions. Ross, who operates the 4th Street Theatre, N.Y., had contemplated presenting the play on Broadway. He claims to have an option on the script until January, but, it's understood, he doesn't intend exercising it.

"Tevya and His Daughters," adapted by Arnold Perl from stories by Sholom Aleichem. This is also on the Banner Productions' schedule for a Sept. 16 opening at the Carnegie Hall Playhouse.

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How They Voted

Individual ballots of the various critics participating in the VARIETY *poll of the London first-stringers were as follows (figures refer to the different categories):*

Harold Conway (Daily Sketch): (1) "Under Milk Wood," (2) "Grab Me a Gondola," (3) "Tea and Sympathy," (4) None. (5) Paul Scofield, (6) Elizabeth Sellars, (7) Ivor Emmanuel, (8) Joan Heal, (9) Donald Pleasence, (10) Megs Jenkins, (11) Tim Seely, (12) Elizabeth Seal, (13) Peter Hall, (14) Ray Lawler.

A. V. Cookman (The Times): (1) "Summer of the Seventeenth Doll," (2) "Grab Me a Gondola," (3) "The Chairs," (4) "Damn Yankees," (5) Laurence Olivier, (6) Edwige Feuillere, (7) None, (8) None, (9) Richard Johnson, (10) Megs Jenkins, (11) None, (12) None, (13) Peter Hall, (14) John Osborne.

Alan Dent (News Chronicle): (1) None, (2) "Grab Me a Gondola," (3) "View From the Bridge," (4) None, (5) Paul Scofield, (6) Perlita Neilson, (7) None, (8) None, (9) Lian Redmond, (10) Megs Jenkins, (11) Tim Seely, (12) Vivien Leigh, (13) Peter Brook, (14) John Osborne.

Frank Jackson (Reynolds News): (1) "The Quare Fellow," (2) "Free as Air," (3) "Camino Real," (4) None, (5) Laurence Olivier, (6) Helene Weigel, (7) Michael Aldridge, (8) Joan Heal, (9) George Voskovec, (10) Ethel Gabriel, (11) Tim Seely, (12) None, (13) Michael Macowan, (14) Brendan Behan.

Derek Monsey (Sunday Express): (1) "Summer of the Seventeenth Doll," (2) "Zuleika," (3) "View From the Bridge," (4) None, (5) Paul Scofield, (6) Geraldine McEwan, (7) Bernard Cribbins, (8) None, (9) Alec Clunes, (10) Bertice Reading, (11) None, (12) Barbara Chilcott, (13) Peter Brook, (14) Leo Lehman.

Old Trouper (News of the World): (1) "Under Milk Wood," (2) "Free as Air," (3) "Diary of Anne Frank," (4) "Damn Yankees," (5) Paul Scofield, (6) Perlita Neilson, (7) Peter Woodthorpe, (8) Patricia Bredin, (9) Sam Wanamaker, (10) Megs Jenkins, (11) Brian Bedford, (12) Elizabeth Seal, (13) Peter Brook, (14) Ray Lawler.

Moore Raymond (Sunday Dispatch): (1) "Summer of the Seventeenth Doll," (2) "Grab Me a Gondola," (3) "Tea and Sympathy," (4) "Fanny," (5) Laurence Olivier, (6) None, (7) Bill Kerr, (8) None, (9) Bonar Colleano, (10) None, (11) None, (12) Anna Massey, (13) Peter Brook, (14) Ray Lawler.

Robert Tee (Daily Mirror): (1) "Look Back in Anger," (2) "Grab Me a Gondola," (3) "View From the Bridge," (4) "Fanny," (5) Paul Scofield, (6) Elizabeth Sellars, (7) None, (8) Joan Heal, (9) Donald Pleasence, (10) Brenda de Banzie, (11) Tim Seely, (12) None, (13) Peter Brook, (14) John Osborne.

Cecil Wilson (Daily Mail): (1) "Summer of the Seventeenth Doll," (2) "Grab Me a Gondola," (3) "Tea and Sympathy," (4) "Damn Yankees," (5) Paul Scofield, (6) Perlita Neilson, (7) None, (8) Elizabeth Seal, (9) Nigel Stock, (10) Megs Jenkins, (11) Tim Seely, (12) Diana Fairfax, (13) Peter Brook, (14) John Osborne.

Robert Wraight (The Star): (1) "The Making of Moo," (2) "Grab Me a Gondola," (3) "Tea and Sympathy," (4) None, (5) Paul Scofield, (6) Perlita Neilson, (7) None, (8) Joan Heal, (9) None, (10) Megs Jenkins, (11) Tim Seely, (12) None, (13) Peter Brook, (14) Leo Lehman.

Expect Off-B'way 'Wives' To Fold to $6,500 Loss

The off-Broadway revival of "School for Wives," which ends a nine-week run at the Theatre Marquee next Saturday (17), was capitalized at $6,500. It's figured the venture will represent a loss of at least that amount. The closing had originally been intended for last Sunday (11), but was extended indefinitely "due to increased boxoffice trade."

The Moliere play, adapted by Thom Hitchell and J. Robert Dietz, was presented by Hitchell, Cassie Meer and Nicholas Wanamaker.

KO's Censorship

Continued from page 57

acting to halt performances of "La Ronde without having seen the play themselves. He declared, however, "I do not wish to preclude a prosecution under the criminal statutes."

The court ruling was criticized by Rev. David OBrien, pastor of St. Margaret-Mary Church, Buzzerds Bay, with a renewal of his warning to Catholics to shun the play. "Today, it seems the courts are favoring the people who break the law," he said, "and this applies to the highest courts as well as the lowest. Authorities are being hindered "in carrying out their duties as a result of the courts action.

In an editorial last Friday (9) the Boston Herald praised Judge Lurie's decision to halt the "Censorship in Bourne," and rapped the local selectmen for "taking too much on themselves." The paper noted the distinction between precensorship, which is illegal under Constitutional guarantees of free speech and the press, and proper prosecution under the statutes covering obscenity, etc.

Before obtaining the injunction, strawhat producer Byron had been presenting "La Ronde" on an admission-free basis. That was in order to avoid prosecution after Bourne officials had cancelled the theatre license to charge admission.

Strawhat Turnover

Continued from page 57

Rye, N. Y., which Philip J. Moloney is operating. That brings the total on musical canvastops to 19 this season, one less than last semester. The two teepees that failed to reopen were the Melody Circle, Allentown, Pa., and the Melody Circus, Milwaukee.

Other operations, being bonded by Equity for the first time this year, include the following, with managers listed parenthetically:

Beachwalk Playhouse, Chicago (Noel Behn).

Duke's Oak Theatre, New Cooperstown, N. Y. (Cheryl Maxwell).

Kenley Players, Dayton, O. (John Kenley).

Peabody Auditorium, Daytona Beach, Fla. (Roy A. Trombley).

North Jersey Playhouse, Fort Lee, N. J. (Robert Ludlum).

Ledges Playhouse, Grand Ledge, Mich. (William L. Sloat).

Musicomedy Festival, Miami, Fla. (Sam Hirsch).

Carousel Star Theatre, Myrtle Beach, S. C. (Charles C. Haynes Jr.).

North Hatley (Quebec) Playhouse (Brigham Day).

Green Mountain Playhouse, Poultney, Vt. (John Hurd).

Ripon (Wis.) College Theatre (George L. Anderson).

Joy Thomson's Tent Theatre, Ste. Agathe, Quebec (Joy Thomson).

Compass, St. Louis (David G. Shepherd).

Red Barn Theatre, Saugatuck, Mich. (James H. Dyas).

Aqua Theatre, Seattle, Wash. (Walter A. Van Camp).

Wilmington (O.) College Summer Theatre (Hugh G. Heiland).

Chelsea Playhouse, Atlantic City, N. J. (James H. Day).

Castle Heights Playhouse, Sunapee, N. H. (Edward B. Shanley).

Belleayre Playhouse, Highmount, N. Y. (Kurt Neuman).

Strand Theatre, Long Branch, N. J. (Manuel L. Roth).

Maud's Summer Bay, North Branch, N. Y. (Lee Krieger).

Phoenicia (N. Y.) Playhouse (Adrian Hall).

Port Carling (Ont.) Summer Theatre (James Hozak).

Adams Memorial Theatre, Williamstown, Mass. (Nikos Psacharopoulos).

London Critics' Poll Results

Tabulation of selections by the London drama critics for the various "bests" of the 1956-57 West End season (July 1, '56-June 30, '57).

1. Best New British Play

"Summer of the Seventeenth Doll"	4
"Under Milk Wood"	2
"Look Back in Anger"	1
"The Quare Fellow"	1
"The Making of Moo"	1

2. Best New British Musical

"Grab Me A Gondola"	7
"Free As Air"	2
"Zuleika"	1

3. Best New Foreign Play

"Tea and Sympathy"	4
"A View From the Bridge"	3
"The Chairs"	1
"The Diary of Anne Frank"	1
"Camino Real"	1

4. Best New Foreign Musical

"Damn Yankees"	3
"Fanny"	2

5. Best Performance By the Male Lead in a Straight Play

Paul Scofield ("A Dead Secret")	7
Laurence Olivier ("The Entertainer")	3

6. Best Performance By the Femme Lead in a Straight Play

Perlita Neilson ("The Diary of Anne Frank")	4
Elizabeth Sellars ("Tea and Sympathy")	2
Helene Weigel ("Mother Courage")	1
Edwige Feuillere ("La Parisienne")	1
Geraldine McEwan ("The Member of the Wedding")	1

7. Best Performance By the Male Lead in a Musical

Michael Aldridge ("Free As Air")	1
Ivor Emmanuel ("Damn Yankees")	1
Peter Woodthorpe ("Zuleika")	1
Bill Kerr ("Damn Yankees")	1
Bernard Cribbins	1

8. Best Performance By the Femme Lead in a Musical

Joan Heal ("Grab Me a Gondola")	4
Patricia Bredin ("Free As Air")	1
Elizabeth Seal ("Damn Yankees")	1

9. Best Male Supporting Performance (Straight Play or Musical)

Donald Pleasence ("Restless Heart")	2
Richard Johnson ("Plaintiff in a Pretty Hat")	1
Liam Redmond ("It's the Geography That Counts")	1
Bonar Colleano ("A Hatful of Rain")	1
Alec Clunes ("Who Cares?")	1
Nigel Stock ("Subway in the Sky")	1
George Voskovec ("The Diary of Anne Frank")	1
Sam Wanamaker ("A Hatful of Rain")	1

10. Best Female Supporting Performance (Straight Play or Musical)

Megs Jenkins ("View From the Bridge" (2) "A Dead Secret" (5))	7
Brenda de Banzie ("The Entertainer")	1
Bertice Reading ("A Member of the Wedding")	1
Ethel Gabriel ("Summer of the Seventeenth Doll")	1

11. Most Promising New West End Actor

Tim Seely ("Tea and Sympathy")	6
Brian Bedford ("The Young and the Beautiful")	1

12. Most Promising New West End Actress

Margaret Whiting ("Antony and Cleopatra")	2
Elizabeth Scott ("Camino Real")	2
Barbara Chilcott ("The Glass Cage")	1
Vivien Leigh ("Titus Andronicus")	1
Anna Massey ("Dear Delinquent")	1
Diana Fairfax ("A Month of Sundays")	1

13. Best Director

Peter Brook ("Titus Andronicus")	7
Peter Hall ("Camino Real")	2
Michael Macowan ("The Seagull")	1

14. Most Promising Playwright

John Osborne ("Look Back in Anger" and "The Entertainer")	4
Ray Lawler ("Summer of the Seventeenth Doll")	3
Leo Lehmann ("Who Cares?")	2
Brendan Behan ("The Quare Fellow")	1

Critics participating in the poll included Cecil Wilson (Daily Mail), Robert Tee (Daily Mirror), Harold Conway (Daily Sketch), Old Trouper (News of the World), Alan Dent (News Chronicle), Frank Jackson (Reynolds News), Robert Wraight (The Star), Moore Raymond (Sunday Dispatch), Derek Monsey (Sunday Express), A. V. Cookman (The Times).

London Critics

Continued from page 57

category covering best foreign musical. "Tea and Sympathy" also nabbed another award with Tim Seely being named the most promising actor. "Grab Me a Gondola" was an easy winner as the best British musical, with seven votes, with "Free As Air" (2) and "Zuleika" (1) also-rans. Joan Heal, who stars in "Gondola," was chosen the best femme performer in a musical.

Peter Brooks, whose directorial credits include "A View from the Bridge" and "Titus Andronicus," had a walkover win as the best director, with seven points, followed by Peter Hall with two votes, for his staging of "Camino Real." John Osborne, author of the controversial "Look Back in Anger" and "The Entertainer," was named the most promising playwright, being one point ahead of Ray Lawler, the author of "Summer of the Seventeenth Doll." Leo Lehmann, who wrote "Who Cares?" was in third place.

Touring Shows

(Aug. 12-25)

Diary of Anne Frank (Joseph Schildkraut)—Hartford, L. A. (12-24).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Opera House, S. F. (12-17); Aud., Denver (20-24).

No Time for Sergeants (2d Co.)—Geary, S. F. (12-24).

Reluctant Debutante (Reginald Gardiner, Brenda Forbes)—Alcazar, S. F. (12-24).

West Side Story (tryout)—National, Wash. (19-24).

Cal. Firm Gets Warrant In Claim vs. Ole Olsen

Los Angeles, Aug. 13.

California Citrus Processors, Inc., obtained a bench warrant last week for the arrest of Ole Olsen, in connection with a default judgment for $11,000 growing out of the abortive revival of "Hellzapoppin" in Hollywood in 1956.

Firm charges that it loaned Olsen $8,000 for the production and the note hadn't been paid. Warrant was issued on the complaint that a judgment also had been ignored and that the money due, including interest, had risen to $11,000.

Allen Swift, operator of the Hyde Park (N.Y.) Playhouse, will play the male lead in "Seven Year Itch" at the theatre next week. He's a tv-radio actor-announcer.

Standard Legit Forms

Stage Managers' Time Sheets
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Literati

Timid Indianapolis

Indianapolis has been having a censorship fuss involving use of the main library for a meeting of the state Civil Liberties Union. Rejecting the request at first 4-3, the city school board backtracked and approved 2-2 after Indianapolis Times and Catholic Record ridiculed idea that civil rights were "too controversial" though the U. S. Constitution has 10 such amendments.

"Completely shocked" by the civic officials attitude the Catholic Record editorialized:

"What a sad state of affairs when reputable citizens find it difficult to obtain facilities for open discussion simply because they are concerning themselves with protection—not of unpopular causes—but of the civil rights and liberties of unpopular people." Catholics were reminded that the country is full of minorities—"we are one of them." "Some Catholics apparently would prefer to find security in the approving smile of the American Legion." But, the editorial pointed out, "if Catholicism should ever become highly unpopular again in the United States . . . we wonder what the American Legion and various timid public officials would do about renting us a hall. We'd like to see ICLU around then."

Actual meeting was held without incident.

Kinsey Exits Saturday Night

Gwyn Kinsey is out as editor of Saturday Night, Jack Kent Cooke's Toronto-published semimonthly of business, politics and the arts. (Cooke also publishes Liberty, Canadian Home Journal, Farmer's Magazine and several trade mags, and owns radio station CKEY, Toronto; part of CKOY, Ottawa, and Toronto Maple Leafs ball team.)

Kinsey is now editor of Oshawa, Ont., Times-Gazette, in a General Motors city near Toronto. He was previously editor of Woodstock Sentinel-Review. Replacing him as editor of Saturday Night is Robert Majoribanks, who moved there from editing Canadian Home Journal and previously, Farmer's Magazine.

Another British Folds

Another British newspaper has folded due to economic conditions. The Weekly Journal, Aberdeen, Scotland, is closing after publishing at a financial loss for some considerable time, according to the management, Kemsley Newspapers Ltd. It is stated that recently there have been additional increases in production costs to add to the already high cost of newsprint in the UK.

All members of the staff of the Weekly Journal have been absorbed into the production of the Aberdeen Press & Journal and the Aberdeen Evening Express.

Curtis 2 Uns Vs. 1 Down

Gains in ad lineage in both the Ladies Home Journal and Holiday offset losses in the Saturday Evening Post as Curtis Publishing Co. reported higher gross operating revenues and net incomes for the first half of 1957.

Earnings were $4,195,508 equal to 95c. a common share as compared with $3,803,141, or 71c. a common share for the first six months of last year. Gross operating revenues were upped to $100,501,789 from $93,113,630 in the corresponding period of 1956.

Detroit's 'Oz' Hassle

Detroit Times has built into a feature series the hassle between Ralph Ulveling, director of the Detroit Public Libraries, and Michigan State English Dept. chairman Russel B. Nye over the "Oz" books.

Seeks A. L. Clarke Data

Joseph Quentin Riznik is preparing a study of the role of the late Arthur L. Clarke as an American newsmaker. He'd appreciate correspondence from those who knew Clarke when he was founding editor of Los Angeles Examiner, founding editor of N. Y. Daily News, editor of the San Francisco Chronicle and editor-in-chief of San Jose (Cal.) Mercury-Herald. Letters and reminiscences would help.

Riznik's address: Press & Union League Club, San Francisco (2), Cal.

Ellery Queen's New Owner

Bernard G. Davis, who resigned as president of the Ziff-Davis Publishing Co. last July, has acquired control of the Mercury and Ellery Queen mags. Control was purchased from Joseph W. Furman. Davis is seeking other available magazine properties.

Frederic Danney and Manfred Lee, who originated the Ellery Queen mag, will continue as editors. Also retained will be its seven foreign lanuage editions, British, French, Italian, Portuguese, Australian and Japanese. Furman will continue to publish under the imprint of Fantasy House, Best Seller Mystery, Fantasy Science Fiction and Mercury Mystery Book Magazine.

CHATTER

Ulveling has banned the late L. Frank Baum tomes from the library shelves in the belief "they have no value" and typify "negativism."

American Book Information Service, in Miami, finished an American Book Publications Guide, listing the rights holders of American books for foreign countries.

Grayfair Publishing Corp. has been authorized to conduct business in New York, with capital stock of 200 shares, no par value. Directors are: Eugene L. Pollock of Philadelphia; Edward Heller of Upper Darby, Pa.; Joseph M. Adrian of Scarsdale, N.Y. Hartman, Sheridan & Teulsky, N.Y., were filing attorneys.

Speidel Editors Association Inc., an Iowa company, filed a statement designating its New York State offices for the conduct of a business in furnishing advisory services to editors and others, as Memorial Square in Poughkeepsie. Harry S. Bunker is president. Van DeWater and Van DeWater, of Poughkeepsie, were filing attorneys at Albany.

Davis Periodicals Inc. has been authorized to conduct a printing and publishing business in New York. Capital stock is 290 shares of preferred, at $100 par value, and 200 common, at no par value. Engel, Judge, Miller & Sterling, 52 Vanderbilt Avenue, were filing attorneys.

Gotta 'Boost'

Continued from page 1

Mann production unit from Hollywood described as "an organized Southern program of embarrassment" drove the film folk out of Augusta.

Meanwhile at least one community is not too proud. It's Kennesaw, Ga., where the necessary dilapidation is said to be available via N. L. Shivers, a Greyhound bus driver who's one of the city council.

Meanwhile, J. H. Thompson, president of the Motion Picture Theatre Owners and Operators of Georgia, was scouting around for other possible filming locations for "God's Little Acre."

R. M. Silver, who refused to rent the film company his cotton mill in Augusta for certain scenes, said: "I just didn't think it would be good for the Augusta area." All of the mill operators and other Augusta residents who were approached reportedly felt the same way.

Cast including Aldo Ray, Robert Ryan, Buddy Hackett and Tina Louise, is standing by and that will cost considerable money if filming is delayed much longer.

Arkansas Town's Echo

Memphis, Aug. 13.

When this burg, celebrated in the trade press for its bluenosery, recently banned 20th-Fox's "Island In the Sun," the action was deemed par for the Memphis folkways. It was immediately assumed that the film would exhibit, as have nearly all Memphis discards, in the haven across the Mississippi River, namely, West Memphis, Arkansas.

Now the mayor of the latter, H. B. Price, has decided the goo-goo eyes Joan Fontanne makes in the direction of Harry Belafonte in the film is too jeopardizing.

Said Booster Price: "There can be no good reason for risking the harmonious situation that now exists by showing it. A majority of citizens viewing it recommended that it not be exhibited."

M. A. Lightman Sr., owner of the Avon house at West Memphis and other Southern theatres said: "Since I told Mayor Price that I would abide by the decision of the officials and they have seen fit to ban it, there is nothing more to be done. I have no further comment to make."

B. W. (Dub) McKinney, Sunset Drive-In manager where "Sun" was also booked after the Memphis banning said: "Naturally I'm disappointed that we have been asked not to show 'Island In the Sun' but since we agreed to abide by the decision, we'll just have to go along." Sunset is owned by Dave and Abner Lebovitz who also own several other Memphis houses.

'Western' Poland

Continued from page 2

them continue to dwell on heavy themes, such as the terrible days of the war, resistance and resurrection. Few comedies are made. Facilities are limited, there being only two studios with six sound stages located outside of Warsaw and a documentary centre in the town itself. Documentaries being turned out are "black films"—two reelers concerning the problems of a socialized state, prostitution, dying towns, housing problems, old age, etc. This type of fare is not popular with the localites but the field of factual film-making expectedly will yield some new talent.

Restrictions are being eased, as witness the export of Tadeush Marcacynski's "Village" to Venice. Picture had been banned here nine years because it dwelt upon a village untouched by Communist influences.

Also, film critics are now being taken seriously, whereas a year ago their recommendations had been taken to mean the pictures under discussion were dull.

Features are made at from $100,000 to $200,000.

Warsaw has about as many legit houses as picture theatres and here again the public's yearning for lightness is apparent. Three comedies are presented for each serious drama or propaganda play. Among the recent offerings were Samuel Beckett's "Waiting for Godot" and Jean-Paul Sartre's "The Flys." In the planning stage are Arthur Miller's "Crucible" and Tennessee Williams' "Cat on a Hot Tin Roof."

Jaazz is commonplace here, New and old Yank songs are heard everywhere and the nitery bands come through with slick turns. Although the city is in financial doldrums, the three night spots, the Bristol, Kameralna and Gong, do S.R.O. business nearly every night at $1 cover and $3 per person average tab.

Television is rare and radio is taken up with U. S. jazz and talk sessions.

Mexico TV Link

Continued from page 1

with Azcarraga is the O'Farrell family, who have had dickerings with CBS.

U.S.-Cuba Link

Miami, Aug. 13.

Television signals will be bounced over the horizon between Cuba and the United States by Sept. 12. American Telephone & Telegraph stated that work on an over-the-horizon telephone and television link was almost completed.

Arrangement, unlike the conventional microwave relay, does not call for sending and receiving stations in sight of each other or for intermediate stations. New system cost AT&T $3,000,000 to build, and was designed to alleviate plethora of phone calls placed between here and Havana. New system will be able to transmit 200 calls and two tv programs at the same time.

System will traverse the 185 miles between Florida City, 35 miles south of Miami, and Guanabo, 14 miles from Havana.

Chicago Seaway

Continued from page 1

though being pushed by city hall, are the most tentative. According to the mayor's office the realization of this venture depends on the approval of the motion picture industry. The mayor is awaiting the opinion of Eric Johnston on this matter. Johnston has been in Europe, and no answer has as yet been reecived.

In addition to the vast entertainment projects contemplated by the Association of Commerce and Industry, it is certain that niteries here will be equally keen on providing top attractions for the tourist trade and that local tv will find plenty of fodder throughout the year.

SCULLY'S SCRAPBOOK

By Frank Scully

Oslo, Aug. 13.

Recapitulating the hits and misses of actors in the alien field of political economy, it would seem they come out better when they mind their own business. It's too bad this has been so, for they are citizens and often in the upper brackets as taxpayers. As such it should give them as much right to sound off on issues of the day as, say, a cabinet member who, after all, is a business man trying to act like a male lead. But when actors become critics of the social order it seems that some part of their transient public goes thataway. Even Lady Vivien Leigh protesting in the House of Lords that the St. James's Theatre should not be razed to make way for some lousy office building only got herself escorted from chambers instead of being honored for her defense of a crumbling temple of entertainment.

But even those who have put only a toe in tepid political waters during campaigns have gained little or nothing for their bravado. I don't know about Robert Montgomery I once saw him duck crossing a picket line, but I doubt if being Ike's t.v. director has enriched him as it would, say, if he had been *un homme d'affaire*, in the cabinet and drop a hint to a fellow cabinet officer that the brand of motor cars he used to peddle would look very nice if used by our embassies around the world. In these small business skirmishes it is accepted that to the victor belongs the spoils.

One of the patriots who seemed to me to have succeeded as both an actor and a man of decided political opinions was Hans Jacob Nilsen of Oslo, Norway. I can talk about him freely because he has been dead four months. Unlike most actors, he had a vital profession to use in case of retreat, for he was a graduate of engineering.

We have been honored by a whole series of formal suppers in Norway and at one of them I met the actor's widow, Sofie Nilsen—a sad, beautiful woman—but I had confused her most of the evening with a gay twin sister, Marie Friman Dahl. The mother herself of three children and wife of the country's leading radiologist, the twin sister Marie used to take on the role of guarding the actor from alien feminine trespasses at such times as his wife had to repair to a maternity hospital. This happened quite often, as the Nilsens had four children. About one of them—Otto, now a medical student—I heard a story which would squeeze tears out of a marble statue of a Borgia.

None of them would have got into trouble if their father had been a supine, pliable flunkey of whatever politicians were in power. But he was a patriot first and an actor second. The Norwegians call him a "fight-happy," lovable realist of their stage. That was not quite the thing as if they said he were slap-happy. He was a great actor with a beautiful voice and from his student days in engineering at Trondhjem seemed to know how to engineer a play so as to make even an undergraduate production look professional.

He lived in his time and believed that a play should always be a vital issue in the lives of people. If it were a museum piece it should stay in the museum. When he came back from exile after the war it was to work for a free Norwegian stage. He staged Steinbeck's "The Moon Is Down" and gave it a vitality and strength which it certainly lacks in reading.

Ten years previously Marc Connelly's "Guds gronne enger" ("Green Pastures") had been yanked by the cops as blasphemous. Nilsen tried it again with a Danish director and it succeeded without a murmur of protest. He produced "Peer Gynt" in new Norwegian with new music by Harold Sæverud. Up to then people had thought more of Grieg's music than Ibsen's play and for Nilsen to take all the phony romanticism from it and play it down to earth was practically dissecting the flag for its color values. But the critics gave him credit for a great victory over a dead past.

Elsinore, Norway—Same Problem

In 1947 he produced "Hamlet" at the National Theatre and played the title role himself as if Hamlet's problem and his own under the Nazi occupation had been one and the same problem. They may not have realized it, but that was the reason he got the critic's award and later the Hamlet medal for his performance at Kronborg. He knew what Hamlet was up against, surrounded by enemies, because he had been surrounded by enemies of his country until the underground signal came to get over the border.

A realist, he was a constructive man of the theatre, inventive and in technical skill close to a magician. Whether dealing with Shakespeare, Holberg or Eugene O'Neill, he was contributing something besides acting, for he was as well-read as they and was a cultural personality of the first rank in Norwegian life.

In the 30's he did not hide his views, least of all against the growing Nazi menace. He knew what he was doing and what would happen to Norway if more of them didn't know what they were doing. He started professionally as a first violinist after he had made a success as a student-actor in "Baccarat." It was at Trondhjem that he was first engaged as a pro in acting and after two years moved to the Bergen Theatre. He played Bjornson and Ibsen and moved on in time to Oslo and the National theatre.

In 1929 he headed a lot of newcomers in Helge Krog's "Konkylien." All of them, particularly Tore Segelcke, Einar, Rod and Odd Frogg, have since become famous. In the same year Per Lindberg came from Sweden and put on O'Neill's "Strange Interlude." Hans Jacob Nilsen starred in it. That year, too, he directed Sheriff's "Reisen Sluti" ("Journey's End"). The next year he starred in Elmer Rice's "Street Scene."

He got a chance as producer of the Norwegian Theatre to throw a few more bombs into the old guard. His most impudent production was Holberg's old "Jeppe," which he staged in New Norwegian. He supplied the leading character with golf clubs and the servants with vacuum cleaners and got more anger than approval for his insolence.

The Nazi Hangman Remembers

He retreated to Bergen and as head of the National Scene there he first attacked the Nazis by producing Pær Lagerkvist's "Boddelen" ("The Hangman.") Quisling and kraut intelligence put him down as No. 1 of the entertainment world to be liquidated when they took over Norway.

He gave theatregoers a series of plays to wake them up to the coming dangers, including Robert Sherwood's "Idiot's Delight." Thanks to Nilsen, Bergen became the most important centre of the Norwegian theatre.

When the Norwegian underground gave him the sign that his number was up and it was time for him to blow, he escaped to Sweden.

And when the krauts learned that, they began hunting around to roust his family.

The Norwegians knew this was their perfidious formula, but his wife was down with pneumonia when he left and couldn't escape with him. So her family hid her in the woods where her father, Dr. Nils Roede, nursed her back to health. Afterward they got her ready to go with their small children for "the hayride" to Sweden. It was a long, slow trip and they had the problem of keeping little Otto, the youngest, from crying in his homesickness. They drilled him in the danger to them all if he should let out so much as a whimper while hidden in the hay as they neared and crossed the Nazi-guarded Swedish border. It would mean death to all of them, he was warned.

It took three days to reach the point of highest danger. Dr. Roede had given Otto's mother a hypo of morphine to inject into the little boy if the terror became unbearable. All of them scarcely breathed until they were well into Sweden.

Emerging from the hay, the little boy fell into his father's arms and uttered what to me belongs among the imperishable words of brave men.

"Am I free to cry now?" he asked.

Broadway

New York City theatres are coming to the aid of permanent personal registration. Houses will show a trailer featuring Cornelia Otis Skinner urging Gotham citizens to register now.

David McDowell and Ivan Obolensky hosting the debut reception of the publishing house bearing their names in honor of Andrew Lytle, whose book, "The Velvet Horn," is the first publication of their firm.

Florian Zabach headlined a stage bill presented as part of a two-hour show in the Strand, Albany, last Thursday morning (8) for the benefit of the Will Rogers Memorial Hospital. He's current at Fred Yezzi's Colony Club in Albany.

The West German Neue Illustrierte is running a series of articles on N. Y. actress Christians Felsmann, a war bride who returned to the stage and didn't get further than being understudy in several Broadway shows. Series is authored by Kurt Juhn and is headed for syndication.

Lillian Roth's new book, "Beyond My Worth," may be published in a "leading" magazine sometime in the fall; will come out in cove. form during January. So the actress-singer-author said in an interview with Martha Brooks on WGY, Schenectady, last week—while she was starring in "The Primose Path" at the Spa Summer Theatre in Saratoga.

Author - playwright Cleveland Amory, Hartford Times theatre editor-columnist Allen M. Widem, novelist Fannie Hurst, historian Pierre Van Paassen, foreign correspondent Hal Lehrman, mystery writer Hal Q. Masur, and Dorothy Gordon, New York Times "Youth Forums," are among journalistic fraternity speaking at this month's Cracker Barrel, Americana, at Lake Tarleton (N. H.) Club.

Eight fellowships for the Middlebury College Bread Loaf Writers' Conference in Middlebury, Vt., Aug. 14-29 as set by conference director John Ciardiare:

May Swenson of New Directions, Robert Frost Fellowship in Poetry; Jane Mayhall radio-tele dramatist, Fletcher Pratt Memorial Fellowship in Prose; Dan Wakefield of The Nation, Bernard DeVoto Fellowship in Prose; Alma Brodie, who is working on her second novel, Bread Loaf Fellowship in Prose; Joseph C. Dever of Cambridge, Mass., labor union journalist, Funk and Wagnalls Fellowship in Prose; Leonard J. Drohan of Chicopee Falls, Mass., who expects publication of his first novel in August; Gerald Gottlieb, New York book reviewer, Weekly Reader Children's Book Club Fellowship in Juvenile Literature, and Richard Moore, Boston U. teacher, Bread Loaf Fellowship in Poetry.

Philadelphia

Dave Kane now handling area publicity for Universal.

Benny Harris, American Film, mending after heart attack.

Jane Russell here for "Fuzzy Pink Nightgown" ballyhoo this week.

Chuck Berry, who recorded the hit, "School Day," now at the Showboat.

Elmer Pickard, yet Stanley Warner manager, leaving post at Mastbaum for art supply business.

Sheldon Tromberg ankles Screen Guild to join J. Arthur Rank staff as branch manager in Cincinnati.

Mel Brodsky selected as entrant in the Olympics, held in Israel. Father, Dave Brodsky, is theatre decorator.

Vaughn Monroe, singer and band leader, made a hit on his musical comedy debut in "Annie Get Your Gun" at Brandywine Music Box.

Area drive-in operators formed an association to handle problems peculiar to outdoor exhibition. Melvin Fox named chairman of the committee to draw up by-laws for new organization, which will be affiliated with Allied of Eastern Pennsylvanian.

Cleveland

By Glenn C. Pullen

William Swetland quitting Fred McConnell's repertory theatre to try luck in New York tele and stage plays.

Sloan Simpson checked into Chagrin Falls strawhatter to guest-star in "Reclining Figure" for next two weeks.

Ed Clark, ex-newspaperman who moved to Hill-Knowlton agency, made Fanny Arms' publicity aide at Cleveland Play House.

William F. McDermott, vet drama critic of Plain Dealer, visiting Berlin, Vienna and other European citadels on column-writing trek.

Hal York, associate of Bill Randle, deejay here, installed Wendell Tracy orch and new entertainment policy of visiting disk personalities in Eddie Harwood's Green Darby Club.

Equity chorus at Musicarnival Tent Theatre, operated by Johnny Bishop and Robert H. Bishop 3d, having hassle over alleged overtime rehearsals and special privileges.

Benno Frank staging musical plays for Antioch College's strawhatter and Toledo's Zoo Amphitheater as well as producing Karamu Theatre's fall opener, "Pipe Dream."

Boston

By Guy Livingston
(344 *Little Bldg.; HAncock* 6-8386)

Jane Russell due this week.

Kim Novak in for press rounds.

Hal Kirlis press agenting the Trans-Lux for its first run bow.

Tubby Boots current at the Lewis Room, Beach Plaza Hotel, Revere.

Robert E. Marshall, former band and act agent of MCA, named publicity director of WBZ-WBZA.

Allied Artists Ben Abrams 35th anni playdate drive set for Aug. 15 to Oct. 15, honoring AA's district manager.

George Kraska, Embassy Pictures exploitation chief, expected back at his desk in a few weeks after hospitalization.

Ben Sack opened his new Gary film house, former Plymouth legiter, with "Pride and Passion" preceded by N. E. press preem.

Boston Traveler began twice a week publication of first jazz column by John McKellan, jazz authority, and director of WHDH "Top Shelf" jazz program.

Pearl Landers taking stars from Lee Falk's Boston Summer Theatre to entertain vets at Army, Navy and veteran's hospitals in area with Jack Woods, company manager, making arrangements.

Havana

By Jay Mallin
(*Calle* 13 *No.* 416, *Vedado; F*-6579)

Warner Film Festival at Duplex.

"Streetcar Named Desire" at Sala Talia.

"Bundle of Joy" (RKO-U) at America and Rodi.

"War and Peace" (Par) coming to Santiago's Cuba theatre.

Conde of New York has completed filming neo-realist picture, "Backs Turned."

U.S. Inter-Island Hotel Corp. purchased new St. Johns Hotel as first step in creating hotel and motel chain in Cuba.

Bertin Perez named manager of Havana's Capri hotel, slated for opening in November.

U.S. newsmen who have visited Cuba in recent weeks included N. Y. Times' Herbert Matthews, Herald-Tribune's Tom Lambert, AP's Larry Allen, CBS's Peter Kalischer and Chicago Tribune's Jules Dubois.

Australia

By Eric Gorrick
(*Film House, Sydney*)

Metro seeking additional ozoner sites coast-to-coast here.

Local Movietone News will switch to C'Scope in near future.

Eric Porter is producing animated cartoons for the U. S. market.

"Boy on Dolphin" (20th) proving surprise hit at Mayfair, Sydney, for Hoyts' loop.

Metro readying the Aussie preem of Ealing's "The Shiralee," starring Peter Finch.

Roger Livesey and Ursula Jeans will star in "The Great Sebastians" for J. C. Williamson Ltd.

Mike Noonan, local scripter, signed by Associated-British to term contract. He'll headquarter in London.

Hoyts' cinema loop will feature U. S.-made road safety pix in 180 houses here in an effort to reduce road accidents.

Lee Gordon due back from the U. S. late August to set plans for summer season of U. S. stars over his Stadium chain.

David N. Martin winding up good run with "Calypso Capers" at Tivoli, Sydney. Show features Singing Boys of Mexico.

"Chalk Garden" preems Aug. 31 at Comedy, Melbourne, with Dame Sybil Thorndike and Lewis Casson, for J. C. Williamson Ltd.

Understood that Aussie exhibs will continue to press for right to reject British pix on a 25% basis, same as applied to U. S. product.

Robert Pomie, Mary Gilder and Ken Melville joined the Borivansky Ballet for the 1957-8 season under the J. C. Williamson banner.

London

(Temple Bar 5041/9952)

Leo Jaffe, Columbia veepee and treasurer, in for talks with Mike J. Frankovich.

Jack Warner due here Sept. 9 for confabs with WB and Associated British toppers.

The Edwards Brothers, currently in the Hippodrome vaude layout, are topping the Savoy cabaret.

Geoffrey Horne signed by Otto Preminger for a lead role in "Bonjour Tristesse."

Israel Becker of the Habimah Players on the prowl for plays to be staged by his company in Israel.

Joyce Blair took over Joan Heal's starring role in the West End musical hit, "Grab Me A Gondola."

Lillian Gish guest of honor at a press reception on her arrival to star in her first British pic, "Orders to Kill," which Anthony Asquith is directing for British Lion.

Sean Connery loaned to Paramount by 20th-Fox for the lead opposite Lana Turner in "Another Time, Another Place," which Joseph Kaufman starts Sept. 16.

Jeffrey Hunter planed in from Paris and Annemarie Duringer from Switzerland to begin their co-starring roles in "Count 5 and Die," which Victor Vicas is directing for 20th-Fox.

Alton A. Brody, veepee of General Film Laboratories Corp. of Hollywood, sailed for N. Y. on the Caronia last Wednesday (7). Betsy Drake, Martin Moskowitz and Mrs. Barney Balaban were crossing the Atlantic on the Queen Elizabeth. Sol Hurok is returning to the U.S. on the Liberte.

Ireland

By Maxwell Sweeney
(22 *Farney Pk. Dublin* 684506)

"Story of Esther Costello" (Col) in censor hassle.

Variety Tent 41 has set Sept. 8 for its annual convention.

Philips organization readying to produce tele sets at Clonskeagh, Dublin.

Vic Lewis Band in from England, with songstress Irma Logan for terpery tour.

George Brown and George Pollock to lens "Rooney" here for J. Arthur Rank.

Jim Fitzgerald, producer for Dublin Globe Theatre, heading newly-formed Dublin Actors' Studio.

Edmond Grace, finance controller of Irish Odeon group, named prexy of Irish Theatre and Cinema Assn. for 1957.

Ronald Ibbs returns to U.S. in September with Dublin Players; Siobhan O'Casey, playwright Sean O'Casey's daughter, joins company also.

Westport, Conn.

By Humphrey Doulens

Clare Luce back at her Ridgefield farm.

Judy Holliday holidaying at Nash's Island.

Eva LeGallienne has record summer class at While Barn Theatre.

Lawrence and Armina Langner will be hosts to the "Bells Are Ringing" cast at their Cannondale farm next Sunday.

Ralph Lycett, longtime press rep at Country Playhouse, expected to leave Norwalk Hospital this week after attention for leg ailment.

Jane Morgan and Carmen Cavallaro guests at Fairffield "Pops" Concerts Friday (24) with Gustave Haenschen conducting Community Symphony.

Atlantic City

By Joe W. Walker
(2-0266)

Arthur Lee Simpkins opened last week at Club Harlem.

Hilda Simmons featured in Warwick's Bamboo Lounge.

Lionel Hampton into Cotton Club for one night stand Friday (16).

Harry Waxmann, cinema chain owner, to be tendered testimonial dinner Sept. 6 at Ambassador hotel. Proceeds will be used to plant Atlantic City forest in Holy Land to bear his name.

Santiago

Pedro Orthous aired to Lima to direct Lope de Vega's "Fuenteovejuna."

Radio O'Higgins now on the air as Radio Magallanes, with Rene Largo Farias as program director.

Norman Day and Kanda Jaque head cast of Miguel Frank's dramatic shows on Radio Agricultura.

La Tercera, local tabloid, launched contest for "Miss Bust of 1957," with many strippers cooperating.

Chilean State Bank mulling idea of tearing down Opera Theatre where "Bim-Bam-Bum" revue is playing and erecting office building.

Gabriela Roepke, professor of theatrical arts in the Academy of Dramatic Arts, and playwright, to U. S. on Fulbright scholarship at North Carolina.

Walter Foeger, Libby Sylvester, Matthias Tarnay, Laura Pew and William Sylvester of Manor Studios, Westport, Conn., here to shoot five sports shorts for Panagra.

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Ritz Bros. opened Thursday (18) at the Flamingo.

Deal set for Spike Jones to come into Riviera for four-framer Sept. 4.

Ray Bolger working on record album of his better known numbers.

Sheree North guest of Sahara choreographers Sonia Shaw & Bill Hitchcock.

Trop dusting off its 28-foot blowup of Eddie Fisher for re-installation when the singing star opens Aug. 20.

Larry Douglas' wife, Onna White, inked to do the choreography for "The Music Man," Kermit Bloomgarden-Meredith Wilson musical due on B'way in the fall.

"Pajama Game," which moved from the Riviera to the Dunes, apparently will continue its habit of breaking Vegas b.o. records. Dunes maitre d' Johnny Morelli, sez the musical has reservations coming in at a faster clip than those for the record-breaking Minsky show.

Carol Channing's revised sked has her winding up Trop chores Aug. 20 and opening the Americana, Miami Beach, on Aug. 21.

Minneapolis

by Les Rees

Mitch Miller flew in from New York.

"The Showoff" on tap at Edyth Bush Little Theatre.

Duluth, Minn., Theatre 61 presenting "The Happy Time."

Harry Belafonte and his troup here this week for four Radio City performances.

Lucille & Eddie Roberts into Hotel Radisson Flame Room for their 10th engagement.

Old Log summer theatre offering "Will Success Spoil Rock Hunter?" on heels of film's preem here.

Louis Lytton, 80-year old New York tv actor, an erstwhile local Old Log strawhatter cast member, vacationing here.

Second of Minneapolis Symphony's "Music Under Stars" series, with Met songstress Elaine Malbin as guest soloist, drew 7,000.

Following Hotel Radisson Flame Room fortnight engagement, St. Paul's singing Schmitz Sisters off to Las Vegas to appear with Guy Lombardo orch.

Copenhagen

By Victor Skaarup

Ximenez Vargas showing Spanish ballet at Det ny Teater.

German songstress Liselotte Malkowsky touring Denmark. Her disk hits producing big turnout for open-air concerts.

"Rock Around The Clock" (Col) tremendous hit at Bristol and Platan, the police having difficulty controlling the juve crowds after last performance.

William Thourlby going to London from here to play in the William Gargan TV-series "Martin Kane." Due back in N.Y. in September. Next year he hopes to repeat film work in Denmark.

Biggest legit success is Allescenen's "The Seven Year Itch," here called "Pigen ovenpaa" (The Girl Upstairs). Leading roles played by Denmark's most popular couple, Ebbe Rode and wife, Helle Virkner.

Among the new Hollywood pix here especially fine business is done by "Carmen Jones" (20th) in its 6th week at Dagmar, "Woman's World" (20th) at Bellevue, also in its 6th week, "To Catch A Thief" (Par) at Villabyernes Bio and "The Searchers" (Warner) at Saga.

More and more American producers are taking advantage of low producing costs in Scandinavia. George Coogan has just finished filming "All About Love," which deals with an American commentator, played by William Thourlby, viewing the European love situation. Love interest in the comedy is delivered by young Danish actor Bent Vejlby and hitherto unknown Danish girl, Jonna Jensen.

Hollywood

John van Druten incorporated.

Gilmor Brown to Hawaii for vacation.

Jody McCrea in town on a 14-day furlough.

Edward Muhl planed to Europe for production confabs.

Cecil B. DeMille celebrated 76th birthday Monday (12).

James H. Nicholson returned from Gotham exhib meet.

Over 800 members of Screen Directors' Guild signed for new health insurance program.

Thesp Leo Needham receives the Distinguished Flying Cross today (Tues.) for bravery in action in Korea.

Lothar Wolff ankling the Louis De Rochemont organization after many years to launch his own indie production firm.

Rome

By Robert F. Hawkins
(*Archmede* 145; Tel. 800 211)

Pan American Airways planning a new non-stop New York-to-Rome service on a tri-weekly basis.

Alida Valli is in Gibraltar for her role in "The Silent Enemy," directed by William Fairchild, and co-starring Laurence Harvey.

Mrs. Charles (Doris) Vidor, daughter of Harry Warner, joined yacht honeymoon party of Bruno Pagliai and Merle Oberon, currently on a Mediterranean cruise.

Belgrade reports that two Walt Disney reps have arrived there to visit the Jugoslav Museum of Folklore with a view to a possible Disney project involving Jugo folk and lore.

Ava Gardner the only star set so far, pending approval, for the "Goya" project being prepped by Titanus' for Albert Lewin direction. Pic would roll in Spain next year.

Joan Crawford off to Beirut with husband Alfred Steele following brief Roman stop-over. Star will probably attend this year's Venice Film Festival, where her pic, "Story of Esther Costello," is in the running as a British entry.

Chicago

Annual Variety Club Golf Outing set for next Friday (23).

Jesse Owens, onetime Olympic star, bagged a deejay assignment at WAAF.

Tom Duggan making his annual strawhat appearance here at Drury Lane Theatre in "Seven Year Itch."

Henry Balaban heading annual Variety Club Golf Outing to be held at Elmhurst Country Club next Friday (23).

Robert Clary, Jack Teagarden, Jackie Cain & Roy Kral and Anamorena all dated for WBBM-TV's "In Town Tonight" this week.

Actor - writer - producer, Edward J. Nugent, here this week on special promo for American Airlines' new Chi-to-Coast aircoach service.

Buster Keaton checks in this week to rehearse "Merton of Movies," which opens at Hinsdale Summer Theatre next Monday (19).

Sun-Times columnist Irv Kupcinet began month's vacation last Thursday (8), following which he begins a new interview show on WBBM-TV at 10:50 p.m.

Albert Burns, recently production manager at the Chicagoland Fair, returned to Barnes & Carruthers for fifth season, as company manager of B-C's new tourer, "West-O-Rama."

Portland, Ore.

By Ray Feves

Louis Armstrong and All Stars, Nelson Eddy and Hilo Hattie inked to open next at Amato's.

Ames Brothers inked to top Lester Allen stageshow at Oregon State Fair starting Labor Day.

Town still buzzing about smash hit made by Billy Daniels during his week's date at Amato's Supper Club.

Debra Paget and Y. Frank Freeman, Par studio chief, here for world preem of "Omar Khayyam" at Paramount.

Jack McCoy signed as new AGVA rep here. Will move office from Seattle here. Former rep Sid Dean goes to San Francisco to assist Phil Dowing.

Washington

By Florence S. Lowe

Eddie Fisher and Morton Downey highlighted banquet commemorating 50th anni of airpower.

Radio-tv-press gave the nod to Universal's "Man With Thousand Faces" at private MPAA screening.

Jane Russell due in Thursday (15) for press pow-wows and fashion show on behalf of her latest starrer, "Fuzzy Pink Nightgown."

OBITUARIES

OLIVER HARDY

Oliver Hardy, 65, rotund slapstick comedian who, with partner Stan Laurel, was one of the top comedy attractions in films for two decades, died Aug. 7 in North Hollywood, Cal. He had been ill since September when he suffered a paralytic stroke.

An exponent of the frustrated comedy technique, Hardy turned to the field after long experience in stock and with minstrel companies. He started in show business as a boy, during school vacations and upon graduation from the U. of Georgia law school decided to make his career as an entertainer. Within a few years he had moved into the fledgling film industry as a comedian and worked in many silent films, eventually becoming a director.

In 1926, he met Laurel in Hollywood and the following year they joined forces in a comedy team that eventually became world-renowned. During almost 20 years of comedy stardom, the team appeared in more than 100 shorts and many feature films, sending their salary at one point to $3,500.

The team's rise ended abruptly a dozen years ago in an argument with the studio over story material. Since then, they made only one film, "Atoll K," also titled "Robinson Crusoe," filmed in France in 1949. Production on that one was delayed some months because of Laurel's illness.

In the last few years, release of their old films to television gave the comedy team a new lease on life. Impact of the old comedies was so great that they were signed to do a series of telefilms. It was called off, however, when Laurel suffered a stroke, about a year before Hardy had his stroke. Neither has worked since.

Hardy is survived by his wife, Lucille, a former studio script clerk whom he married in 1940, and by a sister.

In Memory of My Dear Pal

BILLY MURRAY

August 17, 1954

J. V. MARTINDALE

JOE MAGEE

Joseph Bernard Magee, 48, casting director for the William Morris agency, N. Y., died Monday (12) at the Harkness Pavilion, N. Y., following a gall bladder operation. Immediate cause of death was not known yesterday (Tues.), but Magee had had a heart condition since suffering a severe attack eight years ago. He resided at Sneden's Landing, N. P.

A native of Commerce, Tex., Magee attended college in Texarkana and received a master of arts degree from Washington & Lee. Upon leaving college he went immediately to Washington to become private secretary to the late Secretary of the Interior Harold L. Ickes, resigning to join the William Morris agency Aug. 12, 1937 (exactly 20 years from the date of his death), as secretary to the then head of the firm, William Morris Jr.

Magee was drafted for service with the USO during World War II, then went into the Navy, serving as a Lieutenant with Naval Intelligence, then as a member of Admiral Nimitz' staff on the island of Guam. He returned to the Morris agency in 1946 as a member of the legit-tv department, but took a leave of absence and traveled in Europe for several months in 1949, after suffering a heart attack. He took another leave from the agency late in 1952 to serve for nearly a year with Radio Free Europe, headquartering in Munich, then returned to the Morris office as casting director.

Magee's father and a sister, Mrs. James Nelson, of University City, Mis., survive. Funeral services will be held Friday (16) in Texarkana. Friends are asked not to send flowers, but make contributions in Magee's name to the Heart Fund.

GEORGE T. BOOTH

George Thorne Booth, 59, a pioneer in motion pictures in Canada, died August 7 at his summer home in Bracebridge near Toronto. An active member of the Society of Motion Picture Engineers, he organized and directed one of the first all-Canadian film companies, Booth Film Co., Ltd. In the silent days, his first production was "The White Road," which he wrote and directed in 1929. Set in China, the film had international distribution because of its avant-garde directing.

Booth also made the first all-Canadian sound film, "The Bells" in 1931, plus the first Canadian shorts and screened commercials in sound. At the time of his death, he was planning the setup of studios near Toronto that would produce telepix and feature-length films.

Survived by wife.

WYLIE J. HANNA

Wylie J. Hanna, 70, onetime actor who became a top radio producer, died Aug. 7 in San Jose, Cal. He appeared with Frank Bacon, Judith Anderson, Frank Keenan and James Gleason at various times. He started his radio career in San Francisco in 1929 as producer for NBC's "Camel Pleasure Hour," went on to produce Jack Benny's first radio shows and originated the still-current "Counterspy."

Hanna retired in Hollywood a decade ago and came to San Jose to live five years ago.

Survivors include his wife, a daughter and a brother.

WILLEM VANDER PRIEM

Willem Marie Vander Priem, 75, an acrobat with the Apollo Trio in the Ziegfeld Follies, with Mae Wirth Sisters and later, with Barnum and Bailey, died Aug. 6 in Palo Alto, Cal.

A native of Holland, Vander Priem came to the U. S. as a wrestler in 1900, soon turned to show business. He had solo acts on the RKO and Pantages circuits, among others. He retired some years ago and lived in New York until two years ago.

He leaves four sisters and three brothers.

RUTH M. CRAWFORD

Ruth M. Crawford, librarian of ABC, died Aug. 10 in New York, after a brief illness.

Librarian of ABC since 1945, she was active in both the broadcasting industry and on special library committees. She served on numerous committees for the American women in radio and tv.

Miss Crawford joined NBC in 1934, transferring to the Blue network, now ABC, in 1942. Prior to her being named librarian, she also served as a research assistant and a file supervisor.

Two sisters survive.

WILLIAM S. TROXELL

William S. Troxell, 64, radio broadcaster and newspaper columnist known as "Pumpernickle Bill" died Aug. 10 in Allentown, Pa. He was a leader in many Pennsylvania Dutch folk festival groups and had put on a program at the National Folklore Festival in St. Louis as well as a similar session in Madison Square Garden, N. Y. He conducted a weekly program over WHOL, in Penna. German dialect for a number of years.

Wife and son survive.

REED E. SNYDER

Reed E. Snyder, 54, chief engineer for Central Broadcasting Co., Des Moines, (WHO and WHO-TV), died there Aug. 3 following a heart attack. A radio operator with the U.S. Lighthouse Service, he joined WOC, Davenport, in 1924 and moved to WHO in 1933. He had been chief engineer of WHO, WHO-FM and WHO-TV since 1947.

Surviving are his wife, two daughters, son, mother and a sister.

TIM WHELAN

Tim Whelan, 63, film writer and director for 35 years, died Aug. 12 in Beverly Hills, Calif.

Whelan went to Hollywood in 1922 first as an actor and then as a gag writer for Harold Lloyd. Later, he joined Metro as a screen writer, director and producer. His films both here and abroad include "Higher and Higher," "Clouds Over Europe," "Divorce of Lady X" and "Sidewalks of London."

Wife and two sons survive.

ARTHUR WHITE

Arthur White, 75, longtime vaude comedian, died recently in Blackpool, Eng. A native of Gorton, near Manchester, Eng., he worked as errand boy, newspaper vendor, program seller and theatre baggage man before turning to comedy.

At one time white toured as a handyman with a circus. Shows in which he appeared included "My Son Sammy," "Sammy in Society" and "The Loom."

JAMES JACK

James Jack, 53, theatre musician, died recently in London. He started his career as a drummer in an orch at the Pavilion Theatre, Ayr, Scotland, and was a member of the Wyndham Theatre, London, orch at the time of his death. He had played with many top British bands, including those of Ambrose, Jack Hylton and Henry Hall.

Survived by wife and three children.

J. H. FILERMAN

J. H. Filerman, 54, business man and musical director of the first "Myrt and Marge" radio show in the late 1920's, died Aug. 11 in Minneapolis. At one time, Filerman was musical director for Sonja Henie's first "Hollywood Ice Revue" on tour. Using his professional name, Jay Filers, he toured for a time with his own band.

Wife and three sons survive.

JOHN SHARP

John Sharp, 66, circus performer, died recently in Edinburgh, Scotland. He toured with Barnum & Bailey Circus in the U.S. for almost 10 years before becoming an Edinburgh resident. After retiring, he retained his interest in circus matters and visited the Continent each summer to see French and German shows.

Survived by his wife.

TALAT ARTEMEL

Talat Artemel, 55, Turkish legit and film actor, died of a heart attack recently in Bolu, where he was on location for a film. A leading member of the Municipal Theatre of Istanbul, he was seen in more than 70 legit productions.

Wife and three children survive.

Howard C. (Doc) Barrett, onetime circus owner and originator of donkey baseball in the midwest, died recently in Lincoln, Neb.

Survived by wife, two stepsons, two sisters and two brothers.

Wife of Joseph G. Firlik Sr., operator of the Firlik Film Service, film delivery outfit, died July 30 in Delmar, N. Y. Also surviving are three stepchildren.

Dr. Cornelius S. Weigandt, 85, onetime drama critic for the old Philadelphia Record and Philly Evening Telegram, died Aug. 1 in Wolfeboro, N. H.

Alberto Barbieris, 59, Italian composer-pianist, died of a heart attack July 28 in Mexico City, where he had been performing at the Capri nitery.

Pat Logan, radio-tv vocalist known privately as Mrs. Charles L. Legenbauer, died Aug. 5 in Troy, N. Y. Husband, mother, brother and sister survive.

Thomas Nunan, 89, San Francisco Examiner reporter for more than 40 years and the Coast's first radio editor, died Aug. 5 at San Mateo, Cal.

Juan Bilboa, 69, theatrical and bull fight impresario, died of a heart attack July 31 in Acapulco, Mexico. His wife and 10 children survive.

Cathal O'Byrne, 80, Irish poet and playwright, died Aug. 2 in Belfast. Among his plays were "Far Off Hills."

William L. Stahl, 50, Paramount studio projectionist, died Aug. 7, in Hollywood. Wife and son survive.

Douglas Johnson, 50, bandleader and pianist, died Aug. 5 in Dublin. He founded his first band in 1928.

William H. Freeman, 84, band musician for more than a half century, died Aug. 4 in Dover, N. H.

Erville Anderson, 74, character actor, died Aug. 4 in Glendale, Cal. Brother and sister survive.

Brother, 62, of Bernard Zelenko, Loew's Theatres division manager, died Aug. 8 in Miami Beach.

Father of Kirk Stevens, Scot singer, died recently in Hamilton, Scotland.

Father, 84, of film actor Victor Jory, died Aug. 11 in Salem, Ore.

George Jessel

Continued from page 2

vaudeville for many years, got top notices in reviews of the show.

George Jessel's show biz series of half-hour films for television will go into active production on the Coast Sept. 16. Jessel will then have completed his intervening commitments at Atlantic Beach, Westport and Europe (16 days).

National Television Associates is to shoot the series of 39 installments, including Jessel's commentary on inserted footage.

Soviet Plots to Ignore Sex

Continued from page 1

Russian sex prudery may be involved.

There are some sleathy ticker brokers—but if caught they may go to the pen for five to 10 years.

Though numerous, as hereafter mentioned, Russian legit houses are old Czaristic buildings of limited capacity around 1,000 probably average.

There is one gimmick, or maybe a racket, about the theatre queue. If a patron rents opera glasses (cost 75c at official rate of exchange), he has the privilege of checking or reclaiming his clothes without waiting his turn on line.

But the play is the thing to the Russian people. If it weren't for the fact that standing is rarely permitted, the SRO sign would be a permanent prop. Every city, village, and hamlet in Russia has theatres. Moscow has 29 theatres, same number as Broadway, though Moscow has only 60% of the population of New York. Leningrad, about the size of Chicago, has 18, three times the Loop. In Moscow, some houses go in for special types of presentation. There are musical houses, houses devoted solely to satirical plays, theatres catering only to kindergarten youngsters, or to adolescents, army theatre, gypsy theatre, puppet shows, circus.

Mostly Traditional

A theatrical presentation in Russia is traditional in style, literal and photographic in approach. The quality of the performance is superb. With the exception of an overwrought German melodrama, where the entire cast really chewed up the curtain and hammed all over the place, I never saw poor acting throughout all of Russia.

Physical production ranges from magnificent to mediocre. In Moscow the sets and stage effects can be breath-taking per Bolshoi opera and ballet. A fire on stage can be exceedingly realistic for "Swan Lake." swan and lake both have smoothness and realism that we rarely see. On the other hand, in the sticks of Russia, the sets and props can be pretty crude and jerky, reminiscent of American hometown amateurs.

When it comes to the plays themselves, the Russians have the same problems we do—and then some. By our tempo, the average Russian play is slow and static. There, as in the States, a good, modern playwright is hard to find. But at least an American author can write on any subject he wants, kid the shirt off our politicos, or rail against our economic system. In Russia, the playwright is free to do the same thing, provided he wants a permanent holiday in Siberia.

By and large, the audience has to settle for "oldies." New plays are few and far between. A good chunk of ancient classics is par for the course. Revivals of tried and true plays of the 19th and early 20th centuries are also done.

'Rose Marie' Yet

Authors don't have to be Russian. Imports are permitted. "Countess Maritza" is a favorite. I saw the Russian version of "Rose Marie." (It was cowboys and Indians in slow motion.) Shaw's "Pygmalion" always captivates the audience.

Incidentally, besides American plays, the Russians go all out for American jazz and "ruck and rool." Duke Ellington is popular with the teenagers, but the beat, as the Russians play it, is nearer to dirge than hepcat.

The Pushkin Theatre in Leningrad is a small house for dramatic shows. Producer Vivjen told me he has a staff of 150 people.

Break For Actors

The theatrical season is about ten months a year. Rehearsals are from two to three months a show. Almost all theatres operate on a repertory basis, with program changes daily or weekly. Even the circus keeps changing acts.

All of this is a boon to the actors. It means all year round work. More precisely, it's all year round pay for eleven months work and one month vacation. There are also pension benefits and retirement at one-quarter salary.

Actors make from $200 to $325 per month (at official rates of exchange). Stars get much more. Ulanova is reputed to get over $2,000 a month. These are mighty good pickings in the Russian scheme of things.

There are generally eight performances a week. However, the timing is different than in States. They have performances every night. There is only one matinee—Sunday. Saturday matinee is out because in Russia it is a regular work day.

The evening shows start between 7:30 and 8:00 P.M.; the Sunday matinee at noon. A performance takes about three hours, with 20 to 30 minutes time out for each intermission.

Ticket prices are fixed by the government and are the same throughout the land. Tickets for the ballet are scaled from $1.50 to $7.50 for evening performances, and 75c to $5.50 for matinees. For dramas, the prices run from 75c to $3.00. All this is at official rate of exchange of four rubles to the dollar. At the special rate of ten to one for tourists, these prices would be from 30c to $3.00.

Some cities have central ticket offices or booths. Generally however, tickets are obtained at the individual theatres. In every theatre, there is a clearly marked diagram of the seating arrangement right next to the box office, so that a customer can readily spot the proferred location. There's no American tomfoolery about AA and BB rows. As a matter of fact, seats are numbered consecutively for the entire house, rather than by rows.

Russia has its share of ticket speculators who operate stealthily. A five to ten year jail sentence awaits anyone in Russia who buys or sells consumer goods at a personal profit. The law courts haven't made up their minds yet whether theatre tickets are consumer goods.

Coat and hat checking are mandatory. Adequate facilities and personnel are provided in the lobby for this. Since theatre tickets are consecutively numbered, the number of the ticket conrols the number and place for checking. Russians are completely accustomed to queue for all sorts of things, such as being waited on in stores, getting into busses, going to movies, etc.

(J.S. Seidman, theatrical C.P.A. and play angel, recently returned from a two months' trip behind the Iron Curtain. He spent a month in Russia itself, covered 5 000 miles there, and took in 23 shows. He visited Moscow, Leningrad, Kiev, Odessa, Sochi, Yalta, Tbilisi, Rostov, and Stalingrad—Ed.)

MARRIAGES

Sue Lorentzen to Walter Lister, Chicago, Aug. 4. He's Chi bureau chief for the New York Herald-Tribune.

Kipy Casado to Manuel Quintana, Mexico City, Aug. 1. Bride is a film actress; he's professional wrestler who appears in films.

Veronica Loyo to Hugo Mugica, Mexico City, Aug. 2. Bride's a singer.

Mr. and Mrs. Philip Larschan, son, Brooklyn, N. Y., July 29. Father is a film editor at Transfilm.

Jacqueline Richards to Edward Anhalt, Virginia City, Nev., Aug. 9. He's a 20th-Fox writer.

Lucy Frances Terrell to Carl H. Keough, Keene, N. H., recently. Bride is with radio station WKNE in that city.

Margaret Leighton to Laurence Harvey, Gilbraltar, Aug. 8. Both are actors.

BIRTHS

Mr. and Mrs. Arthur Fenady, daughter, Hollywood, Aug. 2. Father is a producer at Warners.

Mr. and Mrs. Buddy Rudolph, daughter, Hollywood, Aug. 6. Mother is the former Joan Benny, daughter of Jack Benny.

Mr. and Mrs. William Fairchild, daughter, Oxford [illegible], Aug. 4. Father is a film [illegible]tor; mother is actress Isabel [illegible].

Mr. and Mrs. William Chapman, daughter, Santa Monica, Cal., Aug. 7. Mother is the daughter of Allied Artists studio manager Eugene Arnstein.

Mr. and Mrs. Carol Henry, son, Burbank, Cal., Aug. 6. Father is an actor-stuntman.

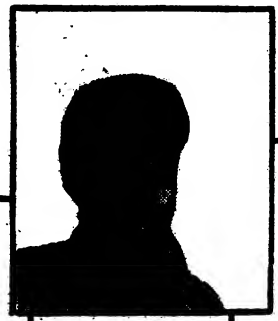
Mr. and Mrs. Frank Ross, son, Santa Monica, Cal., Aug. 7. Father is member of Mary Kaye Trio.

Mr. and Mrs. John Friedkin, boy, Aug. 11, New York. Mother is actress; he's indie press agent (ex-Young & Rubicam).

Mr. and Mrs. Mike Todd, daughter, New York, Aug. 6. Mother is film actress, Elizabeth Taylor; father is a producer.

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FILMS' LOVE THY NEIGHBORHOOD

Not-So-Happy 'Hunting'; Ethel Merman Vs. Wesson & Feuding With Fernando

Ethel Merman has filed charges with Actors Equity against Gene Wesson, who was dropped several weeks ago from the cast of "Happy Hunting," in which she is starred. Arbitration of Wesson's claim against the management for his ouster from the musical is pending separately.

Miss Merman's action against Wesson is based on his repeated accusations in print and on tv and radio that she was responsible for his being dropped from "Hunting." The star brought the charges under an Equity rule forbidding any member from action detrimental to to the welfare of the union or its members. If the charges are sustained by the Equity council, Wesson would be subject to severe penalty, including suspension.

The spark that apparently ignited Miss Merman's decision to take some action against Wesson was an item Monday (19) in Sheila Graham's syndicated Hollywood column repeating the accusation of having been forced out of "Hunting" by the star. The item indicated that Wesson had phoned the

(Continued on page 61)

Eye-Manship Ups Odditorium Biz

Rearranging, exposing and "jazzing up" of the entrance of the Believe-It-Or-Not Odditorium on Broadway has resulted in a 35% increase in business, according to Earl Miller, general manager of the operation for co-owners Walter Reade Jr. and John Arthur Exhibitions.

The new Broadway attraction, which opened four and half months ago, has attracted some 150,000 admissions which Miller said was "pretty good," but that with "our location and the hundreds of thousands of people passing our door we should do better."

As a result, two weeks ago Miller made a radical change. He took away from the inside entrance three large display signs and two totem poles, changed the 6x10 foursheets and included blownup pictures of the exhibits and torture displays and opened up the lobby so that the staircase leading down to the Odditorium could be seen.

Since this was done two weeks ago, says Miller, biz has picked up 35% and he now envisions 750,000 admissions for the year.

Miller attributes the business upsurge to the "open front." He feels that the previous setup, which hid the stairs to the main auditorium, made the upstairs lobby look very small and "the people passing did not get a true picture of the large exhibit hall our oddities and curiosities were displayed in."

THIRD FROM THE END IN ISOLATION BOOTH

By TOM WEATHERLY

Back in the days of Ziegfeld's reign
, Show girls didn't need a brain;
If they could tell stage left from right,
That was considered plenty bright.

Sometimes covered and sometimes bared,
There they stood and glumly stared,
While grandpa, aided by opera glasses,
Got his kicks from visual passes.

But jet propulsion and nuclear theories
Spelled KO for the dreary dearies:
Today's new crop of long-stemmed beauties
Are also famed as mental cuties.

So when their Broadway chores are o'er
They brush by Johns around the door;
To them an isolation booth's more fun—
Which quite confuses grandpa's son.

Stars Look Down On U.S. Senate But in Silence

Washington, Aug. 20.

The recent ovations to show biz figures in its visitors' galleries have knocked the Senate's dignity askew, that august body decided last week. Hereafter, it ruled, things will be different.

The first to arrive under the new dispensation turned out to be Italy's Sophia Loren. She got a private greeting from Vice President Richard Nixon, but no welcome from the Senate floor.

Subject of Senate's dignity was brought up by Senator Prescott Bush (R., Conn.). He reminded that its rules prohibit applause from the galleries. "Yet," he told the salons, "Senators invite applause from the Senate and the galleries by calling attention to the presence of some person or some favorite group. Applause is not in keeping with the dignity of the Senate." Thereupon, he intro-

(Continued on page 61)

LEGIT 'MOVES IN' ON B'WAY HOUSES

Broadway film theatres are facing increasing grief surviving under existing scarcity of boxoffice product, high rentals, high admissions and the inflationary spiral of Times Square premiere economics. Resultantly some theatres may revert to legitimate drama, helping the house shortage in that entertainment medium. Globe is already re-dedicated to round actors and two or more film grind houses on West 42d Street are under negotiation.

Broadway is suffering from "Those Downtown Blues" (VARIETY, Aug. 7) which afflict nearly all big American cities because of the postwar shift of population to the suburbs. In any event showmen are remarking unoccupied main stem film theatres. This along with the gaping empties among the electric signs of the Gay White Way has given the street a fairly dour look this summer. The braintrusters are busy with explanations, theories and projections of future significance.

Broadway veteran Harry Brandt sees the present market, along with the film distributors' experiments in opening cold in the neighborhood theatres, bringing further closings.

Brandt recently sold his Globe Theatre to the Roger Stevens-Robert Whitehead legit interests, and walked out of the Mayfair (now also closed) in a dispute with the landlord, Marburt Holding Corp., over terms of lease renewal. He said the terms he originally had been willing to meet at the Mayfair are now being offered by Marburt (which hasn't come up with an-

(Continued on page 54)

George Jessel Theatre?

Central at 47th and Broadway may revert to legit if a deal pending with friends of George Jessel jells. In that event two things happen:

It'll be re-named the Jessel.

Jessel will do his one-man legit show there next January.

'Barn Dance' Ends 25-Year Stage Run; Played to 2,600,000 Persons

Chicago, Aug. 20.

"WLS National Barn Dance," a 33-year-old radio institution, is ending what it calls "the longest stage run in theatrical history" when the Eighth Street Theatre here changes hands on Sept. 1. The 1,200-seater which has housed the Saturday night c&w stanza since 1932 has been sold by WLS to the Hilton Hotels Corp., and "Barn Dance" hereafter will originate from the studios when it isn't touring.

Once a network show, "Barn Dance" has been only local in recent years but reaches, nevertheless, Wisconsin, Indiana, Michigan, Ohio, Iowa, Missouri and Illinois via the ABC radio affiliate's 50,000 watt signal.

Since taking over the Eighth Street Theatre in 1932, "Barn Dance" has probably been the only radio show to charge admission regularly to its "studio" audience, and despite its decidedly bucolic flavor in this metropolitan milieu the show has drawn over 2,600,000 persons in its 25 years as a combination radio- and stageshow. Except in its travels—the show's own booking office frequently sends it on tour in the states it reaches—this oldest of the "folk" musicals on radio will have to forego an audience when it reverts back to studio origination. Apart from that, there'll be no other changes; the show will continue to occupy Saturday nights on the station from 7:30 to midnight (CDT).

In addition to its other distinc-

(Continued on page 63)

POLAND: OK COUNTRY WITH BAD LOCATION

Warsaw, Aug. 20.

This nextdoor neighbor to Russia manages to remain semi-westernized. For example, a television program is giving away Buicks. Newspapers are getting circulation results with cheesecake (Russians are sex-shy) and Poland is the only country in the Communist orbit which manufacturers and unabashedly sells that capitalistic petty vice—chewing gum.

Poland is very democratic in another respect: it will accept American money.

"Poland is a fine country," comments one citizen, *"but the location is bad."*

Likker License Keys Survival, Says Exhibitor

St. Paul, Aug. 20.

Fighting to have the liquor license for a restaurant operated in connection with his suburban West St. Paul West Twins theatre returned to it, W. R. Frank told the town council that the showhouse "will be forced to close" if the license is transferred elsewhere, as its holders, W. E. Stevens and C. L. Benson, now propose.

Income from the liquor selling cafe now has been offsetting the theatre deficits and permitting the showhouse's continued operations, Frank asserted.

Steven and Benson wish to move out of the Frank West Twins theatre building where they've been lessees of the cafe and take the liquor license to their new location. Frank is the previous licensee. The council took the matter under consideration.

Old Vic Capacity At Lebanon Fest

Beirut, Aug. 13.

Absolute capacity prevailed during the one-week stay of London's Old Vic at the Baalbek International Festival. Setting was the Temple of Bacchus, at least 2,000 years old. For the finale Lebanon's president, Camille Chamoun, handed the Medal of Merit to director Michael Benthall and Robert Helpmann.

Currently the festival is having its big music week with Charles Munch and Fernando Previtali alternating in conducting the St. Cecilia Orchestra of Rome.

Earlier the Jean Louis Barrault Co. from Paris did a group of three dramas. French is extensively spoken in Lebanon.

Longhair soloists appearing at Baalbek this season include Henry Goraieb, pianist, Diana Taky Deen, pianist, Varoujan Kodjian, violinist, Arthur Grumiaux, violinist, Manoug Parikian, violinist, Arturo Benedetti-Michelangeli, pianist.

Baalbek Festival ends Sept. 1 with native mountain dances and songs presented by 200 Lebanese youths in costumes.

John Crosby Off The TV Beat?

When John Crosby returns to the N.Y. Herald-Tribune (and syndicate) from his current "leave of absence" it's reported he'll move into a "general column" area and will no longer restrict himself to tv criticism. Crosby has long been pitching for an "all purpose" column rather than tv-radio-only, with his five-year syndication deal to deliver tv criticisms hampering the move.

It's believed that Crosby's decision to take on the "Seven Lively Arts" emcee job on CBS-TV brought matters to a head, with H-T execs falling in line with his wishes. How the syndication commitment will be resolved, if Crosby goes "general columnist," is unknown.

Actually Crosby is on leave rather than "vacation" as prefaced in his thrice-weekly guest columns, and for some weeks he's been going through the coaching routine (speech, etc.) preliminary to "Seven Lively Arts" bow.

Spanish in U.S. Exchanges Shuffle Papers and Hope Boycott Ends

By JOAQUINA CABALLOL

Barcelona, Aug. 13.

When they recently heard that 13 film theatres in Denmark had signed to exhibit American feature films, some 1,000 employes of the exchanges of the big American distributors here and through Spain were rendered (perhaps prematurely) optimistic. Denmark was Spain's fellow-nation in the long quarrel over rental terms with the Yanquis.

The big ones, as they are called, Metro, Paramount, 20th-Fox, Columbia, Universal, WB and RKO all have their head offices in Barcelona, some dating from 1926. M-G and 20th have their own buildings in commercial districts and both rate here as model offices. Branches operate elsewhere in Spain proper plus Canary and Balearic islands. Since the end of 1955 employes keep doing routine work for lack of new releases. What American features have circulated in Spain from that date have been distributed by Spanish organizations.

The situation as regards the exhibitor is also felt, but patrons continue going to the theatres regardless of what they are offered, because going to see pix is a weekly habit (televis'on exists only minorly in Madrid). During the boycott the Spanish exhibitors have been fairly lucky with European product. Vittorio de Sica, Gina Lollobrigida, Sofia Loren releases have enjoyed extended runs. Rommy Schneider, the German ingenue, was last summer's hit and has become a favorite among youngsters. Germany's "The Trapp Family" has been exhibiting since April last.

Of Spanish product "El ultimo cuple" (The Last Song) ... Sarita Montiel is best recent ... in Madrid and Barcelona. ...ed May 21, it's still runnin... three theatres. Spain is a ...ntic country and the old songs revived in the pic have worked a boxoffice charm.

Exhibitors generally regret the absence of American pix on their screens, but seldom admit any losses during these 22 months of boycott.

Barcelona's first-run houses of which there are 22 (Coliseum, Kursaal, Femina, Windsor, Christina, Astoria, Alexandra, Atlanta, Arcadia, Capitol, Metropol, Bosque, Fantasio, Paris, Montecarlo, Niza, Aristos, Alcazar, Borras and Tivoli) don't always mark the success of a release in this market. Very often the hit takes place in the second run houses specially with musical films. Songs rarely become popular until reaching poorer folk.

Admission in Barcelona's first-run houses is equal to about 50c American. Very exceptionally for some big film up to $1 equivalent is charged. In second run houses the scale is but a few cents.

The richest part of Spain is the North which comprises Catalonia (Barcelona), Basque and Guipuz-

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CIRCUS CLANS UNITED

Delilah Zacchini Weds B. Cristiani Between Shows

Syosset, L.I., Aug. 20.

Two of America's proudest circus families were united when Delilah Zacchini and Belmonte Cristiani were married. Both families gathered here for the ceremony on a Sunday layoff of the Cristiani Brothers' Circus which is playing to capacity houses on a two weeks tour of Long Island resorts.

Miss Zacchini, who works a single trapeze at parks and fairs, is a member of the clan that is shot from cannons. Belmonte is a rider and acrobat with his family's show and is well remembered as one of the outstanding specialists in "This Is the Army," World War II GI revue.

MEX TENOR DENIES ANY PLAN TO CHANGE SEX

Mexico City, Aug. 20.

Roberto Casso, local pro tenor who's billed as "the tenor of youth," is 100% male and is determined to stay that way. And he upheld his virile precept with his fists and by hiring a lawyer who has won many damage suits. Casso clashed with his press agent, Gulliermo Perez Verduzco, in a local newspaper row over the story the latter had published in a Sunday newspaper here. This yarn was to the effect that the tenor would go to Sweden to undergo a sex-change operation because convinced that he'll do better as a soprano.

Both suffered black eyes and both were jailed, but released on paying fines for disturbing the peace.

"I always was a man, and intend remaining a male," Casso said in announcing he will sue Verduzco for $20,000. Tenor declared he has been happily married for 15 years and has two young sons and a daughter. He added that he admires beautiful women, but never wants to become one.

Shapeless Shapes Fight Parisienne Hips

By LUCETTE CARON

Paris, Aug. 20.

The Shapeless Tubular Shift—most controversial and discussed silhouette in Paris—is the big upset of the season. The straight, short, unbelted, loose-fitting chemise, entirely erasing the waistline—christened by Dior the "Spindle"—recalls the spindly, leggy girl of the 1920's. No more frank display of bosoms, waists or hips. The body is veiled by a fluid sack —a "gunny sack with diamonds" to quote N.Y.H. Euginia Sheppard. Avant-garde and civilized, it is a fashion for intellectuals.

Even Dior has finally succumbed to the Shapeless Shape . . . however, he plays it safe: after dark.

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SOME KABUKIS FIGHT ORIGINAL'S MONOPOLY

Tokyo, Aug. 13.

A Tokyo performer group which includes Kabuki actors and others who work under the Shochiku banner will attempt to fatten their fund with a benefit in the round at the Tokyo Taikan arena.

Attendance is hoped to hit 15,000 which would bring $7,500 into the coffers of the group which was organized to combat the monopolistic tendencies of the parent company. A musical show last April and a subsequent donation dinner brought in $2,500.

The July 30 show will be experimental in nature. In addition to the circular stage, a new type of dance will be introduced. Kabuki actors will join forces with modern acting groups, Shimpei and Shin Koku Geki, for a presentation of a new play in ancient setting and the finale will be a dance parade of all members. The Mainichi Newspapers will assist in sponsorship.

Onoe Koroemon, a board member of the organization and a seventh-generation Kabuki actor, looks to the day when the group will be as well-knit as Actors' Equity. Right now, he told VARIETY, it is not nearly strong enough to be effective. He anticipates a lot more teadrinking.

Astaire in Japan Muses on Show Biz

Nobody With Regular TV Program Continues Big At Theatre B.O.—He's Piqued by 'Lofty' Reviews

By DAVID M. JAMPEL

Tokyo, Aug. 13.

Fred Astaire took time out from his vacation to lambast Time magazine film reviews which commented unfavorably on his last three pictures, "Daddy Long Legs," "Funny Face" and "Silk Stockings." Astaire told this VARIETY reviewer that Time reviews were "stupid, small-minded, incomprehensive and block-headed."

He said, "They criticize a movie as if it were a United Nations' meeting. They write with their foot in their cheeks. This applies to musical pictures in the main, but it also is quite evident in their dramatic criticism.

Astaire interjected that he usually doesn't believe in grousing over his notices. "I'm not a sore-head," he declared. "I've had an awful lot of good breaks for the work I've put in."

"Look at the boxoffice, 'Funny Face' at Radio City Music Hall in New York did $215,000 on Easter week. I don't blame Time if they don't like me, but you can't condemn a smash."

"A critic should review a musical from the standpoint of a musical," Astaire explained. "You can't say it has to be in the same category as 'a 'Giant' or 'From Here to Eternity, or something by Ibsen or Shakespeare. My pictures are for entertainment and escape values."

He conceded that "the story line of 'Funny Face' is certainly not a big one. It's very light. And Audrey Hepburn is magic on the screen. She's the reason we did it. And threaded together with the songs and very fine photography with some unusual effects and authentically-filmed sequences in Paris—all that makes for what has been termed a smash picture.

"And Time did it again with 'Silk Stockings.' We didn't twiddle our thumbs in that. Cyd Charisse and I, we danced. Time reviewed it as if we were trying to deliver a message. That's silly. It was a spoof all the way through."

Astaire said that he's giving no thought to retiring. "I have no idea

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French Gal Meets U.S. Prudes

Mlle. Silber From Paris Beats Drums for 'L'Amour Dans L'Apres-Midi'

By ROBERT J. LANDRY

Sophie Silber, the Parisienne who thinks like an American ballyhooligan, has developed a series of blithe anecdota incidental to and an integral part of her tour of the U.S. on behalf of a picture called "L'Amour Dans L'Apres-Midi" which is an opus of Billy Wilder for Allied Artists that has translated it into "Love in the Afternoon." With her recurring emphasis on the subject ("love") and the time ("afternoon") Mlle. Silber might be accused of being obsessed with (a) the subject, (b) matinees or (c) American payrolls. Let's settle for dollars.

Silber's prose style is commendable and always clear. "American men are terrified of love in the afternoon" she begins, lower case, no quotes, provocative thought, perfectly timed for the picture's N.Y. premiere at the Paramount next week. She goes on, "Here men are so busy making money that . . ." etc. etc. with allusion to the fatigued state of the U.S. tycoon at the day's end.

In Cincinnati an advertising agency executive rushed into the studio just before she was going on the air intending to discuss mating at matinee. "Mam-zelle," he implored, "for the sake of American commercial chastity and the product we all hold dear, I implore you, make no mention of s-e-x. Anything else you have in Paris, talk freely about, but not *that*."

In Dayton an advice to the lovelorn editor informed the French publicity gal that her mail contained tormented allusions to Oedipus complexes, congenital incompatibility and other forms of the neurosis Americanus but not once in 30 years had anybody sought counsel on amour dans l'apres-midi. Not in Dayton.

Basic idea was subversive of American business efficiency, she was told at another stop. "All in all," reports Mlle. Silber, "The resistance I met was tremendous. It's a shame, The American male is embarrassed, shocked and, worse, afraid."

She quotes a bitter bachelor she encountered in El Morocco, the east side office of Allied Artists, who deplored the battle of the sexes in America and explained that while Billy Wilder's film was quaintly Gallic and Mlle. Silber's mission understandably difficult on this side, the whole thing was basically preposterous. This is the bitter bachelor talking, as quoted by the investigator from Paris:

"Single women are becoming more aggressive and more masculine day by day. The other night I had a date with a typical career-girl, a television executive: she insisted on going in *her* car, which she drove to *her* favorite restaurant where *she* ordered her favorite

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GREEKS HURRAH CALLAS

Bitterness About Her High Fee Has No Echo

Athens, Aug. 20.

A frenzied crowd refused to leave the Herodus Atticus Theatre and insisted on another "encore" by American-Greek soprano Maria Meneguint Callas. She was recalled eight times and another four after the "encore." There were no incidents as expected from the "anti-Callas element" which has lanuched bitter criticism against her for insisting on $9,000 fee for two recitals at Athens Festival.

Most of the members of the Government headed by Premiere, the Diplomatic Corps as well as Grand Marshall of the Court attended the Callas concert and the house was packed. This concert was to open a week before but was cancelled at the last moment due to an indisposition of the diva. Antonio Votto of La Scala di Milano conducted the Orch.

Callas second concert in Athens, however, was cancelled and she left for Germany for other engagements.

MORE JAZZ FIGURES TO GET LITERARY O.O.

Jazz like show biz autobiogs continues as a fertile book source. Two more are in the offing. The first is Chi deejay Studs Terkel's "Giants of Jazz," for Crowell publication in September, designed more for the 12-and-up readership. They're life stories of a dozen jazz greats (Ellington, Goodman, King Oliver, Beiderbecke, women like Bessie Smith and Billie Holiday) as gleaned via first-hand interviews when he had the subjects (or their platters) on the air. Robert Galster did the 12 illustrations to match the interviewees.

Nat Shapiro and Nat Hentoff who co-edited "Hear Me Talkin' To Ya" have collaborated on another jazz anthology for Rinehart late fall publication titled "The Jazz Makers" wherein they, along with Leonard Feather, Orrin Keepnews, George Avakian, Bill Simon, George Hoefer, John S. Wilson and Charles Edward Smith, treat with 21 biographical and critical studies of jazz notables. These include photographs and diskographies on Louis Armstrong, Jelly Roll Morton, Baby Dodds, Jack Teagarden, Earl Hines, Bix Beiderbecke, Pee Wee Russell, Bessie Smith, Fats Waller, Art Tatum, Coleman Hawkins, Fletcher Henderson, Benny Goodman, Duke Ellington, Count Basie, Lester Young, Billie Holiday, Roy Eldridge, Charlie Christian, Charlie Parker and Dizzy Gillespie.

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RED FILMS TO REEK WITH CHIC

July Letdown Expectations But Film Business Tone in Nabes Healthier

Business in most parts of the country has taken on a firmer tone, according to various distributor sources. Particularly on the upbeat, it's said, are many important revenue-producing neighborhood theatres which are now receiving the top product that had gone into the first-run situations in midsummer.

Key factor behind the overall improvement is the break in the heat. July particularly was a disappointment to the picture companies and the high temperatures have been prominently cited as being responsible. S. Charles Einfeld, 20th-Fox ad-pub v.p., pointed to a heretofore unspotlighted kindred reason behind the sluggish nature of the business during July. He said checks with department stores and appliance dealers show tremendous consumer purchases of home air conditioning units and these obviously made the living room attractive. It's no secret that theatres' lower mercury readings helped draw the crowds during hot spells of past.

At Paramount (for an example of the firmer boxoffice tone), it was reported that "Delicate Delinquent," Jerry Lewis comedy, grossed nearly $80,000 in the first two days of its Loew's nabe circuit booking in New York. In a corresponding period, "You're Never Too Young" did $58,000 and "Pardners" $43,000. Both starred Lewis along with Dean Martin.

In any event, the trade's experience this summer doubtless will lead to changes in the booking patterns of the future. It's clear that July 4 can no longer be relied upon as the start of a big season. All companies went to market with

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Glamour Gone

A circuit owner this week was explaining the strange behavior of the boxoffice. "Tammy and the Bachelor" is proving a click whereas "Bundle of Joy" was not so successful. Both had Debbie Reynolds among the players.

"Tammy," reasoned the theatreman, is about a girl on the prowl for a beau "and everybody's interested in this kind of thing." "Joy" had the same girl but already married and awaiting a baby "and who cares?"

53 Features In Moscow Salute To Young Folk

Moscow, Aug. 13.

A large number of prizes were handed out here at the conclusion of the Moscow Film Festival, dedicated to all pix dealing with the life and problems of youth. Festival, connected with the 6th World Youth Congress, was run off in 16 houses in the Soviet capital, with over 200 pix of various types in competition. What's claimed as the largest number of full-length features ever seen at a film festival —53— were in the local stakes.

The Italo-made "Il Tetto," directed by Vittorio DeSica, was recipient of one of the two gold medals awarded films from western countries. The other went to the French "La Mort en Fraude," directed by Marcel Camus.

Gold medals also went to "Kanal" (Poland), "Our Courtyard" (USSR), "Dark by Day" (Japan); "Fairground Carousel" (Hungary), "Steel Wheel" (USSR), "Stragglers" (Czechoslovakia).

In the scientific categories, Gold Medals went to "Le Monde du Silence" (France), "Trip into the Past" (Czechoslovakia), "Jump into the Stratosphere" (USSR), "Hunters of the South Seas" (USSR), "A Fire in the Hut" (USSR). A large number of these prize-winners had already been shown at various western festivals, notably at Cannes.

U's More-or-Less 'This Is Russia'

"This Is Russia," a 90-minute color documentary filmed behind the Iron Curtain, has been acquired for release by Universal. The picture, produced by Sid Feder and Carey Wilson, is described as a "factual account" of the Russian people "at work and at play.".

The documentary, to be released by Universal in the fall, was filmed by Feder during a recent seven-month, 20,000-mile tour of the Soviet Union. From the thousands of feet of film shot, Feder and Wilson edited it down to 90 minutes. Wilson provides the narration.

According to U, while Feder managed to get most of his film out of Russia, some of his reels were confiscated or deliberately exposed during the seven times he was taken into custody by Soviet police.

ARGENTINA LEADERS GREET ERIC JOHNSTON

Eric A. Johnston, as president of the Motion Picture Export Assn., and Robert Corkery, head of the Latin American division within the past week, in Buenos Aires, called on President Eugenio Aranburu and other high government officers of Argentina in the wake of promulgated trading barriers against American pictures. As a result of their talks Yank industry execs said the situation has become "hopeful." It was made clear though that no commitments were made and the nature of whatever relief is forthcoming is not known.

All pictures imported by Argentina could be taxed up to $5,000 each under the new measures which are designed to "protect" the local film industry. An admissions tax of 15% also is to be levied.

Matter of working out some sort of compromise is characterized by Yanks as a "delicate" one .In other words, Johnston and Corkery will have to go slow in future negotiations with Aranburu.

PAR'S GIFT TO VIDEO: LAWRENCE COLOR TUBE

Paramount is getting set to move with production of the Lawrence color television tube, which is a product of Par subsidiary Chromatic Laboratories. Par president Barney Balaban this week was named to the Chromatic board and California investment banker Broge Hansen-Moller was elected board member and chairman of the exec committee.

Paul Raibourn, Chromatic board chairman, said Hansen-Moller will supervise the planning and organization of facilities. Strengthening of management, said Raibourn, followed widespread acceptance of the tinted video tube at demonstrations for both domestic and foreign manufacturers.

Tube was invented by Dr. Ernest O. Lawrence, Nobel Prize winning physicist.

Bergman's Metro Film

Ingrid Bergman signed to star in the Sol C. Siegel production, "I Thank a Fool," for Metro. Picture will be filmed in England and Ireland next summer. Peter Glenville will direct.

Story is Audrey Erskine-Lindhop novel which she and husband Dudley Gordon Leslie are screenplaying. Inger Stevens was previously set for film.

U.S. FACING NEW WORLD RIVALRY

By HERMAN LOWE

Washington, Aug. 20.

With the end of the boy-meets-tractor-driven-by-girl party-member type of naive propaganda film and the deliberate shift to "entertainment," the Russian film industry and the film industries of other Communist nations are laying the groundwork to compete (for the first time) in world markets for screen playing time.

Asia is likely to be a main target, in the belief that the wealth-poverty contrast there fertilizes the Red seeds best. Reports collated heer by the U. S. Information Service clearly amount to a warning: American, British, French and Italian producer-distributors face a fight with the Red nations for the world film markets.

Slick-trick of the Reds is one borrowed from Western European and Yankee practice since World War II, namely co-production deals. So far there have been examples of Russian co-production with India, Finland and Greece; East German co-production with West Germany and France; Chinese co-production with France, etc.

Since the closeout of the Stalin isolationism the Reds realize that to succeed in competition with American, British, French and Italian product they must rise

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EVERTHING DANDY BUT LIVING COSTS

Minneapolis, Aug. 20.

Except for rising living costs which are leaving many families with depleted entertainment purchasing power, economic conditions continue favorable for exhibition here, it's pointed out.

This is especially true in the case of employment which now is 3,461 higher here than at the corresponding 1956 time, the total being 277,762, according to the state employment security department.

Twin Cities metropolitan area employment is 509,300, a new all-time here for the particular time.

More Curlicues Than An Ice Show; Attorneys In Frantic Body-Check Tactics on Loew 'Showdown' Eve

A series of legal moves and counter-moves resembling a chess game highlighted the continuing battle for control of the Loew film empire yesterday (Tues.). Last minute efforts to checkmate (1) the Loew management and (2) the Joseph Tomlinson dissident group saw competing attorneys jockeying in advance of the "showdown" tomorrow (Thurs.) hearing in the Delaware Court of Chancery. (Other news of Loew's situation on pages 7 and 15.)

Loew obtained two withholding orders, one in the Appellate Division of the N. Y. Supreme Court and other Chancery Court in Delaware, preventing the Tomlinson faction from calling a special board of directors' meeting in Wilmington on Aug. 26. At the same time, six stockholders supporting the Tomlinson group, including several relatives of the Canadian industrialist, petitioned the N. Y. Supreme Court to intervene in the injunction proceeding which bans the Tomlinson faction from hindering the public stockholders' meeting on Sept. 12.

The Tomlinson faction sent a letter to Irving Greenfield, corporate secretary of Loew's, requesting him to call a meeting of the directors in Wilmington on Aug. 26. As part of the agenda they wanted to discuss at the Aug. 26 meeting, Tom-

(Continued on page 22)

Sinatra Booked Solid

Hollywood, Aug. 20.

Deal for United Artists release has been set by Frank Sinatra for "Hole in the Head," film version of Arnold Schulman's Broadway play of last season. Sinatra will star in the film.

Production on the comedy will be deferred until late 1958, because of Sinatra's crowded schedule. It will be produced and directed by Frank Capra.

Critic Carmody Advocates U.S. 'Go Festival'

Washington, Aug. 20.

The increasing importance of the foreign market on the economy of the American film industry accents necessity of our participation in international film competitions, according to Jay Carmody, dean of Washington drama critics.

Carmody, critic for the "Evening Star," and last year's "critic of the year," was the first American to serve as juror in the 11-year history of the Berlin Film Festival. He wound up as chairman of the 11-man jury. He also wound up as an enthusiastic advocate of all-out Hollywood participation in such fetes.

Astounded by the turnover of West Berliners for screenings, and their wild enthusiasm for the few U. S. stars who showed up, Carmody urges Hollywood producers to "take advantage of the European's consciousness of glamor." In Berlin, he points out, Errol Flynn created wild enthusiasm, and Henry Fonda stole the show." De-

(Continued on page 54)

Puerto Rican Govt. Backs New Studio

As part of its program to lure new industry to aid the economic development of the island, the government of Puerto Rico plans to build a 30-acre, fully-equipped modern motion picture studio in the San Juan area. The studio, which will be built with government funds through the Puerto Rican Industrial Development Co., will be operated by independent producer Lester Cowan, who will also produce the studio's first program of pictures.

Under terms of the 10-year deal, Cowan will pay an annual rental plus a specified charge to take care of amortization of the construction costs. Similar to the concessions granted to other industries which have come to Puerto Rico, Cowan will be granted a tax exemption on the studio operation and on the pictures he produces.

Cowan plans to run the new motion picture center as a "location studio," which will also be available for U. S. and other producers. In addition to three sound stages and about 12 departmental and administration buildings, the studio

(Continued on page 24)

'SO. PACIFIC' SHOOTING COIN INTO KAUAI ISLE

Honolulu, Aug. 20.

"South Pacific" shooting will pour at least $500,000 into Hawaii's economy, 20th Century-Fox spokesman reports. It's the most extensive film project ever brought to the islands.

More than 200 actors and technicians are flying in from Hollywood over the next several weeks, with shooting on Kauai island (north of Honolulu, Oahu island) scheduled until Oct. 2.

Already 55 tons of equipment have been freightered to Kauai and more props are enroute.

Because of somewhat limited hotel facilities on Kauai, dozens of actors and technicians will be housed in Honolulu, flying over to Kauai when needed.

A large number of syndicated and magazine columnists as well

(Continued on page 18)

National Boxoffice Survey

Biz Still Brisk; '80 Days' 1st, 'Pride' 2d, 'Eagels' 3d, 'Band' 4th, 'Wonders' 5th, 'Silk' 6th

Despite the number of holdovers and longruns playing currently, biz in key cities covered by VARIETY is running very strong. A number of cities were favored by cool weather part of present stanza, and that naturally helped. In some spots, exhibs were starting to line up or actually launch product they hope will serve best over Labor Day holiday weekend.

"Around World in 80 Days" (UA) regained its No. 1 spot this week, after dipping to second position for a single stanza. Currently, it will show around $358,000 total gross in some 19 key cities, far ahead of nearest competition. "Pride and Passion" (UA), was champ last week, is finishing second this round.

"Jeanne Eagels" (Col), which wound up sixth last week, first stanza out on release, is capturing third money by a healthy margin. "Band of Angels" (WB), fourth a week ago, again is finishing in that spot.

"Seven Wonders of World" (Cinerama), seventh last session, is pushing up to fifth place. "Silk Stockings" (M-G) is taking sixth. "Affair to Remember" (20th), long high on list, is landing seventh position.

"Ten Commandments" (Par) is winding in eighth slot. "Hatful of Rain" (20th) is pushing up to ninth position. "Tammy and Bachelor" (U) is climbing to 10th place mainly by dint of a flock of sock playdates on the Coast.

"Bambi" (BV) (reissue), which has benefited by a bunch of additional playdates, will take 11th position. "Curse of Frankenstein" (WB), much higher in previous weeks, rounds out the Golden Dozen high grossers. "Loving You" (Par), is the sole runner-up pic.

"Man of a Thousand Faces" (U) is easily outstanding new entry. The James Cagney opus, chosen to launch the straight-film policy at the N. Y. Palace, is nice in Cincy, rousing in Washington, big in Boston (despite a newspaper strike), tall in Frisco, fine in L.A. lusty in New Orleans and terrific in N. Y. Its first week at Palace in last-named city more than doubled recent vaudefilm grosses there.

Also new, "Omar Khayyam" (Par) looms hotsy in Hub and okay in Cincy, "James Dean Story" (WB), also a new entrant, shapes solid in Indianapolis, fair in Seattle and slow in Balto.

"Man on Fire" (M-G), which opens at N. Y. State this week, is brisk in Chi and good in Toronto. "Midnight Story" (U) looks hep in Toronto.

"Lost Continent" (Indie), looms hot in Chi. "Gun Glory" (M-G), okay in Portland, is not so good in two other keys.

"Night Passage" (U) is fine in Providence, Philly and Balto. "Beginning of End" (AB-PT) looks big in Minneapolis and Detroit.

(Complete Boxoffice Reports on Pages 8-9).

Gesture of Municipality on B.O. Tax Too Late for N.Y. Exhib Hurrahs

Film industry will save $4,100,000 via New York City's lifting of its 5% tax on tickets of up to 90c. But in effect the city fathers aren't giving up anything, according to theatremen.

Sponsored by Mayor Robert F. Wagner's administration, the bill was passed by the City Council last week following protracted meetings with exhibitors. The latter rammed home the points that removal of the levy was necessary to keep many theatres open. They argued further that continuation of the imports would force so many shutterings that the city would lose more than $4,000,000 via the 16 other taxes which these houses also pay.

As part of their campaign, the Gotham exhibs presented law-makers with their books, which showed their business adversities. Theatremen also made it clear that the tax saving will not be passed on to the public, that the 5% is needed by exhibs themselves so as to sustain their operations.

Meanwhile, Chicago theatre owners are now fighting a 3% tax on all admissions. In Pennsylvania, Gov. George Leader vetoed a measure which would have reduced to 5% the admissions bite which Pennsy cities are enabled to impose. The maximum, which continues, is 10%.

Todd Musters In Asbury Park

Asbury Park, N.J., Aug. 20.

More than 100 exhibitors and field men will be guests of Mike Todd at a two-day symposium of Todd-AO techniques starting Thursday (22) at Reade's Paramount Theatre here. Opening day will be devoted to a demonstration of new Todd-AO projection methods while scheduled for the following day is a briefing on exploitation and promotion.

Among exhibs attending the showmanship conclave are those now showing Todd's "Around the World in 80 Days" as well as others who will screen it in the future.

Scripter Sues Director For Changing Meaning Of Paris Film Story

Paris, Aug. 13.

Henri Jeanson, scriptwriter of "Montparnasse 19," a forthcoming Franco-London Film production, has sued director Jacques Becker, accusing him of having changed the meaning of the script he wrote for this pic. Jeanson is apparently especially incensed by the cutting of a real-life suicide of Modigliani's companion after the painter (whose story is told in the film) dies.

In reply, Becker is quoted as saying: "I've had to change the script to be able to tell the story in my style, if I have one, but I have preserved most of Jeanson's screenplay. Anyway, I'll make the picture from my own point of view."

Case presents interesting problems, because of the recently passed author's rights legislation in this country. Under this, a writer is granted a much larger say in so-called "tampering" cases; hence developments will be watched here as precedent-setters.

Production, which was originally to have been directed by the late Max Ophuls, will star Gerard Philipe as Modigliani. Lea Padovani has been signed for another role in the forthcoming pic.

SHAW BROS. HANDLE REP FOR MALAYA

Singapore, Aug. 20.

Shaw Brothers have made a deal to take on distribution of the Republic Pictures product here.

They'll handle the Rep films in the territories of Singapore, the Federation of Malaya, British North Borneo and Sarawak.

Remarque as Actor

Hollywood, Aug. 20.

Erich Maria Remarque makes his debut as an actor in Universal's "There's a Time to Love," based on his own novel "A Time to Love and a Time to Die." Remarque, best known for his "All Quiet on the Western Front," has been working at the studio for the last month on script revisions.

Remarque will have a featured role in the film, portraying a German professor.

N. Y. Censorship Fiscally Intact

Albany Aug. 20.

Top officials of the New York State Dept. of Education and of its Motion Picture Division do not consider that recent court decisions have sounded the deathknell of censorship. Best proof of this is the tentative approval of a $113,000 budget for the MPD in the fiscal year 1958-59.

Figure is about $1,000 higher than that for the current fiscal year. The departmental budgets are submitted to the Governor, for inclusion in his annual budget message to the Legislature.

The Motion Picture Division collected approximately $340,000 in license fees last year. These are based on a charge of $3 per thousand feet for original film, and $2 per thousand feet for "copies."

The industry-supported Duffy-Walters bill, which proposed to increase the rate for original film from $3 to $4 a thousand feet, but to decrease the tab for prints from $2 per thousand feet to $4 for "each additional entire copy," would have put overhead expenses and receipts in relatively close balance.

Governor Averell Harriman, in vetoing the measure on April 12, said the Director of the Division estimated it would reduce State revenues "by approximately $300,000."

Moot is how much it actually costs to administer the film licensing law in New York State. MPD budget does not cover any part of: the salaries of ranking echeloners who advise and supervise the Division; costs of the Law Division, which conducts expensive defenses of appeals by distributors . . . that for "The Miracle" is believed to have entailed State expenditures totaling $100,000; rental value of the MPD's space in the State Office Building at New York.

DISNEY SQUIRREL HERO TO STORE UP RUNS

Buena Vista, Walt Disney distribution subsidiary, has set a slow play-off for "Perri," outfit's newest feature ready for marketing. Company is angling for long runs at a limited number of art situations, so as to build word-of-mouth, before going into general release.

Film is a live-action account of actual animal life in the Rocky Mountain area, tracing from birth the life of the title character, a squirrel. It's to open Aug. 28 at the Fine Arts Theatre, Los Angeles, Aug. 28 and within a few days later at the Loop, Chicago, and the Normandie, New York.

L. A. to N. Y.

Jim Backus
Anne Baxter
Pierre Bultinck
Fred Clark
Denise Darcel
Joe De Santis
Harry Fox
Abel Green
Leslie T. Harris
Sol Jacobson
Robert B. Levitt
Eddie Mayehoff
Pat O'Brien
Milton R. Rackmil
Ted Saucier
Si Seadler
Syd Silverman
Bill Watters
Natalie Wood

Chest Calisthenics Convicts McGaffie

Houston, Aug. 20.

County Judge Bill Miller decided Wednesday (14) that "Mated," sexucational nudie confiscated by Houston police in a raid on Avalon Art Theatre Jan. 9, was "lewd and lascivious," and fined Avalon Mgr. Harry M. McGaffie $500 for exhibiting it.

Judge made ruling after moving court to screening room of local 20th Century-Fox office to view film. Most of the 60 minute reel is dry presentation of charts and still photographs, with occasional musical background and monotonous commentary by male voice. One scene, however, is demonstration by model of how to develop breasts with massage and breast pump. Brown & Sonney Pictures Corp., Dallas, is distrib.

Prosecution was aided by fact that Asst. Mgr. Irvin F. Brown turned state's evidence and testified during trial of McGaffie that he had warned him pic went too far. Immediately after raid in January, Brown had been decrying cops' high-handed tactics. Charges against Brown were dropped when he agreed to testify.

Attorneys said the case would be appealed. Pending the final outcome, the print of "Mated" will be held by authorities.

Hang 'C' Ratings On Three Imports

National Legion of Decency lowered the boom on three pictures this week—all being branded with "C" (condemned) ratings. Placed in the tabu class by the Catholic reviewing organization were Distributor Corp. of America's "Mademoiselle Striptease," Kingsley International's "Passionate Summer," which is a French-Italian import, and the Burstyn organization's "Stella," made in Greece.

This is the first time in the memory of foreign distribs in the United States that the Legion cracked down on three pictures in one week.

"Striptease" was rapped on grounds of "completely immoral atmosphere" and "gross suggestiveness in costuming, dialogue, dancing and situations."

"Summer," stated the Legion, contains subject matter which is "morally unacceptable and seriously offensive to the virtue of purity."

"Stella" is said to "seriously violate Christian and traditional standards of morality and decency by reason of gross suggestiveness in costuming, dialogue and situations."

N. Y. to L. A.

Tony Charmoli
Charles J. Feldman
Errol Flynn
Oscar Hammerstein
Morgan Hudgins
Burl Ives
Herbert Kenwith
Mort Myerson
Wilford R. Sanders
Spyros P. Skouras
Ezra Stone
Jessica Tandy
Mel Tolkin

N. Y. to Europe

Ray Anthony
Pierrette Beaudoin
Edward Carfango
Marcella Cisney
Stanley Donan
Roger Fournier
Roland Gammon
Benedict Gimbel Jr.
Paula Bronstein Landry
Phyllis Perlman
Harold Rand
Domenico Savino
Robert Schnitzer
Miriam Stern
Hal B. Wallis

Europe to N. Y.

Drummond Drury
Mel Ferrer
James Gardiner
Audrey Hepburn
Sol Hurok
E. E. Juster
Erich Leinsdorf
Anatole Litvak
Edward Muhl
Jan Peerce
Roberta Peters
Paul Shyre
Jimmy Thompson
Bill Thourlby
Sam Tucker

New York Sound Track

Speaking of producers who act like stars: don't forget that **Phineas T. Barnum** used to drive round the arena in a carriage doffing his hat to the circus crowds and shouting, "I'm Mr. Barnum, I'm Mr. Barnum!"

It's an oddity that **Edwin L. Weisl** should be linked with the Sam **Briskin**-for-president camp at Loew's. He's a member of the Paramount board which also includes **Louis Phillips**. Latter is a law partner of **Louis Nizer**, who's Loew's president **Joseph Vogel's** attorney in the big battle . . . Another member of the same law team (of Phillips, Nizer, Benjamin & Krim), incidentally, is **Bob Benjamin** who relates he and **Arthur Krim** got into the film industry because "a lawyer follows his clients." Benjamin is board chairman and Krim president of United Artists. In a taped interview for the Tex & Jinx radio show Benjamin said one of the clients was **Robert R. Young**, who asked Benjamin and Krim to help him organize Pathe and Eagle Lion. This led to the UA association. Benjamin also said he and Krim don't have the time anymore to practice law but the money they're receiving from UA goes to the PNB&K law firm.

Rumors persist (denials, too) anent **Max E. Youngstein** segueing into production . . . Magna Theatre Corp., which has the Todd AO system, reportedly on the prowl for theatre acquisitions . . . **Irving Sochin**, who's **J. Arthur Rank's** sales manager in the States, states no Rank pictures will be made available to home-toll tv interests unless such product dispositions became an industry pattern . . . Paramount junketing the press (some from Gotham but most from L. A.) to Los Vegas this weekend for "Joker Is Wild" unveiling.

Leonard Feather in Sept. issue of Ebony Mag comments on **Berta Woods** charge that Negroes don't want to be Negroes: "Of course they don't; they want to be people." Memorial to **Phil Stong**, Iowa journalist and author of "State Fair," will be a special day (Aug. 24) at Iowa State Fair . . . VARIETY will have its London chief, **Harold Myers** plus **Robert Hawkins** from Rome and **Gene Moskowitz** from Paris covering the Venice Film Festival this year.

Isn't Hecht-Hill-Lancaster, which recenty *pink-slipped* employe **David Golding** and the Coast publicity department, pacting Rogers, Cowan & Jacobs on retainer? . . . **Sal Di Gennaro**, vet in both exhibition and distribution, joining NTA Pictures as eastern seaboard division manager under boss **Al Schwalberg**. This week's Newsweek throws the spotlight on the making of business films, which is a $156,000,000-per-year business. Average picture runs 25 minutes and cost $25,800.

Melvyn Douglas narrates United Nations radio program Aug. 21 over WRCA, N.Y. on atomic bomb under title "Current Account" . . . United Federation of Entertainment Workers, which is the new body affiliated with America's AFL-CIO and other "free" labor unions in the democracies (whose organization in Switzerland some months ago was apparently a VARIETY exclusive) is detailed in Christian Science Monitor by **Arnold Beichman**.

Speechifying in the new Hartford Statler recently **Mike Todd** commented that hotel operators today are more showmanly than film showmen. He waved his hand at the hotel dining room and its service in evidence . . . Todd apparently doesn't know that the Hilton's public relation director is **John Josephs**, veteran showman of Balaban & Katz, RKO Theatres, Universal studio, MGM and Cinerama antecedents.

A Northern Ireland film house manager, **James Gribben**, of the 2,000-seater Tonic Cinema, Bangor, County Down, is author of a new novel "The Long Ride Out," published by Ernest Benn of London. It is Gribben's sixth book. Like its predecessor, "Island of the Pit," it will also be published in the U.S.A.

Des Moines Daily Register and Evening Tribune last week hiked their prices 5c a week but held single copy prices to 7c daily and 20c Sundays.

Our man **Hank Werba** writes from Madrid: Columbia producer **Charles Schneer** is shooting **Kathy Grant** (as the Sultan's daughter) in, of all places, the Alhambra's boudoir wing once the reclining room of the Sultan's favorita for "Seventh Voyage of Sinbad" . . . Madrid photogs are inventing gate-crashing tactics to get into stage 5 at CEA Studios where **Brigitte Bardot** has an unusually heavy schedule of unclad sequences in **Raoul Levy's** "Jewellers by Moonlight," also Columbia . . . Metro admen should keep in touch with studio production office. "Action of the Tiger" reported "filmed on location in Athens and bullet-ridden hills of Albania . . ." (VARIETY, July 24), was actually exteriored near Granada and Malaga . . . Denials from the Sam Goldwyn office to the contrary, "Guys and Dolls" has been grabbed by local distrib As Films and outright sale sum already paid . . . **Xavier Cugat** and **Abbe Lane** ended act at Pavillon in Retiro (Madrid's Central Park) and returned to Rome for pic assignments.

Walter Reade Inc.'s Community Court Motel at Saratoga, N.Y. sold at auction Saturday (10) for $161,000 showed a profit last year of $18,300, after payment of approximately $9,000 in interest and amortization.

Samuel Cohen marked his 25th anniversary as United Artists foreign publicity manager . . . Loew's employees, out ringing doorbells in the proxy solicitation campaign, finding stockholders plenty confused anent what's going on between **Joe Vogel** and **Joe Tomlinson** . . . And a booklet put out by the N. Y. Stock Exchange shows that of all film companies Loew's has the longest record of uninterrupted dividends, having split a melon (of varying amounts) with shareowners consistently every three months since 1923.

Robert Wagner, under contract to 20th since 1950, signed a new two year contract with the studio . . . **Tyrone Power** and **Ted Richmond** set "The Marble Faun," Nathaniel Hawthorne classic, for production in Italy later this year under their Copa Productions banner . . . **Bob O'Donnell's** daughter Madeline drew a featured role in "The Other Life of Lynn Stuart" at Columbia . . . **Stewart Granger**, who winds his exclusive contract with Metro Sept. 10, set to star in a pair of films for Romulus, "The Whole Truth" and "The Night Comers," both to be shot in London.

John Hamilton, San Antonio's restaurant operator turned actor, in home town where he reports that he will have parts in two new movies to go on location soon, viz 20th Century-Fox's "Blood Alley" and the **Chill Wills** remake of the old "Min and Bill" series.

Emmet John Hughes, former European correspondent for Time and Life and editor of Fortune's board of directors who wrote profile on Loew situation has been named chief of Time's foreign correspondents, which comprises 14 news bureaus and 121 stringers throughout the world.

Maxwell Shane returns to Universal for the third time under a new producing contract . . . **Jessica Tandy** off to the Coast to begin work on her starring role in Walt Disney's full-length feature, "The Light in the Forest" . . . Broadway actress **Joyce Van Patten** plays a Hollywood starlet in **Paddy Chayefsky's** "The Goddess," now shooting at the Gold Medal Studios in the Bronx . . . Universal launching a big buildup for **John Gavin** and **Liso Pulver** who have been set to star in "There's A Time to Love" . . . **Count Basie** band into "Jamboree," a musical filmed in New York for WB release . . **Dan Chamberlin**, formerly with the New York Times and more recently news editor of a Phoenix radio station, has joined Metro's publicity department under **Dan S. Terrell**, publicity manager . . . **David O. Selznick's** filmization of **Ernest Hemingway's** "A Farewell to Arms" will run two hours and 45 minutes . . . **Doris Day** has changed her mind and is coming to Gotham to help in "Pajama Game" bally activities . . . Boulting Brothers latest comedy, "Lucky Jim," selected for showing at the Edinburgh Film Festival.

Helmut Dantine, who portrays Marc Anthony in Warners' "The Story of Mankind," steps behind the cameras at Allied Artists to direct "Jet

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VENICE FESTIVAL: 600 NEWSMEN

Gliding In a Gondola

Venice, Aug. 20.

Lots of Side Issues

With the competitive aspects of the 18th annual Venice Film Festival concentrated into 14 feature-film evenings, the rest of visitors' time can or will be dedicated—according to wants, needs, or interests—to the innumerable sideline events scheduled for this year's get-together, enough to satisfy the full range of film aficionados from the longhair student of pic art and history to the busy buyer of future fare.

In addition to the events already scheduled to take place before the main feature event gets started on Aug. 25 (including the 3d Film Book and Periodical Exhibit; the 1st Retrospective Art Film Festival; the 9th Festival of Films for Children; the 8th Venice Documentary and Short Subject Festival; the 1st Newsreel Festival), the Festival has the following tidbits to offer the visitor or participant:

International Trade Show, organized by UIEC and AGIS.

International meeting on subject of Film and Theatre.

Retrospective showings of films by Max Ophuls, Dimitri Kirsanoff, Alexander Dovcenko, Dupont—all of whom died during the past year.

Retrospective showings dedicated to many-time Venice winner Kenji Mizoguchi, including five of his best films.

Retrospective showings of British films, including both documentaries and feature films for silent days to present.

Meeting of Italian film critics and editors on the subject of "relaunching" the feature film in the face of the video threat, with special attention to the garnering of more space for film news in Italo dailies and magazines.

Showings of films by "young" filmmaking nations, or of new pic talents, interesting for wide picture of world filmmaking though unable to make the competitive standard of the festival.

Critics Dominate Jury

Following is the final composition of the Venice Film Festival feature film jury:

Rene Clair (France), director—President
Arthur Knight (USA), critic Saturday Review.
Ivan Priev (USSR), director.
Penelope Houston (Britain), critic.
Miguel Perez Ferrero (Spain), critic.
Vittorio Boniceili, (Italy), critic.
Ettore Giannini (Italy), director,

Germans Vs Italo Shipping

A tale that smacks of cloak-and-dagger, but may turn out to be the mere result of a postal or shipping mistake, has partly lifted the mystery surrounding the German (NDF) pic "Robinson Soll Nicht Sterben." which had been sent to Venice for screening by the selection committee. Seems that copy of pic was sent off in time to get under the Aug. 6 Venice deadline for entries, but for some reason was lost for several days, finally showed up too late for consideration. Though it at first looked like a plot to keep Germany out of this year's event, subsequent check is said to have indicated that the slip-up and loss was neither the Festival's—nor the Germans' fault but the Italian shipping agency which handled it on arrival.

Closed-TV Bout Totters Under Free-For-All Of Counter-Bids

Ray Robinson has called off his Sept. 23 fight with Carmen Basilio for the middleweight championship as a result of a hassle over the terms for the closed-circuit telecast of the bout.

According to Robinson, his contract with promoter James Norris and the International Boxing Club requires his written permission before any television deal can be made. Robinson stated, that despite this agreement, Norris made an arrangement for Theatre Network Television, headed by Nathan L. Halpern, to handle the closed-circuit telecast. Halpern, who has handled all previous IBC closed-circuit bouts, has been signing up theatres for the closed tv event for several weeks now.

Halpern immediately denied that the fight had been called off, saying that there has been no official cancellation. Halpern emphasized he was continuing with plans to televise the bout.

Robinson, reached at his Harlem office, said that he brought a better deal, made by the TelePrompter Corp., a rival of TNT, to Norris. He then discovered, the fighter said, that the IBC topper had signed a deal with Halpern without first obtaining his (Robinson's) approval.

According to Robinson, the Halpern offer consisted of a guarantee of 250,000 theatre seats as compared with the 400,000-seat offer made by Irving Kahn, president of TelePrompter. As far as he was concerned, Robinson said late yesterday (Tues.) the fight was off. He declared that unless a satisfactory agreement was reached by today (Wed.), the fight could not be held on Sept. 23. Halpern and the IBC charged that TelePromTer offered Robinson a side deal of $250,000.

WHO OWNS WHAT?

Filipino Story 'Ifugao' Involved As To Rights

Hollywood, Aug. 20.

Plans set by Harry Smith Productions, to lens Yank version of previously-filmed Filipino pic, "Ifugao," next month, are proceeding despite claims by People's Pictures Inc., Manila firm, that property belongs to them.

In letter to VARIETY, Cirlo H. Santiago, topper of People's Pictures, contended that his firm hadn't sold rights to "Ifugao," originally shot in Tagalog language, to anyone. To this, Smith told VARIETY that his firm had purchased the rights from author Pierre Salas. Also, Smith stated, Salas is currently suing People's Pictures in Filipino courts for 250,000 pesos, for allegedly pirating his property.

Top Court Test Of Chicago Police Censor 'Rights'

Chicago, Aug. 20.

"Game of Love" film ban case is headed from Chicago to U. S. Supreme Court. Times Film Corp. has waged a battle with the city in federal courts since July of 1955. Chi attorney Abner Mikva and New York attorney Felix J. Bilgrey have carried their appeal from Federal District Court here through the Court of Appeals and last week

(Continued on page 22)

WITH LESS COIN, MORE EFFICIENCY

By ROBERT HAWKINS

Venice, Aug. 20.

Venice Film Festival (18th year) opens its doors Sun. (25) with the world premiere showing of "Un Angel Volo Sobre Brooklyn" (An Angel Flew Over Brooklyn), the Spanish entry which stars Pablito Calvo, Peter Ustinov, and was directed by Ladislao Vajda. Opener will be followed by the traditional Gala reception at the Excelsior Hotel, given jointly by the Festival authorities and the Italian Government.

Venice Festival runs through Sept. 8, when Rene Clair's latest film, "Porte de Lilas," will be screened out of competition. In all 14 entries are in the running for the Gold Lion of St Mark and for the two Volpi Cups (for acting). This is the day-by-day lineup.

Aug. 25: "Un Angel Volo Sobre Brooklyn" (Spain)
Aug. 26: "Sama Ljudi" (Jugoslavia)
Aug. 27: "Something of Value" (USA)
Aug. 28: "Bitter Victory"
Aug. 29: "The Story of Esther Costello" (Great Britain)
Aug. 30: "Los Salvajes" (Mexico)
Aug. 31: "Ubanguruma" (Japan)
Sept. 1: "I Sogni nel Cassetto" (Italy)
Sept. 2: "Oeil pour Oeil" (France)
Sept. 3: "A Hatful of Rain" (USA)
Sept. 4: "Aparajito" (India)
Sept. 5: "Kumonosu Djo" (Japan)
Sept. 6: "Notti Bianche" (Italy)
Sept. 7: "Malva" (USSR)
Sept. 8: "Porte de Lilas" (France—out of competition)

(This is incidentally one of the first times that a festival program has been pinned down so far in advance of the event, making the scheduling of accessory events and coordination of visitors and celebrities much easier).

Venice, the last in line after one

(Continued on page 22)

HOW YANKS APPORTION VENICE PR BUDGET

Venice, Aug. 20.

American delegation at Venice, to be headed by William Perlberg, repping the U.S. officially in State Dept. mission (Joseph Beatty accomplishing same stint during the documentary and moppet pic stretch of the Festival, Aug. 12-21), and by Charles Baldwin in representation of the MPEA, will throw a midnight party on Aug. 27, following the showing of the official Yank entry, Metro's "Something of Value." Affair will be held at the Excelsior Hotel in sitdown buffet fashion, and guests list will be restricted to 400 total.

Other Yank public relations efforts under the limited $9,500 budget allotted the Motion Picture Export Assn. of America for Venice, will include a poster advertising the U.S. effort in a key spot opposite the entrance-exit of the Festival Palace on the Lido, plus the usual Yank material stand on the Palace mezzanine, where photos and other material on the Yank pix in competition will be handed out to accredited scribes.

Striptease Films Policy Near Infantry Trainees

Columbia, S. C., Aug. 20.

Screen burlesque has returned to Columbia.

The medium discontinued by the Strand Theatre due to a policy change by the owners has been picked up after some months' absence by the State Theatre.

Mgr. Sam Hammond said he would offer the films on a Saturday late show basis only with a change of attraction weekly for several weeks "on a trial basis."

Apparently, Hammond expects to continue and perhaps even expand the strip shows if they are profitable.

Columbia regularly has no live burlesque, even though it is the site of Fort Jackson, largest infantry center the Army has.

Small night clubs occasionally use a strip act, but it has never been a policy with any of them.

Mr. and Mrs. W. K. Williams of Devine, Tex., have taken over the operation of the same-name Theatre from Mrs. Gidney Talley.

'Sinbad' Production in Spain Using New Film Process to Stress Fantasy

Madrid, Aug. 20.

Youthful U. S. producer Charles Schneer, currently locationing his "Seventh Voyage of Sinbad" in Spain, is employing a new film process, called Dynamation, which he feels will roll back the confines of film fiction fantasy. Skirting complicated technical details, the Morningside Films prexy defined Dynamation as an original mating of color with a picture frame consisting of animation, normal action and blue backing trick photo effects.

Schneer admits its dynamite to dynamate for the first time. He has been experimenting, testing and preparing "Sinbad" for a year and a half. With cameras now grinding in Granada, he still feels he's on a trial-and-error magic carpet. Enthusiastically confident Dynamation is an industry pacesetter, Schneer predicts "Sinbad" will bring to life for the first time the great word pictures of "Arabian Nights" and make them wholly believable to a paying audience. Imaginative reality of his new process has him visualizing its application to the unbounded screen and story riches of mythology.

Coming back to earth, Schneer gave supporting reasons for bringing director Nathan Juran together with stars Kathy Grant and Kerwin Matthews to Spain where live action and background plates are being shot. Exteriors selected, he said, include the world-famous Alhambra, one of the authentic pearls of ancient Arab civilization; and hitherto unrevealed splendor of Mallorcan caves and rock formations.

With Spain locations in the can, he returns to Hollywood with production designer Ray Harryhausen for studio interiors and animation shots. All footage is then sent to London Technicolor where tint effects will be blended for final assembly.

Schneer, already credited with "It Came From Beneath Sea" and "20 Million Miles to Earth," turns out three pix a year for Columbia. Not all Morningside product is in the science fiction-film . fantasy class. The producer listed "Case Against Brooklyn" and "Flag Over Tarawa" as projects to follow.

DELAYED DEFINITION

But 'Bitter Victory' Probably Is French Picture for Venice

Venice, Aug. 20.

Latest news to date regarding the participation of Nicholas Ray's "Bitter Victory" at the Venice Film Festival is that entry will probably be unspooled as a French picture, despite its Columbia Pictures financing.

Festival authorities have still not officially defined the presenting nation, but unofficial reports both from Columbia in Rome as well as local gossip point to France as the probably country of origin of the pic, produced in that country by Paul Graetz from a French literary property, "Amere Victoire" by Rene Hardy. Also pointed out that France has only one other entry in fest (Andre Cayatte's "Oeil pour Oeil") and hence would feel slighted if both Italy and the USA have two competing pix each.

An official announcement from here is expected. So far, the Festival has kept pic's "identity" mum, failing to even answer MPEA Rome's repeated queries to this effect.

Jap Book Exports Top Films as A Currency Earner

Tokyo, Aug. 20.

Exports of Japanese books have climbed so steeply in recent years that their income is now more than twice that of motion pictures, one of the top foreign currency earners of this country. Finance Ministry information reveals that orders are flowing in from many corners of the world. Last year, Red China was Japan's biggest book customer followed by Brazil, the U.S., Republic of Korea, Australia and Taiwan.

Books on technical subjects are most sought in Asia while those on the arts and literature find a good market in the U.S. and South America where many Japanese live.

Japanese book publishers plan exhibits in 10 foreign countries, including W. Germany, France and Soviet Russia. For a show soon to be held at Pyongyang, 5,000 books, 300 samples of magazines and daily newspapers have been sent.

'IT'LL HURT, BUT WE'LL MAKE VENICE COUNT

Venice, Aug. 20.

The large number of film festivals, many of whom accept all comers "with open arms," has not made this year's film-gathering chore for the Venice event at all easy, says Floris Ammannati, currently serving his second stanza as topper of the Lagoon get-together, which starts Sunday (25). The Venice topper, however, notes that there has been some progress in that producers have become convinced that a Festival such as the local one, where an artistic standard is maintained "can be helpful to their interests."

According to Ammannati "the mere participation at Venice must become an honor and merit. It won't be easy," he adds, "but I would like to arrive at an extreme of abolishing prizes altogether, because the maximum prize should be acceptance in itself."

With regard to prizes, the Venice director considers one of the major innovations this year the fact that the Gold Lion *must* be assigned. This to avoid repetition of last year's jury refusal to assign the top kudo. Failure was sharply criticized at the time, as feeling was that several of the

(Continued on page 18)

LINDSLEY PARSONS BID ON 'EXPOSE' UNDECIDED

Washington, Aug. 20.

The McClellan labor rackets investigating committee hasn't decided yet whether to take up the request of film producer Lindsley Parsons. Last week, Parsons wrote to the committee, requesting that it probe the string of cancellations by theatres in Oregon and Washington State of his film, "Portland Expose." Pic is a story of labor racketeering in the Northwest.

Senate Committee has been so busy with its present hearings into the teamster locals of New York that it has not even had an opportunity to discuss the Parsons letter. Parsons inferred labor pressure was responsible for the cancellations.

STARS SHINE ON POTOMAC

Exceptional Quota of Luminaries Hit Washington Last Week

Washington, Aug. 20.

Not since the days of the war bond rallies has the capital been so jam-packed with Hollywoodites as it was past week. Registered at the Statler Hotel in a single day were the following:—Cary Grant and Sophia Loren, here for location shooting of Paramount's "Houseboat"; Jane Russell, in town to tub thump for "The Fuzzy Pink Nightgown"; Jane Greer, on hand to highlight home town preem of "Man of 1,000 Faces." Across the town, staying at the Woodner in order to be near Carter Barron Amphitheatre where he appeared in an al fresco variety show, was Bob Hope.

Hands-down winner in the pub-

(Continued on page 20)

Three Faces of Eve

Psychiatric case history of woman with three personalities, but presented half-seriously and half in comedy fashion with confusing results. Stars Joanne Woodward who shows strong potential for future. Fair b.o.

20th-Fox release of Nunnally Johnson production. Stars Joanne Woodward, Lee J. Cobb and David Wayne. Directed by Johnson. Screenplay, Johnson, from the book by Corbett H. Thigpen, M.D. and Hervey M. Cleckley, M.D.; camera, Stanley Cortez; editor, Marjorie Fowler; music, Robert Emmett Dolan; narration by Alistair Cooke. Previewed in N. Y. Aug. 12, '57. Running time, 91 MINS.

Eve ..... Joanne Woodward
Ralph White ..... David Wayne
Dr. Luther ..... Lee J. Cobb
Dr. Jay ..... Edwin Jerome
Secretary ..... Alena Murray
Mrs. Black ..... Nancy Kulp
Mr. Black ..... Douglas Spencer
Bonnie ..... Terry Ann Ross
Earl ..... Ken Scott
Eve—age 8 ..... Mimi Gibson

There is a similarity between 20th's "Three Faces of Eve" and Metro's recent "Lizzie." Both deal with the psychiatric problem faced by a woman with three different and distinct personalities. "Three Faces of Eve" is based on a true life case history recored by two psychiatrists—Corbett H. Thigpen and Hervey M. Cleckley—and which received considerable attention as a popular-selling book. "Lizzie," on the other hand, was adapted from Shirley Jackson's novel, "The Bird's Nest."

"Three Faces of Eve," written, directed and produced by Nunnally Johnson, is frequently an intriguing and provocative motion picture, but Johnson's treatment of the subject matter makes the film neither fish nor foul. Curiosity and word-of-mouth may attract audience. People ought to be mildly entertained by the mental manipulations of the troubled patient.

It appears obvious that Johnson set out to make an entertaining film with comedy overtones. The propriety of this decision will be questioned by many who will feel that the subject of mental illness deserves serious and reverent treatment. Johnson shifts back and forth—striving for comedy at one point and presenting a documentary case history at another. The result is that picture does not have a specific point of view and will undoubtedly confuse many viewers who won't be quite sure what emotions are suitable.

"Three Faces of Eve," however, is notable for the performance of Joanne Woodward as the woman with the triple personality. This is Miss Woodward's first "big" appearance and gives her the once-in-a-lifetime opportunity to portray three characters in one picture. Miss Woodward, a pretty blonde, fulfills her assignment excellently and stamps herself as a performer who should be heard from. 20th's gamble in an unknown "new face" should reap rich rewards as a result of Miss Woodward's tour de force.

The three personalities Miss Woodward is called on to play are (1) a drab, colorless Georgia housewife, (2) a mischievous, irresponsible sexy dish, and (3) a sensible, intelligent and balanced woman. The emergence of a third personality is rare in splits, but under the guidance of a determined psychiatrist, played forcefully and intelligently by Lee J. Cobb, the patient is able to shed her less favorable personalities and emerges mentally sound and is able to pursue a normal healthy life once again.

The pyschiatric sessions, while possibly authentic, could readily confuse the layman. The manner in which the doctor can hypnotize and alter his patient's personality seems so easy and pat as to appear hard to believe. Some explanation of how this can be accomplished would have been helpful.

That Johnson had no intention of treating the film entirely seriously is tipped off in an opening tongue-in-cheek narration by the urbane and erudite Alistaire Cooke. Most of the comedy stems from Miss Woodward's relationship with her coarse and unsympathetic first husband, played by David Wayne. Wayne basically miscast in the role, is directed to play it for laughs.

Another oddity is Miss Woodward's speech. In her portrayal of the two personalities that eventually disappear, she speaks with a delightful southern accent. However, when she becomes the sensible and intelligent woman, she emerges as a femme who might have attended Smith or Vassar.

Edwin Jerome, as Cobb's psychiatric colleague; Terry Ann Ross, as Miss Woodward's young daughter; Ken Scott, as her second husband, Alena Murray, as the doctor's secretary, and Nancy Kulp and Douglas Spencer, as Miss Woodward's parents, lend strong support. Production values, including Stanley Cortez's black and white photography, are first class.

Holl.

Story of Esther Costello
(BRITISH)

Strong tear-jerker based on Nicholas Monsarrat's best-seller about a pretty blind mute; powerful dramatic performances by Joan Crawford, Rossano Brazzi and Heather Sears give it top b.o. appeal.

London, Aug. 13.

Columbia release of a Romulus Production. Stars Joan Crawford, Rossano Brazzi. Directed by David Miller. Screenplay, Charles Kaufman, from novel by Nicholas Monsarrat; camera, Robert Krasker; editor, Ralph Kemplen; music, Georges Auric. At Leicester Square Theatre, London. Running time, 104 MINS.

Margaret Landi ..... Joan Crawford
Carlo Landi ..... Rossano Brazzi
Esther Costello ..... Heather Sears
Harry Grant ..... Lee Patterson
Wenzel ..... Ron Randell
Mother Superior ..... Fay Compton
Paul Marchant ..... John Loder
Father Devlin ..... Denis O'Dea
Ryan ..... Sidney James
Woman in Art Gallery .... Bessie Love
Mr. Costello ..... Robert Ayres
Jenny Costello ..... Maureen Delaney
Irish Publican ..... Harry Hutchinson
Irish Pub Customer ..... Tony Quinn
Esther as a child ..... Jamila Faye
Tumaty ..... Estelle Brody
Mrs. Forbes ..... June Clyde
Susan North ..... Sally Smith
Christine Brown ..... Diana Day
Nurse Evans ..... Megs Jenkins
Dr. Stein ..... Andrew Crufkshank
Signor Gatti ..... Victor Rietti
Mary Costello ..... Sheila Hanahan

Nicholas Monsarrat's poignant best-selling novel has been shaped by Charles Kaufman into a glossy, highly effective screenplay, with David Miller's direction affording his powerful cast every opportunity for an all-out assault on the emotions. This cast, headed by Joan Crawford, responds eagerly. The result is a pic with the strongest woman-appeal and highclass fare for world audiences.

Miller's skillful direction extracts every ounce of sentiment and pathos from a moving story, but manages to escape being maudlin. Miss Crawford is a rich American socialite who, revisiting her Irish birthplace, finds a young girl, deaf, dumb and blind as a result of an explosion when she was a child. Joan rescues the girl from her evil surroundings, takes her to the U.S. and devotes her life to the girl's recovery. This mercy campaign sparks the interest of the world, but Miss Crawford's estranged husband (played by Rossano Brazzi) and a slick exploitation guy, turn it into a giant racket. Climax to this dramatic situation comes when Brazzi seduces the innocent girl. The shock has the effect of restoring her faculties.

Apart from its gripping story, "Esther Costello" has an almost documentary quality in showing the patient way a mute can be taught to communicate with the world. So authentic are these scenes that Heather Sears, who portrays Esther, and Joan Crawford as her tutor actually learned to "hand-talk."

The acting throughout is impeccable and is noteworthy for a remarkable debut by 21-year-old Heather Sears, who stands up notably to seasoned competition though faced with the tricky chore of conveying emotion without benefit of eye-play or dialog. Miss Sears' poignant acting is of rare quality, sensitive and compelling, both as the drab waif and the blossoming young beauty.

Although Miss Crawford sacrifices many scenes to Miss Sears, she has ample opportunity for one of those intense, smooth performances which dominate the screen. She makes an effective team with Brazzi, who blends calculated charm with caddishness in just the right ratio.

Among the other performances, too, there are several that take the eye. For instance, there are Ron Randell, as the brash unscrupulous opportunist; and Lee Patterson, as an amiable young reporter who wins Miss Sears' confidence and eventually her love. These two strikingly contrasted performances fit neatly into the general setup.

There is a neat study in wily psychology by Denis O'Dea as a kindly, determined priest with more than a touch of blarney about him. Fay Compton, Maureen Delaney, Megs Jenkins, John Loder, Robert Ayres and Bessie Love take effective care of minor but significant roles. Robert Krasker's camerawork and the dramatic but unobtrusive theme music of Georges Auric, plus neat editing, all add their quota to a class British film.

Rich.

Perri
(COLOR-SONGS)

Squirrels have a personality. Walt Disney's newest, a "true-life fantasy" biopic of animals in the Utah-Wyoming forests; packaged with a pair of shorts. Excellent color and maximum interest. Great for moppet trade particularly.

Buena Vista release. Produced and narrated by Winston Hibler. Directed by N. Paul Kenworthy Jr., and Ralph Wright. Written by Wright and Hibler, based on a novel by Felix Salten. Camera (Technicolor), Kenworthy, Joel Colman, Walter Perkins, William Ratcliffe, James R. Simon, John P. Heymann, David Meyer, Warren E. Garst, Roy Edward Disney; music, Carl Brandt, Franklyn Marks; songs by George Bruns, Paul Smith, Gil George, Wright and Hibler; Editor, Jack L. Atwood. Reviewed in Hollywood, Aug. 16, '57. Running time, 75 MINS. (Package running time, 129 MINS.)

The life and times of dozens of denizens of the great forests of Utah and Wyoming have been captured for the screen in "Perri," one of the most ambitious animal film undertakings of all time. Nine cameramen lived patiently through two annual cycles in the forests to capture the setting in all its stark grandeur through the changing seasons and photograph the growth process of the central character, a female pine squirrel who could easily become one of the most commercial characters Disney has ever brought to film audiences.

Excellent camera work, magnificent photography and an eavesdropping quality that permits an audience almost to imagine they know animal thought insure the broadest family appeal for the Buena Vista release. To round out a two-hour package, "Perri" is accompanied by "Niok," an engrossing study of an Indo-Chinese boy and a baby elephant, and "The Truth About Mother Goose," a one-reel color cartoon that imaginatively reconstructs the story behind a trio of nursery rhymes.

"Perri" starts shortly after the birth of the little pine squirrel and carries her adventures through her meeting with a male counterpart and their McCall's Magazine—inspired phrase, "Together Time," as the mating season is delicately described for the sex-embarrassed trade. Film is replete with interesting and unusual camera shots of forest citizens at play and at prey and includes footage of such little known animals as the flying squirrel, the snowshoe rabbit and the goshawk. There will undoubtedly be some PTA complaints that some sequences are unnecessarily nightmare-inducing, but for the most part it is a careful study of a wildwood romance that combines the charm of a love story with the entertaining antics of the animals.

Camera work by the team is always outstanding, including some terrifying forest-fire footage, views of various parts of the forest from unusual camera angles and highly imaginative composition that takes full advantage of the backgrounds and color. There has also, obviously, been a tremendous job of film editing by Jack L. Atwood to integrate the footage into a smooth-flowing story. Winston Hibler, who produced, provides the background narration which is frequently the only flaw in its insistence upon rhyme. There is a fine background score and two tunes, "Break of Day" and "Together Time," conceivably could be candidates for pop attention.

"Niok," produced by Jean Paul Guibert, was written and directed by Edmond Sechan. Simple and touching story line deals with the boy's capture of the elephant, its subsequent sale to an animal trader and the youngster's long trek to recover his pet. In the end, realizing that the elephant needs the freedom of the forests, he turns him loose.

"Goose," which opens the program, recounts the history behind "Little Jack Horner," "Mistress Mary" and "London Bridge."

Kap.

Four Bags Full

"Four Bags Full," French import starring Jean Gabin and Bourvil, was reviewed in VARIETY Sept. 19, 1956, under its original title, "La Traversee De Paris" (Trip Across Paris). The reviewer, *Mosk*, caught the film at the Venice Film Festival and found it "primarily for art houses and specialized categories in the U.S." "Bags Full" is a Trans-Lux release and opens Sept. 4 at the Trans-Lux 52d Street.

Picture is a "farcical fable" about two strangers (Gabin and Bourvil) who join forces in trying to transport four valises full of a butchered pig across Paris during the Nazi occupation of France. Reviewer reported "smooth technique and thesping" but commented that the anecdote was "slightly overstretched."

Domino Kid

Fast gun entry for the western market; Rory Calhoun name to attract.

Hollywood, Aug. 15.

Columbia release of a Rory Calhoun-Victor M. Orsatti production. Stars Rory Calhoun; features Kristine Miller, Andrew Duggan, Yvette Dugay, Peter Whitney, Eliseo Iglesias, Robert Burton. Directed by Ray Nazarro. Screenplay, Kenneth Gamet, Hal Biller; camera, Irving Lippman; editor, Gene Havlick; music, Mischa Bakaleinikoff. Previewed Aug. 15, '57. Runnning time, 74 MINS.

Domino ..... Rory Calhoun
Barbara Ellison ..... Kristine Miller
Wade Harrington ..... Andrew Duggan
Rosita ..... Yvette Dugay
Life Prentiss ..... Peter Whitney
Juan Cortez ..... Eugene Iglesias
Sheriff Travers ..... Robert Burton
Pepe Garcias ..... Bart Bradley
Sam Beal ..... James Griffith
Ed. Sandlin ..... Roy Barcroft
Bill Dragger ..... Denver Pyle
Buck ..... Ray Corrigan
Dobbs ..... Wes Christensen
Ramon ..... Don Orlando

First Rory Calhoun-Victor M. Orsatti indie for Columbia release is a speedy gun yarn with all the makings of a money entry for the western market. Film is given solid treatment which pays off in anticipated strong response.

Calhoun plays a man with a mission, to track down and kill the five outlaws who ran off the cattle on his ranch and murdered his father while he was away in the Confederate Army. He's already caught up to one and guns down three more in opening reel. Balance of the Kenneth Gamet-Hal Biller screenplay follows his completing his goal, plus a romance with Kristine Miller and conflict with Andrew Duggan, who finances ranches and wants Calhoun's property, to complicate matters.

Calhoun socks over his character realistically and receives good support right down the line, aided by fast direction from Ray Nazarro. Miss Miller and Duggan deliver satisfactorily, Peter Whitney as the fifth man on Calhoun's list is good in a blazing gun climax and Eugene Iglesias scores as a Mexican who identifies Whitney for Calhoun. Yvette Dugay as a cantina owner offers a fast Spanish dance and Robert Burton adds a warm note as an understanding sheriff.

Irving Lippman's fluid camera work catches film's pace, further stressed by Gene Havlick's editing.

Whit.

Hell on Devil's Island

Confusing yarn of Devil's Island with small appeal. A mediocrity.

Hollywood, Aug. 16.

Twentieth-Fox release of a Leon Chochuck-Lawrence Stewart production. Stars Helmut Dantine, William Talman, Donna Martel, Jean Willes, Rex Ingram; features Robert Cornthwaite, Jay Adler, Peter Adams. Directed by Christian Nyby. Screenplay, Steven Ritch, based on story by Arndt and Ethel Giusti; camera, Ernest Haller; editor, Warren Adams; music, Irving Gertz. Previewed Aug. 7, '57. Running time, 00 MINS.

Paul Rigaud ..... Helmut Dantine
Bayard ..... William Talman
Giselle Renault ..... Donna Martell
Suzanne ..... Jean Willes
Lulu ..... Rex Ingram
Governor Renault....Robert Cornthwaite
Toto ..... Jay Adler
Jacques Boucher ..... Peter Adams
Jean Robert ..... Edward Colmans
Felix Molyneaux ..... Mel Welles
Marcel ..... Charles Bohbot
Lucien Philippe ..... Alan Lee
Guard No. 1 ..... Henry Rowland
Gendarme ..... Edward Coch
Arneaux ..... Paul Brinegar
Bruiser No. 2 ..... Peter Adams
Bruiser No. 1 ..... Roy Jenson
Gina ..... Elena Da Vinci
Guard No. 2 ..... Edwin Nelson
Chauvin ..... Paul MacWilliams

Dealing with the efforts of a French governor to end cruelties of Devil's Island, this Regal production is long on brutality and short on entertainment.

Plottage centers on Helmut Dantine, a French journalist unjustly imprisoned for having written against French collaborators during World War II. After his release from Devil's Island, he throws in with the governor in an attempt to stop the practice of the ex-prisoners, now penniless, forced into virtual slavery by an unscrupulous plantation owner through the offices of the crooked prefect of police. Through evidence collected by Dantine, the governor succeeds in final shutdown of the French penal colony.

Script by Steven Ritch fails to give thesps any break and direction by Christian Nyby is undistinguished. Most persuasive player is Rex Ingram, a convict pal of Dantine. William Talman enacts a brutal overseer, Robert Cornthwaite is the governor, Donna Martel his daughter and Jean Willes operator of a dive where ex-cons run up bills they can't pay. Technical credits are stock.

Whit.

Action of the Tiger
(COLOR-C'SCOPE)

Van Johnson and Martine Carol in a colorful but often confusing adventure meller with Albanian background; okay for program situations.

Hollywood, Aug. 17.

Metro release of a Kenneth Harper production. Stars Van Johnson, Martine Carol. Herbert Lom; features Gustavo Rocco, Jose Nieto, Helen Haye. Directed by Terence Young. Screenplay, Robert Carson, based on book by James Wellard, adapted for screen by Peter Myers; camera (Metrocolor), Desmond Dickinson; editor, Frank Clarke; music, Humphrey Searle. Previewed Aug. 14, '57. Running time, 91 MINS.

Carson ..... Van Johnson
Tracy ..... Martine Carol
Trifon ..... Herbert Lom
Henri ..... Gustavo Rocco
Kol Stendho ..... Jose Nieto
The Countess ..... Helen Haye
Mara ..... Anna Gerber
Security Officer ..... Anthony Dawson
Mike ..... Sean Connery
Katina ..... Yvonne Warren
Trifon's Father ..... Norman MacOwan
Farmer ..... Brian Sunners
Farmer's Wife ..... Helen Goss
Abdyll (Little Boy)....Richard Williams

This British adventure yarn carries, and plenty of, derring-do, but militating against its coming off as more than a program entry are a fuzzy plot and occasional opera bouffe overtones. Name of Van Johnson may be counted on for draw, and film is garbed with enough exploitation voltage—including the supercharged Mlle. Martine Carol, opposite male star—for a campaign to add to its chances.

Story of an American adventurer helping a French sexpot smuggle her blind brother out of Communist-held Albania, film gets a strong lift on several counts. Magnificent use is made of color and CinemaScope in catching the gorgeous scenery of mountainous Spain—where feature was mostly lensed—for spectacular unfoldment of the Robert Carson screenplay. Particular emphasis is placed upon the physical charms of femme star in a lusty characterization, aided by eye-filling decolletage. Potent production values also lend a picturesque quality to pic which Kenneth Harper produced for Joseph D. Blau and John W. Meyer.

Action opens in Athens, where Miss Carol hires Johnson to use his yacht and contacts to smuggle her into Albania. Once arrived at destination, Johnson decides to accompany her into the interior for her brother, risking the Red police who are out in force. They are able to finally reach safety, along with a number of Greek children who are escaping from Albania, with the aid of Albanian bandits. Story line is so vague and some of the characters so unexplainable, however, that narrative loses the force that otherwise would have made this a top action film.

Johnson never entirely convinces as the adventurous American who fights his way out of trouble with brawny fists, top interest rather resting upon Miss Carol, excellent in what is handed her. Herbert Lom makes a hardy Albanian bandit leader on the make for femme but who is responsible for party breaking through Communist lines, and Gustavo Rocco is good as the brother. Jose Nieto is in as a mysterious character, first as Johnson's contact who gets him into Albania, then as one of the Security police.

Terence Young's direction is generally vigorous, although his staging of a fight in an Athens cafe when Johnson battles his way singlehanded through a crowd of hardy souls is slightly ridiculous. On technical side, finely effective is Desmond Dickinson's color photograpy, plus Martin Curtis' second unit work, and balance of credits match up. Frank Clarke's editing is usually tight, and Scott MacGregor's art direction and Humphrey Searle's music score outstanding.

Whit.

Cyclops

Foran into the monster country. Pretty gruesome. For easily entertained.

Hollywood, Aug. 13.

Allied Artists release of an A. B. & H. production. Stars James Craig, Gloria Talbott, Lon Chaney Jr. and Tom Drake. Produced-directed-screenplay by Bert I. Gordon; camera, Ira Morgan; editor, Carlo Lodato; music, Albert Glasser. Previewed, Aug. 12, '57. Running time, 66 MINS.

Russ Bradford ..... James Craig
Susan Winter ..... Gloria Talbott
Martin Melville ..... Lon Chaney Jr.
Lee Brand ..... Tom Drake

Elementary in conception and execution, this science-fiction entry relies heavily on the gruesome to make its point. Double-billed with "Daughter of Dr. Jekyll," it's for undiscriminating audiences.

Bert I. Gordon wrote, produced and directed, with no particular distinction in any area. His tale revolves around determined search

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TOMLINSON'S SIDE OF STORY

Fear of Canadian Scalping Party

[CLOSES FILM RANKS BEHIND VOGEL]

The open warfare at Loew's Inc. has brought about the most striking unification for a cause among film industry segments since the business en masse got behind the sale of Government bonds and engaged in other patriotic activities during World War II. Producers, exhibitors and rival film companies have swung to the support of Loew's president Joseph R. Vogel in his executive suite struggle for control of the corporation against Joseph Tomlinson, Stanley Meyer and Louis B. Mayer.

Allied States For Vogel

This running battle has made strange bedfellows, indeed. Allied States Assn., national exhibitor group which through the years has lambasted Loew's as well as other film enterprises over selling policies, this week via a formal resolution adopted by the board, aligned with the Vogel camp. The Allied directors rapped Tomlinson's "rump" syndicate as outsiders seeking to liquidate and presently thwarting Vogel's attempts to recoup the corporation's lost stature.

Stellings Stands To Be Counted

Not long ago, Ernest Stellings, president of Theatre Owners of America, similarly went on record with pro-Vogel sentiments. Like Allied, TOA has in past taken pot shots at all companies, Loew's included, over policy matters, such as lessened product supply.

Ed Small's Gesture

Producer Edward Small placed his vote of confidence via purchase of 1,000 shares of Loew's stock and an announcement expressing his allegiance to the present management.

Numerous prominent show business figures, such as Leonard Goldenson and Si Fabian have stated privately they want to "do what I can" to help Vogel.

Committee of 100

In New York, Harry Brandt, circuit operator and president of the Independent Theatre Owners Assn., is organizing the Loew's Stockholders Protective Committee to join in the anti-Tomlinson fight. This group, said Brandt, will hold meetings in about 50 principal United States cities in an effort to win proxies for Vogel.

Brandt is hopeful his committee will number 100 persons and account for 1,000,000 Loew's shares. Members now include Frank Walker, circuit owner and former Postmaster General; actor Burt Lancaster, Robert S. Benjamin, board chairman of United Artists; Ned E. Depinet, head of the Motion Picture Pioneers and former president of RKO; producer Mike Todd, Chicago circuit operator Harry Balaban, Benjamin Berger, Minneapolis theatremen and former head of North Central Allied; David Wallerstein, head of Balaban & Katz; yet exhibitor Harry Arthur, restauranteur Leo Lindy, Philadelphia exhibitor and trade publisher Jay Emanuel, jeweler Robert Altman, electrical contractor Robert Altman and Tom Connors, former distribution exec now engaged in the ad-film field.

New names are being added to the list daily and all are Loew's stockholders, Brandt reported. The showman is outspoken in his blasts against Tomlinson, whom "I don't trust." He said he believes the insurgent group is bent on liquidating Loew's, Tomlinson's angle allegedly being "whatever he can get for himself personally."

RKO as Hobgoblin

Chain operator states he's convinced that if Metro were to go the way of RKO the entire industry would evaporate. Exhibitors simply couldn't exist if another source of film supply is lost.

Brandt promised that he and other prominent members of his committee will address the intended meetings to pitch for proxies. Additionally they'll call on stockholders personally to enlist support for Vogel. Brandt also will ask his theatre employees in eight states to join in the battle. He'll ask Loew's management for the list of stockholders so that contacts can be made.

Brandt disclosed he personally is laying out all monies needed for the activities of the committee, of which he is chairman, at least for the time being, in the event of victory he'll ask the corporation to reimburse him.

Another step planned, if the committee's not-yet-selected committee so recommends, will be to intervene in the Delaware court action urging no injunction against the Sept. 12 stockholder meeting called by Vogel.

Other Brandts Join

Meanwhile, Brandt said that he, his wife, Helen, and his brother, Louis, will press their suit against Mayer seeking to recoup for the corporation the $2,750,000 which was paid to the former studio boss when he left the company. Brandt hinted he had his suspicions when Mayer recently entered a San Francisco hospital, figuring it a ruse to hold up the court action.

Brandt and his family own 2,600 Loew's shares.

Norma Shearer Extols Vogel

But Thalberg Estate Angles Precluded Going On Board—Hollywood Fears MGM Liquidation

By ABEL GREEN

Hollywood, Aug. 20.

At the moment the picture industry figures in three sensational lawsuits—(1) Vogel vs. Et Al, (2) Hollywood vs. Confidential Magazine and (3) Sam Goldwyn vs. the film circuits of Northern California. But of course the Loew case overshadows everything else. Certainly it dominates conversation here in the producing colony.

Running through the trade fears is the dread that Metro-Goldwyn-Mayer might shrivel up and fade into the background as did RKO when "outsiders" came into possession. Joseph Tomlinson is known here only as a vague name who made millions building highways in Canada.

Apart from the three above-mentioned field days for lawyers there is another dominating theme here, namely, home-toll television, if, predicament of Joe Vogel is front when, by what method. But the and centre with Thursday's Delaware showdown and its effect upon the Sept. 12 stockholders rally well advertised at this end.

It's already familiar that show business has seldom seen such rallying of forces, from divers competitive quarters, to support an "opposition" show business management as obtains vis-a-vis Vogel. It has reached the proportions (1) where technically competitive studio executives have bought shares, running into the hundreds, as demonstration by deed on how they react to Vogel's longrange achievement expectations, and (2) where even the California laymen have expressed concern that they "hope that the great Metro-Goldwyn-Mayer organization, which has meant so much to California, will not be

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HE'S PREDICTING BIG LOEW LOSS

By HY HOLLINGER

As the fight for Loew's Inc. nears its climax, the missing side of the story until now—namely, Joseph Tomlinson's—can be pieced together. First off he may soon circulate an "*I can remain silent no longer*" letter. That will probably follow the decision of the Delaware Chancery Court, regardless of the verdict.

Until now neither the lay press nor VARIETY has been successful in getting Tomlinson, who controls approximately 4% of the Loew's shares, to talk. His colleague in the war, Stanley Meyer, has repeatedly slipped away at the approach of reporters, refused to receive or return telephone calls.

What first must be adjudicated is the fine point under Delaware law governing corporations: was the five-man "rump" board which met in New York on July 30 legally a majority of the original board of 13 which had shrunk via resignations to nine? Tomlinson's attorneys are so arguing.

But the broader arguments underlying Tomlinson's strategy do not concern the punctilo of the law but the practical questions of Loew's management yesteryear, today and for the future. The development of these Tomlinson's criticisms is expected to play up the charges that—

(1) Loew's management faces a cash deficit of $5,000,000 as of next Nov. 21 on studio operations.

(2) "Staggering" losses of the recent past have been "masked" by booking credits for backlog film sales and phonograph division profits.

(3) The company has failed to keep up with its competitors and with its own previous record of artistic and monetary accomplishment.

(4) Reports made to the board by Booz, Allen & Hamilton, Robert Heller & Associates and Arthur Anderson & Co. have been withheld from the stockholders.

(5) Joseph R. Vogel, president of

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Tomorrow (Thurs.) Vital to Vogel; Tomlinson Lawyers Narrowly Focus On His Directors' July 30 Vote

Wilmington, Del., Aug. 20.

The second round in the legal skirmish involving Loew's and the dissident group headed by Joseph Tomlinson takes place here Thursday (22) before the state Court of Chancery, which has been called upon to determine the legality of the "election" of Louis B. Mayer and Samuel Briskin to the Loew's board at the so-called New York "rump" meeting on July 30.

The hearing stems from the action initiated by Tomlinson group. On advice of its legal advisers, it is thus far limiting its strategy to the narrow issue of the point of law involved. The Tomlinson faction, maintains that a majority of the directors can legally meet and elect other directors if vacancies exist. Loew's, on the other hand, charges that the July 30 "rump" meeting was illegal since the company's bylaws specifically state that only a quorum of seven directors can validly transact company business.

While the Tomlinson group is limiting its activity to the fine point of law as it affects Delaware corporations, Loew's has extended the issue by filing a cross-complaint

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Always More: Litigation

As many as seven additional lawsuits against Joseph Tomlinson and the so-called "rump" board of directors may be filed this week in New York courts by individual stockholders.

One lawsuit, it's hinted, will seek to obtain an attachment of the shares of Tomlinson, totalling 180,000, on the grounds that Tomlinson's alleged "conspiracy" cost Loew's an amount of money equal to the value of Tomlinson's shares.

Vogel Explains Tex McCrary In Studio Anteroom

Behind-scenes connection of Tex McCrary public relations firm with the Loew's situation is "explained" by Loew's prexy Joseph R. Vogel in his affidavit filed with the Delaware Court of Chancery.

McCrary and his partner, Jerry Finkelstein, had represented Joseph Tomlinson in the early part of the latter's campaign against the Loew's management. However, there had been a falling out between the McCrary outfit and Tomlinson immediately before Loew's annual stockholders' meeting in February.

Vogel revealed that the "plan of the conspirators now became evident on every front" at the Coast board meeting on July 12. He noted that it had been recommended that David Karr, Loew's special public relations counsel on corporate matters, be replaced by

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Hate That Sept. 12; But It's Still On

A legal skirmish was won by prexy Joseph R. Vogel and the Loew's management over the weekend when attorneys for Joseph Tomlinson failed in an attempt to have vacated the temporary injunction enjoining the Tomlinson faction from interfering with the calling of the Sept. 12 stockholders meeting. The injunction was issued last week in N. Y. Supreme Court by Judge Morris Spector in answer to a petition filed by two Loew's stockholders.

In an unusual hearing on Saturday (17) before Judge Francis Bergen of the Appellate Division of the N. Y. Supreme Court, the Tomlinson attorneys moved to have the lower court's order rescinded. The lower court had set Sept. 10 as the date for a hearing when the Tomlinson forces will be called on to "show cause" why a permanent injunction should not be issued against them. Tomlinson's lawyers sought to have the temporary injunction removed in the interim.

However, Judge Bergen continued the temporary injunction exactly as issued by the lower court. He also ruled that Loew's be permitted to use "reasonable funds" of the corporation for activities in connection with the calling of the stockholders' meeting. Latter is at variance with a court order issued in Delaware, in which state Loew's incorporated, enjoining Loew's from employing company funds for proxy solicitations in connection with meeting. Arguments on the Delaware decision will be presented tomorrow (Thurs.) in a hearing before the Court of Chancery.

Tomlinson Bloc Shouted Down Capital Gain Deal

Loew affidavits filed in the Delaware Chancery Court at Wilmington partially disclose one of the big issues about which the Board of Directors bickered when they assembled on July 12 in the Metro-Goldwyn-Mayer Studio at Culver City, Cal. This was the deal to entice Hecht-Hill-Lancaster as a producing independent and Burt Lancaster as a star to divert from United Artists and hook up with Metro.

The Joseph Tomlinson group on the Board violently opposed a package deal pitched at Loew president Joe Vogel by Lew Wasserman, head of the Music Corp, of America. Faced with this unexpected disapproval (he had thought of the deal as a coup for Metro), Vogel never put it to a vote.

It Went Like This—

Not revealed in the Loew filing at Wilmington are the specific terms under which Hecht-Hill-Lancaster, perhaps the hottest of the new indie producers, on box-office performance, would have become Metroites, at least pro tem, VARIETY has ascertained the round figures, to wit:

The Wasserman contract arch called for payment of $3,000,000 to HHL for four properties already owned by the indie production company. "Lucy Crown," the Irwin Shaw novel; "The Devil's Disciple," the George Bernard Shaw play and a novel titled "Bandoola." The $3,000,000 payment would have represented a capital gains deal for the HHL organization.

The four properties, which would have been transferred to Loew's were then to have been produced by Hecht-Hill-Lancaster with 100% Loew's financing. Each picture was to have a minimum budget of $2,500,000, with Loew's and HHL splitting the profits on a 50-50 basis. In addition, Burt Lancaster was to have been made available to Metro to star in "Ben Hur" and "The Wreck of the Mary Deare"—at a salary of $150,000 per picture.

Moskowitz Sell's Loew's Shares; Greene Unloads 2,000 in List Industries

Charles C. Moskowitz, retiring next spring as Loew's v.p.-treasurer, has unloaded a major portion of his stock holdings in the corporation. Exec last month sold 17,500 shares, reducing his ownership to 3,000.

As a result of selling activity, David J. Greene, director of List Industries, now directly owns 18,983 shares of the List common issue and is trustee for 52,078. He peddled 2,000 shares which he directly owned, 1,622 which were held in partnership, and 3,889 which were in his wife's name.

Again participating in "insider" stock transactions is B. Gerald Cantor, National Theatres board member. He bought an additional 10,000 NT shares last month, raising his holding to 45,000 shares.

BRANDT AT RINGSIDE: 'GIVE 'EM A GREEN-EYE!'

Harry Brandt states he's hopeful that the battle between the throne and the insurgents at Loew's goes right to the finish "so that Joe Vogel can give Tomlinson the kind of beating that Spyros Skouras gave Charles Green." Latter took a drubbing when he engaged in a fight for control at 20th-Fox a few years ago.

While he's hoping for this kind of definitive victory for Vogel, Brandt (among others) apparently suspects that Tomlinson might throw in the towel before the final stockholders vote.

L.A. in Upturn; 'Tammy' Smash 107G, 12 Spots, 'Bambi' Mighty $180,000 In 23, 'Faces' Sturdy 20½G, 'Band' 19G

Los Angeles, Aug. 20.

Three new bills, "Bambi," "Tammy and Bachelor" and "Man of Thousand Faces" are giving local first-runs new strength for a general upturn in biz this frame. "Bambi," out on reissue, is doing a big $35,000 in four situations, with overall total of a mighty $180,000 from 20 hardtops and three ozoners.

"Tammy" plus "Midnight Story," is big $29,000 in three regular spots, with $107,000 sock total including one nabe and eight drive-ins. "Faces" shapes sturdy $20,500 at Hollywood Paramount.

Both "Seven Wonders of World" and "10 Commandments" are expected to better last week's take in hard-ticket setups. "Around World in 80 Days" also is holding with capacity $27,200 for third hard-ticket pic.

"Band of Angels" leads regular holdovers with a fancy $19,000 in second week, two houses. "Silk Stockings," in fourth at Pantages, and frist at State and Ritz, looks slick $17,000. "Affair To Remember" looms strong with $12,500 in sight for fifth. "Pride and Passion" shapes tidy in eighth round at Fox Wilshire.

Estimates for This Week

Hollywood Paramount (F&M) (1,468; 90-$1.80)—"Man of Thousand Faces" (U). Fine $20,500. Last week, "Beau James" (Par) (6th wk), $5,100.

Downtown, Wiltern, New Fox (SW-FWC) (1,757; 2,344; 965; 90-$1.50) — "Tammy and Bachelor" (U) and "Midnight Story" (U). Big $29,000. Last week, Downtown, New Fox with Uptown, "Dino" (AA) and "Badge Marshal Brennan" (AA), $10,200; Wiltern with Downtown Paramount, Vogue, "Band of Angels" (WB) and selected features, $36,800.

Hillstreet, Iris, Uptown, Loyola (RKO-FWC) (2,752; 756; 1,715; 1,248; 90-$1.50) — "Bambi" (BV) (reissue) and "Apache Warrior" (20th). Great $35,000. Last week, Hillstreet, "Guys and Dolls" (M-G) and "I'll Cry Tomorrow" (M-G) (reissues), $3,400; Iris with Or-

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'Loving' Lush at $20,000, Toronto; 'Band' Oke 13G, 'Midnight' Bright 10G

Toronto, Aug. 20.

Of the newcomers, "Band of Angels" is good with "Loving You" off to a big start in a three-house Famous Players tieln. "Midnight Story" also shapes hefty.

Actually, "Pride and Passion" is leading the city tonight turnaway biz in second week. Also big for second stanzas are "Hatful of Rain," and "Admirable Crichton." Sellout for forthcoming six weeks is "Round World in 80 Days," now in second frame; with "10 Commandments" showing little change in its 39th session.

Estimates For This Week

Carlton (Rank) (2,518; 75-$1.50) —"Pride and Passion" (UA). (2d wk). Holding sock at $23,000. Last week, $30,000.

Christie, Hyland (Rank) (677; 1,357; $1)—"Admirable Crichton" (Col) (3d wk). Fine $8,000. Last week, $9,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 694; 50-75)—"Deadly Mantis" (U) and "Is Stalin Alive?" (U). Good $13,000. Last week, "Tarzan and Lost Safari" (M-G) and "Bowery Boys Spook Chasers" (AA), same.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 60-$1)—"Loving You" (Par). Big $20,000. Last week, "Beau James" (Par), $15,000.

Imperial (FP) (3,344; 60-$1.10)—"Band of Angels" (WB). Good $13,000. Last week, "Curse of Frankenstein" (WB) and "X, The Unknown" (WB), big $19,000.

Loew's (Loew) (2,098; 75-$1.25)—"Man on Fire" (M-G) (2d wk). Good $10,000. Last week, $15,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World" (UA). Turnaway biz for virtual capacity at $15,000.

University (FP) (1,556; 60-$1)—"Hatful of Rain" (20th) (2d wk). Big $10,000. Last week, same.

Uptown (Loew) (2,096; 75-$1.25) —"Midnight Story" (U). Hefty $10,000. Last week, "Night Passage" (U) (3d wk), $6,500.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (39th wk), steady $5,000. Last week, same.

Key City Grosses

Estimated Total Gross

This Week $2,787,300
(Based on 21 cities and 242 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week Last Year $2,842,200
(Based on 21 cities and 217 theatres.)

'Passage' Hep 12G In Slow Philly

Philadelphia, Aug. 20.

Sluggish week here generally, being hit by trek of weekenders to spots outside the city. Holdovers' trade generally is slackening and there is a surplus of them. "Night Passage," though not smash, shapes nice at the Goldman. "Young Don't Cry" is rated weakish at Stanton despite personals by Sal Mineo. Rave reviews are helping "We Are All Murderers" to an okay week at the World. "Silken Affair" is very smooth in second week at the Green Hill.

"Band of Angels" is fairly nice in second round at Randolph while "Affair To Remember" shapes big in fourth stanza at the Fox. "Seven Wonders" looms sturdy in 69th session at Boyd. "Around World" is rated smash in 34th frame at Midtown.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Something of Value" (M-G) (7th wk). Small $4,200. Last week, $5,000.

Boyd (SW - Cinerama) (1,430; $1.24-$2.60)—"Seven Wonders of World" (Cinerama) (69th wk). Sturdy $10,500. Last week, $11,700.

Fox (20th) (2,250; 55-$1.80) — "Affair to Remember" (20th) (4th wk). Big $14,000, same as last week.

Goldman (Goldman) (1,250; 65-$1.25)—"Night Passage" (U). Nice $12,000. Last week, "Curse of Frankenstein" (WB) and "X the Unknown" (WB) (2d wk), $9,500.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"Silken Affair" (Indie) (2d wk). Smooth $5,900. Last week, $6,200.

Mastbaum (SW) (4,370; 90-$1.49) —"Jeanne Eagels" (Col) (3d wk). Slim $8,000. Last week, $9,500.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World in 80 Days" (UA) (34th wk). Smash $13,500. Last week, ditto.

Randolph (Goldman) (2,250; 65-$1.35)—"Band of Angels" (WB) (2d wk). Neat $13,000. Last week, $24,000.

Stanley (SW) (2,900; 99-$1.49)—"Hatful of Rain" (20th) (3d wk). Slow $7,000. Last week, $11,000.

Stanton (SW) (1,483; 99-$1.49)—"Young Don't Cry" (Col) and "No Time to Be Young" (Col). Weak $7,500. Last week, "Omar Khayyam" (Par) and "Iron Sheriff" (UA), $10,600.

Trans-Lux (T-L) (500; 99-$1.80) —"Silk Stockings" (M-G) (3d wk). Off to fair $7,000. Last week, $19,000.

World (Pathe) (499; 99-$1.49)—"We Are All Murderers" (Indie). Okay $3,500. Last week, "Secrets of Reef" (Cont) (2d wk), $2,300.

Viking (Sley) (1,000; 75-$1.80)—"Pride and Passion" (UA) (3d wk). Steady $14,000. Last week, $19,000.

'Loving' Terrif $12,000 Tops K.C.; 'Rain' Ditto, 'Pigeon' 13G, 'Eagels' 9G

Kansas City, Aug. 20.

Big one among first-runs currently is "Loving You" with one of best weeks in months at Paramount, and likely to hold. Not far back is "Jeanne Eagels" at Midland where nudging holdover figure. "Hatful of Rain" in four Fox Midwest houses is just okay. "Public Pigeon No. 1" in four Dickinson situations looms oke. "Pride and Passion" at Roxy in third week shapes fancy. "Around World" at Tower in twelfth week still is wow. "Cinerama Holiday," closing out run at the Missouri was terrific in 25th session. Weather was beastly hot most of week, but rain cooled it off over weekend.

Estimates for This Week

Apollo, Brookside, Vista (Fox Midwest) (1,050; 1,021; 900; 85c)—Now subsequent-run. Last week, "20,000 Miles To Earth" (Col) and "27th Day" (Col), 9 days, oke $11,000.

Dickinson, Glen, Shawnee Drive-In, Leawood Drive-In (Dickinson) (750; 700; 1,100 cars; 900 cars; 85c person)—"Public Pigeon No. 1" (U) and "Death of Scoundrel" (RKO-U). Hampered by rain, but okay $13,000. Last week, "Bop Girl Goes Calypso" (UA) and "Bayou" (UA), $7,000.

Midland (Loew) (3,500; 75-90)—"Jeanne Eagels" (Col). Moves house to single feature first time in months. Bright $9,000; could hold. Last week, "Gun Glory" (M-G) and "Hidden Fear" (Col), at 60c-80c, $6,500.

Kimo (Dickinson) (504; 75-90)—"Young and Passionate" (API). Moderate $1,200. Last week, "Secrets of Reef" (Indie) (2d wk), $750.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Cinerama Holiday" (Cinerama) (25th-final wk). Extra matinees and late rush boosted to giant $19,000, best week of run. "Holiday" also did three shows Sunday and two Monday for an extra $7,000. "Seven Wonders of World" (Cinerama) opens Wednesday (21).

Paramount (UP) (1,900; 75-90)—"Loving You" (Par). Great $12,000; holds. Last week, "Curse Frankenstein" (WB) and "X Unknown" (WB), $8,000, with extra midnight show.

Roxy (Durwood) (879; 90-$1.50) —"Pride and Passion" (UA) (3d wk). Fancy $8,000. Stays on. Last week, $9,500.

Tower (Fox Midwest) (1,145; $1.25-$2) — "Around World in 80 Days" (UA) (12th wk). Wow $11,000. Last week, same.

Uptown, Fairway, Esquire, Granada (Fox Midwest) (2,043; 700; 820; 1,217; 75-90) — "Hatful of Rain" (20th) and "Lure of Swamp" (20th) at Esquire and Granada. Okay $12,000. Last week, Uptown played "Affair To Remember" (20th) (2d wk-6 days), fast $6,500; Esquire, Fairway, Granada, "Midnight Story" (U) and "Joe Dakota" (U), $6,000.

'1,000 Faces' Fine $14,000 in Cincy; 'Omar' 9G, '80 Days' Giant $21,000

Cincinnati, Aug. 20.

Two sturdy newcomers, topped by "Man of Thousand Faces" at flagship Albee, and above par returns on holdovers this week are adding to string of winning downtown sessions. "Omar Khayyam" shapes okay at Palace. "Love in Afternoon" and "Pride and Passion" shape strong for continued tenancy at firstrun houses. Hardticket pix, "Around World in 80 Days" and "Seven Wonders of World" keep up terrific paces, the Todd pic shaping for record high in 10th week of run.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Man of Thousand Faces" (U). Good $14,000. Last week, "Affair to Remember" (20th), ditto.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Seven Wonders" (Cinerama) (63d wk). Regaining hotsy $18,000 tempo after last week's upsurge to $25,000 on extra shows for rush of out-of-town fans for Cincy Reds' ball games.

Grand (RKO) (1,400; 90-$1.50)—"Pride and Passion" (UA) (4th wk). Hefty $11,000. Last week, same.

Guild (Vance) (300; 50-90) — "Seventh Sin" (M-G). Solid $1,800. Last week, "Raising Riot" (Indie) (2d wk), $1,100.

Hyde Park (Shor) (617; 50-90)—"Oedipus" (Indie) (2d wk). Holding to first week's moderate $1,200.

Keith's (Shor) (1,500; 75-$1.25)—"Love in Afternoon" (AA) (2d wk). Socko $10,000 after $12,700 bow.

Palace (RKO) (2,600; 75-$1.10)—"Omar Khayyam" (Par). Just okay at $9,000, matching last week's gross on "Gun Glory" (M-G).

Valley (Wiethe) (1,300; $1.50-$2.50) — "Around World" (UA) (10th wk). Lifting to $21,000 pace, high for run. Last week, $19,900.

Strike Bops Hub B.O. But 'Faces' Hot 16G; 'Eagels' Sturdy 27G, 'Omar' 17G

Broadway Grosses

Estimated Total Gross

This Week $542,400
(Based on 23 theatres)

Last Year $722,900
(Based on 22 theatres)

'Rain' Slight 13G, Det.; 'Band' Big 22G

Detroit, Aug. 20.

Only one newcomer among the downtowners this week and it is the only dull spot in an otherwise bright setup. The newie. "Hatful of Rain," shapes slim at the Fox. "Around World in 80 Days" continues smash in 34th week at the United Artists. "Band of Angels" looks wham in second round at the Palms. "Pride and Passion" still is great in fourth at the Michigan. "Jeanne Eagels" is wham in second round at the Adams. "Beginning of End" looks big in second frame at Broadway-Capitol.

Estimates For This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Hatful of Rain" (20th) and "Restless Breed" (20th). Slow $13,000. Last week, "Bambi" (BV) (reissue) and "Courage of Black Beauty" (20th), $24,000.

Michigan (United Detroit) (4,000; 90-$1.25) — "Pride and Passion" (UA) (4th wk). Prideful $14,000. Last week, $16,000.

Palms (UD) (2,961; 90-$1.25) — "Band of Angels" (WB) and "Bail-out at 43,000" (Rep) (2d wk). Smash $22,000. Last week, $30,000.

Madison (UD) (1,900; $1.25-$2.75) —"10 Commandments" (Par) (38th wk). Grand $14,000. Last week, same.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Beginning of End" (AB-PT) and "Unearthly" (AB-PT) 2d wk). Big $13,000. Last week, $24,000.

United Artists (UA) (1,667; $1.25-$3)—"Around World in 80 Days" (UA) (34th wk). Wham $22,000. Last week, $22,100.

Adams (Balaban) (1,700; 90-$1.50) —"Jeanne Eagels" (Col) (2d wk). High Flying $17,500. Last week, $24,000.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65) — "Seven Wonders" (Cinerama) (53d wk). Big $18,400. Last week, same.

Krim (Krim) (1,000; $1.25) — "Silk Stockings" (M-G) (4th wk). Slowing to $4,000. Last week, $5,500.

'Love' Boffo $12,000 in Indpls.; 'Pride' Whopping 13G, '80 Days' 17G, 2d

Indianapolis, Aug. 20.

Biz is hotsy at first-runs here this stanza, every house sharing in the general prosperity. "Around World in 80 Days," in second week at Lyric, is ahead of first stanza, to lead the city. "Curse of Frankenstein," aided by two midnight shows, is getting a big play at Indiana. "Pride and Passion" looms smash at Loew's, and will hold. "Love In Afternoon" also is set for extra time at Keith's, being socko on preem round. "James Dean Story" is doing well at the Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"James Dean Story" (WB) and "The Weapon" (Rep). Solid $11,000. Last week, "Tammy and Bachelor" (U) and "Man Afraid" (U) (2d wk), $8,000.

Indiana (C-D) (3,200; 75-90) — "Curse of Frankenstein" (WB) and "The Unknown" (Indie). Big $14,000. Last week, "Loving You" (Par) and "Lonely Man" (Par) (2d wk), $5,000 in 4 days.

Keith's (C-D) (1,200; 75-$1.25)—"Love in Afternoon" (AA). Smash $12,000. Last week, "Affair to Remember" (20th) (4th wk), $5,000.

Loew's (Loew) (2,427; 75-$1.25)—"Pride and Passion" (UA). Sock $13,000. Last week, "Gun Glory" (M-G) and "Big Caper" (UA), $5,000 at 60c-85c scale.

Lyric (Cockrill-Dolle) (850; $1.25-$2.20)—"Around World" (UA) (2d wk). Sizzling $17,000. Last week, $16,000.

Boston, Aug. 20.

Newspaper strike here is cutting deeply into trade currently. However, some pix fared fairly well by using radio, tele and listings in various giveaway sheets, but the dailies still are missed. Kenmore postponed opening of "Doctor at Large" and substituted oldies because of walkout. The strike hit just when a rash of big new product was opening, four new entries being hit badly by the blackout.

"Band of Angels" shapes light at the Metropolitan, being hardest hit of newcomers. "Man of Thousand Faces" is rated hotsy at the Memorial. "Omar Khayyam" looks just nice at Paramount and Fenway combo. "Jeanne Eagels" seems least hurt with a slick take at State and Orpheum, hypoed by Kim Novak personals. "Pride and Passion" in second round at Gary still is smash, if down sharply from opener.

Estimates for This Week

Astor (B&Q) (1,372; 90-$1.50)—"Hatful of Rain" (20th) (3d wk). Fair $7,500. Last week, $16,000.

Beacon Hill (Sack) (678; 90-$1.25)—"Nana" (Times) (6th wk). Happy $6,000. Last week, $7,500.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Seven Wonders" (Cinerama) (52d wk). Stout $14,500. Last week, ditto.

Exeter (Indie) (1,200; 60-$1.25)—"Green Man" (DCA) (3d wk). Second week ended Saturday (17) was slick $6,000. Last week, $9,000.

Fenway (NET) (1,373; 60-$1.10)—"Omar Khayyam" (Par) and "Black Tide" (Indie). Okay $4,000. Last week, "Delicate Delinquent" (Par) and "Hot Rod Rumble" (AA), $5,500.

Gary (Sack) (1,340; 90-$1.80)—"Pride and Passion" (UA) (2d wk). Hotsy $22,000. Last week, $38,000.

Kenmore (Indie) (700; 85-$1.25) —"Lavendar Hill Mob" (Indie)

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'End' Lively $10,000 In Mpls.; '80 Days' Sellout 18G, 'Wonders' $18,500

Minneapolis, Aug. 20.

Newcomers are the smallest numerically within memory. But one of these new bills, "Beginning of End"-"Unearthly" combo, is so socko and holdovers continue so potent that the Loop is well filled by entertainment seekers. Normal downtown influex too is augmented by some 100,000 here for the Luther World Federation. It's the 54th week for "Seven Wonders of World," still high in the money; the sixth for "Around World in 80 Days," nearly capacity for all shows; and third for "Night Passage" as well as "An Affair to Remember." "Pride and Passion" is solid in second round.

Estimates for This Week

Academy (Mann) (847; $1.50-$2.65)—"Around World" (UA) (6th wk). Practically no variance week to week because virtual capacity always prevails. Tall $18,000. Last week, ditto.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (54th wk). Second year off to tremendous start. Convention visitors helping this one a lot. Hefty $18,500. Last week, $19,000.

Gopher (Berger) (1,000; 85-90)—"Gun Glory" (M-G) (2d wk). Mild $3,500. Last week, $4,300.

Lyric (Par) (1,000; 90-$1.25) — "Affair to Remember" (20th) (3d wk). The patrons like this one and it's still sturdy. Good $7,000. Last week, $6,000.

Radio City (Par) (4,100; 85-90)—"Jeanne Eagels" (Col). Opened Sunday (18) because of Harry Belafonte stageshow three-day date. Last week, "Fire Down Below" (Col), lean $5,800.

RKO Orpheum (RKO) (2,800; 90-$1.25)—"Pride and Passion" (UA) 2d wk). Holding up well. Sock $12,000. Last week, $17,000.

RKO Pan (RKO) (1,800; 90-$1.25) — "Night Passage" (U) (3d wk). Slowing to modest $4,300. Last week, $5,000.

State (Par) (2,300; 85-90)—"Beginning of End" (AB-PT) and "Unearthly" (AB-PT). Horror films are sure-fire here, and this pair is no exception. Lofty $10,000. Last week, "Prince and Showgirl" (WB), $5,700.

Suburban World (Mann) (800; 85) — "Love Lottery" (Indie). Okay $2,000. Last week, "Nana" (Indie) (2d wk), $1,500.

World (Mann) (400; 85)—"Interlude" (U) (2d wk). Satisfactory $3,500. Last week, $5,000.

NEW PRODUCT PERKS FRISCO

Chi Big; 'Success' Sockeroo $35,000, 'Eagels' Loud 34G, '80 Days' Capacity $24,800, 'Wonders' Torrid 40G, 35th

Chicago, Aug. 20.

Generally product has brought better than anticipated returns from Chi first-runs during the last two frames. And there is an easy optimism for the bundle of new product coming in this week. Nabe product include three first-run features.

"Sweet Smell of Success" is heading for a socko $35,000 in first United Artists frame, a high for this year at that house. "Jeanne Eagels" at State-Lake bids to hit a smash $34,000.

Action houses are operating with high-power openers this frame. The Roosevelt has "20 Million Miles to Earth"-"27th Day" dualer with a wow $28,000 on tap. "Monster That Challenged World"-"Vampire" pair at Monroe heads for a smash $7,000. "Restless Breed" with "Courage of Black Beauty" looms nifty $9,000 at Grand.

Universal has "Run of Arrow" in 21 nabes and ozoners this week for its first-run here. Second half of package is "Joe Dakota" playing at 14 of these houses. Of the other seven theatres, five are playing "Fuzzy Pink Nightgown," which makes its outlying first-run this frame on 36 screens. "Arrow" should hit $85,000 or close, while "Fuzzy Pink Nightgown" shapes about $145,000, playing mainly better houses, 36 in all.

Second framers look okay this week with "Man on Fire" still fast at Woods and "Lost Continent" sturdy at the Esquire. "Band of Angels" holds well at the Chicago for third round. "Affair to Remember" looks okay for fifth at the Oriental. "Silk Stockings" is carrying honors for longevity with solid biz in eighth week at the Loop.

Roadshows are still warm to hot. For its 20th week, "Around the World" is near capacity at Todd's Cinestage. "Seven Wonders" is tremendous in 35th frame, while "10 Commandments" looks solid in 39th round.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.50) —"Band of Angels" (WB) (3d wk). Dull $16,500. Last week, $22,000.

Esquire (H&E Balaban) (1,400; 90-$1.25)—"Lost Continent" (Teitel) (2d wk). Peppy $10,000. Last week, $12,000.

Garrick (B&K) (850; 90-$1.25)—"Bambi" (BV) (reissue) (6th wk). Hefty $14,000. Last week, $13,000.

Grand (Indie) (1,200; 90-$1.25)—

(Continued on page 23)

'Band' Robust 10G, Prov.; 'Eagels' 14G

Providence, Aug. 20.

Biggest coin total is at the State where "Jeanne Eagels" is rated strong. Also on the sturdy side this week are Majestic's "Band of Angels" and Albee's "Night Passage" second round of "Loving You" is fair in second week at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Night Passage" (U) and "The Weapon" (Rep). Nice $8,000. Last week, "Bambi" (BV) (reissue) and "Secrets of Reef" (Indie), $13,000.

Ayon (L-G) (527; 69-90)—"The Bed" (RFA) and "Manon" (RFA). Good $2,500. Last week, "Lust for Life" (M-G) and "Gaby" (M-G) (reissue), $3,000.

Majestic (S-W) (2,200; 65-80)—"Band of Angels" (WB) and "Chain of Evidence" (20th). Hep $10,000. Last week, "Will Success Spoil Rock Hunter" (20th) and "The Abductors" (20th), $12,000.

State (Loew) (3,200; 65-80)—"Jeanne Eagels" (Col) and "Woman of the River" (Col). Strong $14,000. Last week, "Fuzzy Pink Nightgown" (UA) and "Iron Sheriff" (UA), $9,000.

Strand (Silverman) (2,200; 65-80)—"Loving You" (Par) and "Hold That Hypnotist" (Par) (2d wk). Fair $6,000. First week, $10,000.

'PRIDE' WOW $14,000, OMAHA; 'CURSE' BIG 7G

Omaha, Aug. 20.

Two new entries this week are both strong, and so is biz at downtown first-runs. "Pride and Passion" is fancy at the Omaha and may stay indef. "Curse of Frankenstein" is fast at the Brandeis. The holdovers, "Tammy and Bachelor" at the Orpheum, and "Silk Stockings" at the State, are okay but not stout enough to continue.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Curse of Frankenstein" (WB) and "X Unknown" (WB). Socko $7,000 or over. Last week, "Omar Khayyam" (Par) and "Black Tide" (Indie), $6,000.

Omaha (Tristates) (2,066; 90-$1.25)—"Pride and Passion" (UA). Torrid $14,000. Last week, "Will Success Spoil Rock Hunter" (20th) and "Lure of Swamp" (20th), $4,600 at 75-90 scale.

Orpheum (Tristates) (2,980; 75-90)—"Tammy and Bachelor" (U) (2 wk). Trim $7,000 after $11,500 bow.

State (Goldberg) (850; 75-90)—"Silk Stockings" (M-G) (2d wk). Fine $4,000. Last week, $6,000.

'Faces' Rugged At $19,000 Paces D.C.

Washington, Aug. 20.

Main stem b.o. continues in the doldrums, with lack of new product contributing to general slump. Two newcomers and a holdover, however, provide gaudy relief from drabness in first-runs. "Man of Thousand Faces," launched by hep flackery and an invitational preem, shapes rousing at Loew's Palace. "Pride and Passion" continues sock in third stanza at RKO Keith's, with SRO weekends. "Tip on Dead Jockey," at Loew's Capitol, opened so weakly it is being yanked after five days, and replaced by "Will Success Spoil Rock Hunter?" Even "Seven Wonders of World" is off in 34th week at the Warner. "Band of Angels" looks nice in second round.

Estimates for This Week

Ambassador (SW) (1,490; 80-$1.10)—"Band of Angels" (WB) (2d wk). Fair $3,800. Last week, $6,500.

Capitol (Loew) (3,434; 70-90)—"Tip on Dead Jockey" (M-G). Sad $9,000, and stays only 5 days. Last week, "Affair to Remember" (20th) (3d wk), $15,000, and well above hopes.

Columbia (Loew) (1,174; 70-90)—"Bambi" (BV) (reissue) (3d wk). Big $9,500 for second consecutive week; stays.

Keith's (RKO) (1,859; 90-$1.50)—"Pride and Passion" (UA) (3d wk). Holding to fancy $20,000 after $25,000 last week. Holding.

Metropolitan (SW) (1,100; 80-$1.10)—"Band of Angels" (WB) (2d wk). Okay $7,500. Last week, $14,000.

Palace (Loew) (2,350; 85-$1.25)—"Man of Thousand Faces" (U). Rousing $19,000 with flackery and fancy preem helping. Holds on. Last week, "Hatful of Rain" (20th) (2d wk), $9,000.

Plaza (T-L) (277; 90-$1.50)—"Mademoiselle Striptease" (Indie) (4th-final wk). Fair $2,500 after $3,000 last week.

Trans-Lux (T-L) (600; 90-$1.25)—"Jeanne Eagels" (Col) (3d wk). Sluggish $8,000 after $11,000, below hopes, last week. Continues.

Uptown (SW) (1,100; $1.25-$3)—"Around World in 80 Days" (UA) (20th wk). Sock $20,000. Last week, $21,000. Stays on, natch!

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders" (Cinerama) (34th wk). Dipped to $12,000 after neat $14,500 last week. Holding, natch!

'FACES' LOFTY, 'BAND' BRIGHT

San Francisco, Aug. 20.

Batch of new product plus continued strength of several holdovers are giving downtown first-run biz a solid upbeat currently. "Man of Thousand Faces," tall at Golden Gate, and "Band of Angels," big at Paramount, are pacing the newcomers.

"Jeanne Eagels" shapes socko in third St. Francis session while "Pride and Passion" still is mighty in fifth round at the United Artists. "Gun Glory" is fair in second Warfield stanza. "Will Success Spoil Rock Hunter?" is rather disappointing at the huge Fox.

"Rising of Moon" looms good at the Clay. Hard-ticket pix still are socko. "Seven Wonders of World" shapes great in 39th week at Orpheum. "Around World in 80 Days" looks smash in 34th session at Coronet.

Estimates For This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Man of Thousand Faces" (U). Tall $15,000. Last week, "Midnight Story" (U) and "Public Pigeon No. 1" (U), $14,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Rock Hunter" (20th) and "Restless Breed" (20th). Mild $14,000 or near. Last week, "Bambi" (BV) (reissue) and "Apache Warrior" (20th), $18,500.

Warfield (Loew) (2,656; 90-$1.25)—"Gun Glory" (M-G) (2d wk). Fair $8,000. Last week, $12,000.

Paramount (Par) (2,646; 90-$1.25)—"Band of Angels" (WB) and "Frontier Gambler" (AA). Big $19,000. Last week, "Beginning of End" (AB-PT) and "Unearthly" (AB-PT), $16,000.

St. Francis (Par) (1,400; 90-$1.25)—"Jeanne Eagels (Col) (3d wk). Socko $11,000. Last week, $15,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders" (Cinerama) (39th wk). Great $23,500. Last week, $21,600.

United Artists (No. Coast) (1,207; $1.25-$2.00)—"Pride and Passion" (UA) (5th wk). Mighty $10,500. Last week, $12,200.

Stagedoor (A-R) (440; $1.25-$2.20)—"10 Commandments" (Par) (14th wk). Fine $6,500. Last week $6,700.

Larkin (Rosener) (400; $1.25)—"Green Man" (DCA) (8th wk). Oke $2,600. Last week, $3,200.

Clay (Rosener) (400; $1.25) — "Rising of Moon" (WB). Good $4,100. Last week, "Baby and Battleship" (DCA) (2d wk), $2,200.

Vogue (S.F. Theatres) (364; $1.25)—"Quiet Man" (Rep) (reissue). Okay $2,300. Last week, "John and Julie" (Indie), $2,000.

Bridge (Schwartz) (396; $1.25)—"Devil's General" (DCA). Fine $4,200. Last week, "Third Key" (Rank) (6th wk), $2,000.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World" (UA) (34th wk). Smash $30,000. Last week, same.

Rio (Schwartz) (397; $1.10) — "Nana" (Times) and "Spice of Life" (Indie). Mild $1,200. Last week, "1905" (Indie), $1,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Lost Continent" (Cont) (5th wk). Hep $3,500. Last week, $4,000.

'Ark' Smash $6,500, Ace In Balto; 'Rain' Bangup 12G, 'Affair' $6,000, 4th

Baltimore, Aug. 20.

Big item this week is the torrid biz being done by the 29-year oldie, "Noah's Ark," at the Little. Opening day broke a 15-year record and total for week is high. Response is surprising since trade is offish elsewhere. Exceptions to mild pace include "Hatful of Rain," only big, new entry, fancy at the Century; and "Affair to Remember," good in fourth frame at the New. "Night Passage" looms fine in third at Mayfair.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Hatful of Rain" (20th). Good $12,000. Last week, "Will Success Spoil Rock Hunter?" (20th), $8,000.

Cinema (Schwaber) (460; 50-$1.25)—"10 Commandments" (Par)

(Continued on page 23)

B'way Okay Despite Few Newcomers; 'Faces' Terrif $40,000, 'Curse' Lusty 41G, 2d; 'Rain' Bangup $15,000, 5th

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Curse' Socko 28G, Cleve.; 'Pride' 11G

Cleveland, Aug. 20.

"Curse of Frankenstein" is doing terrific trade at the Allen, the smash take that looms easily topping the city currently. Elsewhere, it's entirely holdover or longrun. "Tammy and Bachelor" looms big in second State round while "Jeanne Eagels" is rousing in third stanza at the Hipp. "Pride and Passion" looks hefty in fourth Stillman frame. "Around World in 80 Days" is socko, with a bigger total than a week ago at the Ohio.

Estimates for This Week

Allen (S-W) (3,800; 70-$1)—"Curse of Frankenstein" (WB) and "X-the Unknown" (WB). Smash $28,000 or over. Last week, "Affair To Remember" (20th) (2d wk), $11,500.

Hipp (Telem't) (3,700; 70-$1)—"Jeanne Eagels" (Col) (3d wk). Rousing $14,000. Last week, $18,000.

Hanna (Hanna Co.) (1,515; 25-90)—"Bambi" (BV) (reissue) (3d wk). Oke $2,500 in 4 days. Last week, $6,000.

Ohio (Loew) (1,244; $1.25-$2.50)—"Around World" (UA) (10th wk). Pushed to socko $22,000. Last week, $21,000.

Palace (SW-Cinerama) (1,523; $1.25-$.40) — "Cinerama Holiday" (Cinerama) (7th wk). Sockeroo $18,000. Last week, $19,000.

State (Loew) (3,500; 70-90)—"Tammy and Bachelor" (U) (2d wk). Big $14,000 or better. Last week, $16,000.

Stillman (Loew) (2,700; 90-$1.50)—"Pride and Passion" (UA) (4th wk). Hefty $11,000. Last week, $10,500.

'Eagels' Dandy $11,000, Port.; 'Pride' Fat 13G

Portland, Ore., Aug. 20.

"Jeanne Eagels" shapes standout currently, being very big at the Fox while "Pride and Passion" is rated hefty at the larger Paramount. These two new entries are doing nicely despite the heat. Others have been hit. "Around World in 80 Days" continues smash in 18th stanza at the Broadway.

Estimates for This Week

Broadway (Parker) (980; $2-$2.50) — "Around World" (UA) (18th wk). Tall $12,500. Last week, same.

Fox (Evergreen) (1,536; $1-$1.50)—"Jeanne Eagels" (Col) and "Last Man To Hang" (Col). Lusty $11,000 or near. Last week, "Run of Arrow" (U) and "Joe Dakota" (U), $8,800.

Guild (Indie) (400; $1.25)—"Albert Schweitzer" (Indie) (3d wk). Big $3,000. Last week, $3,800.

Liberty (Hamrick) (1,890; 90-$1.25)—"Gun Glory" (M-G) and "Tarzan Lost Safari" (M-G). Okay $6,000. Last week, "Silk Stockings" (M-G) and "Seventh Sin" (M-G) (2d wk), $7,700.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Rock Hunter" (20th) and "Apache Warrior" (20th). Oke $6,500. Last week, "Bambi" (BV) (reissue) (2d wk), $10,000.

Paramount (Port-Par) (3,400; $1-$1.50)—"Pride and Passion" (UA). Hefty $13,000 or close. Last week, "Omar Khayyam" (Par) and "Gun Duel Durango" (UA), $12,300.

With only one new bill on Broadway, the deluxers have to depend on holdovers and longruns for their strength currently. A cool weekend and continued low temperatures Monday and most of yesterday (Tues.) are contributing to the healthy tone at the boxoffice.

The lone newcomer this session is standout. "Man of a Thousand Faces" being mighty $40,000 for initial week including $2,000 from preem night at the Palace. This pic was chosen to launch the straightfilm policy at the former vaude-film house, and is coming through stronger than anticipated. Seats were at a premium on many nights the first stanza.

"Silk Stockings" with stageshow is heading for a big $138,000 in current (fifth) week at the Music Hall, and stays a sixth. "Affair To Remember" and stageshow is rounding out its final (6th) stanza tomorrow (Thurs.) at the Roxy, with an okay $63,000 in prospect. "Sun Also Rises" replaces Friday (23).

"Curse of Frankenstein" is holding surprisingly well in second week with nice $41,000 at the Paramount for nine days. "Love in Afternoon" opens Friday (23). "Love" will play day-date with Plaza. "Fire Down Below" shapes to get a good $18,000 in first holdover week at Astor. It is being replaced by "3:10 To Yuma" on Aug. 28.

"Hatful of Rain" held with fine $15,000 in fifth week ended yesterday (Tues.) at the Victoria. "Sweet Smell of Success" looks like a fair 16,000 in final (8th) round at State, with "Man On Fire" supplanting it on Friday (23). "Pride and Passion" is heading for an okay $32,000 in current (8th) session at the Capitol, where "Jeanne Eagels" is due to open Aug. 30.

Hard-ticket pictures continue big to capacity. "Around World in 80 Days" held with capacity $37,100 in 44th week at the Rivoli. It's now in the 45th session. "10 Commandments" looks like socko $43,000 in present (41st) stanza at the Criterion. "Seven Wonders of World" pushed to a big $34,700 in its 71st week at the Warner, now being in its 72d week.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Fire Down Below" (Col) (2d wk). This initial holdover stanza ending today (Wed.) is heading for good $18,000 or close. First was $27,000. Stays a third, with "3:10 To Yuma" (Col) opening Aug. 28.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Lovers' Net" (Times) (5th-final wk). Fourth round completed Sunday (18) was fair $3,200. Third was $5,400. "Novel Affair" (Cont) opens Aug. 27.

Baronet (Reade) (430; $1.25-$1.80)—"Maid in Paris" (Cont) (6th wk). Current week ending tomorrow (Thurs.) looks like $3,900. Fifth was $5,400. "The Man Escaped" (Cont) opens Aug. 26.

Capitol (Loew) (4,820; $1-$2.50)—"Pride and Passion" (UA) (8th wk). Present round ending tomorrow (Thurs.) looks to hit okay $32,000. Seventh was $34,500. Due to stay one more week. "Jeanne Eagels" (Col) now slated to open Aug. 30.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (41st wk). Present round winding tomorrow (Thurs.) likely will be sock $43,000 for 15 performances. The 40th week was $42,500 for like number of shows. Continues on.

Fine Arts (Davis) (468; 90-$1.80)—"Light Across Street" (UMPO) 4th wk). Third frame ended Sunday 18) was okay $4,700. Second week, $5,400. "The Roots" (Harrison) opens Sept. 2.

55th St. Playhouse (Moss) (300; $1.25-$1.80)—"Rising of Moon" (WB) (7th wk). Sixth session ended yesterday (Tues.) was great $5,500 or near. Fifth was $6,000.

Central (Maurer) (854; 95-$1.50)—"Battle Hell" (DCA). Opens today, this bringing house back to first-run policy. "Hell" originally had been booked into Mayfair, but moved here when Mayfair shut-

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GROSSES ($60-MIL) OF CINERAMA WOULD BE PARADISE IF OPERATING COSTS LOWER

Three Cinerama pictures have chalked up a world-wide gross of $60,000,000 in the five-year period since the medium burst forth on Broadway on Sept. 30, 1952. The domestic take has been approximately $55,000,000 as compared with the $5,600,000 from abroad.

The biggest grosser in the medium was the initial entry, "This Is Cinerama," which brought in $23,000,000. "Cinerama Holiday," second picture in the three-strip process, which has completed most of its domestic engagements and is still playing in several theatres abroad, has tallied some $17,000,000. "Seven Wonders of the World," the current entry in most U. S. houses and in a few overseas theatres, has grossed approximately $13,000,000 to date. "Seven Wonders" will shortly be replaced by "Search for Paradise," which will have its world premiere at the Warner Theatre, N. Y., on Sept. 24.

Unusual aspect of the Cinerama operation which involves four separate companies—Stanley Warner, Cinerama Productions Corp., Cinerama Inc., and Robin International—is that despite the hefty take of $60,000,000 in five years, the overall profit has been less than $6,000,000. This situation has been particularly irksome to the stockholders of Cinerama Productions and Cinerama, Inc. The former splits theatre profits with Stanley Warner and the only division of profits made was one last year during which each company received $1,550,000. Cinerama, Inc., obtains its share, estimated to be about $1,500,000, from royalty payments which SW and Cinerama Productions regard as part of the operating costs. Robin International receives a share of the coin from a number of theatres which it operates abroad.

Profits in comparison to the gross is due to the expansive of operating the medium. At least 80% of the gross, it's estimated, is earmarked for operations. High operating costs are due to the expensive rental charges for theatres, the large number of employees required, including union projections, pressagents, stagehands, and boxoffice men. Some Cinerama operations require as many as 10 or 12 boothmen. Another expense faced by Cinerama is the initial installation cost of between $200,000 and $250,000, plus the pre-opening whoopla charges. While some of these are non-recurring costs, they must be deducted from the gross before any profits are distributed. The amortization cost of each picture must also come off the top. Total cost of the four pictures now available, including the new entry, "Search for Paradise," is estimated at about $6,000,000. No sooner do the Cinerama entrepeneurs pay off the cost of one picture when they are faced with another $2,000,000 production.

However, those involved in various aspects of the Cinerama operation are optimistic. They feel that profits, although hardly substantial, will accrue as soon as the non-recurring cost of installing and equipping the various theatres is paid off. This phase is expected to be completed in the not too distant future.

At present, there are 20 domestic Cinerama installations. A total of 22 theatres originally displayed the medium, but it appears that the outlets in Oklahoma City and Atlanta will abandon the medium. Several theatres gave up Cinerama temporarily—Pittsburgh and Dallas, for example—but they are returning to fold in October with the opening of "Search for Paradise." The Towne Theatre in Baltimore is the newest to join the Cinerama family. This is under a new franchise-type arrangement whereby the local exhibitor manages the operation. In other theatres, Stanley Warner runs the show by leasing the house on a four-wall basis.

Eight theatres are currently operating abroad. The outlets in Milan and Rome closed temporarily last year, but they resumed operations with a new picture in April of this year.

John Arnold has been named assistant city manager in Houston for the Interstate Theatre Circuit.

Govt. Likely to Handle License for British Films To Quota Lands

London, Aug. 13.

The allocation of export licenses for British films in restricted European markets is likely to be taken out of the hands of the industry and handled directly by the government. The Board of Trade, in all probablity, will soon assume responsibility for issuing export visas for Germany, France and Italy.

By this move, the Board of Trade will put an end to a controversy which has existed for some years. Until recently, responsibility for the allocation of licenses was undertaken by the British Film Producers Assn., but, with few exceptions, it had decreed that American - sponsored British films were not eligible to participate.

This long-standing monopoly on the issue of licenses, however, was cracked a few months ago by the newly formed Federation of British Film Makers, which, with the intervention of the BOT, obtained licenses for current productions from Warwick and Ealing Films. Both these companies release through U.S. majors, the former through Columbia and the latter via Metro.

Since then, there have been informal private talks between the heads of the rival producing organizations without any sign of agreement being reached on the definition of a British film. If the BOT takes over, it will be legally bound to adhere to the legal definition of a British film as laid down in the Quota Act and, subject to certain provisions, American-sponsored British films qualify for quota.

The Anglo - French agreement, which expires this fall, leaves the definition of a British film to be decided by the BFPA and that, naturally, has adversely affected the Yank companies with producing arms in Britain.

Rhoden Unveils 'Cinemiracle'

Hollywood, Aug. 20.

The new Cinemiracle camera was unveiled to exhibitors and the press Friday (16) to underline National Theatres prexy Elmer C. Rhoden's "deep faith" in the film industry's future. The faith, Rhoden told a group of managers and stockholders at a meeting at the Chinese Theatre, is based on evidence that the impact of free television on the nation's box-office is beginning to wane as a result of the big pictures of the year and predicted that aggressive showmanship will continue to win bigger audiences back to film theatres.

Cinemiracle cameras, on display for the guests, photograph on three strips of film to give the largest wide screen look yet developed. No footage was shown, the guests merely inspecting the cameras themselves. Process employs a three-cameras-in-one photographic unit and is shown on three projectors interlocked in a single booth, each of the projectors covering one-third of the screen. First film in the process will be Louis De Rochemont's "Cinemiracle Aventure," which will be released late this year by National Theatres.

Following the morning session of the National Theatres conclave, chaired by M. Spencer Leve, Southern California division chairman, which featured a preview of "Pajama Game," the managers attended a business development session at the Fox West Coast homeoffices.

Frank H. Ricketson Jr., veepee and general manager of National's theatre operations, called on the managers to achieve two objectives for the forthcoming year; realization of a specific goal for building grosses in individual theatres, and the development in each house of "attendance building ideas."

"By the proper development of ideas, and by the interchange of ideas," Ricketson pointed out, "we can sell theatres as glamorous, magical and attractive places to go."

'Carmen' First Film In W. Germany to Rate As Especially Outstanding

Frankfurt, Aug. 13.

20th-Fox' "Carmen Jones is the first film in West Germany to come under a new exceptional rule from the German Film Classification Board. Just tabbed "especially outstanding," the pic is now eligible for a tax reduction in the West German theatres where it plays.

"Jones" opened last year in West Germany, and at that time was passed over by the Film Classification Board, since the board reviews films only within six months of their world premiere. Because of legal entanglements here over the rights of the Bizet music, the film had been long delayed in starting its European playdates.

The board has now changed its rulings, and has just announced that it will classify films after the six months period if they are especially significant, artistic and of international interest.

Challenge High Dues of IATSE Cartoon Local

Hollywood, Aug. 20.

Continuance, to allow AFL-CIO to intervene if labor org desires, was granted in National Labor Relations Board hearings last week on "excessive and discriminatory" initiation fees required by IATSE Motion Picture Screen Cartoonists Local 839. Chief NLRB trial examiner Wallace Royster set over hearings until Aug 28.

Matter is of importance to entire labor movement, argued attorney William B. Irvin, repping defendant union, and all parties concerned should be allowed to participate.

NLRB, which instituted the action, charges that hike in initiation fees, voted last year from $50 to $250, is a violation of the Taft-Hartley Act in that it tends to restrict membership in the union.

Prosecuting case for government are NLRB attorneys Kenneth M. Schwartz and George H. O'Brien. Original complaint was made by Animated Film Producers Assn., repped by James J. Ryan at hearings.

Cinerama in Detroit

Detroit, Aug. 20.

More than 740,000 persons have seen "Seven Wonders of the World" at Music Hall since it opened a year ago last Wednesday (14). Saturday morning shows for children have attracted more than 25,000 youngsters.

"Patronage from outlying cities from areas far beyond the community range has been a decisive factor in Cinerama's phenomenal success since it opened at Music Hall nearly five years ago," said Frank Upton, midwest division manager of theatre operations for Cinerama. He said bus and show trains account for about 40 per cent of Cinerama's attendance.

Champion Cinerama fan in this area is Edward R. Galli, president of a machinery moving biz, who has visited Music Hall 25 times to see the three Cinerama productions shown in the past five years. The "I Have Seen Cinerama Four Times Club" has 176 local members.

During the past year 200,000 souvenir postcards have been mailed free. The theatre's curtain has traveled back and forth equivalent to a distance of 75 miles. A staff of 11 projectionists used more than 1,200 pairs of nylon gloves for inspecting and rewinding the film.

"This Is Cinerama" opened at Music Hall March 23, 1953, followed by "Cinerama Holiday" Sept. 15, 1955. It is expected that the fourth Cinerama Production, "Search for Paradise," will open at Music Hall this fall.

CINERAMA—OPENINGS AND RUNS

THEATRE—TOWN	"THIS IS CINERAMA"	No. Weeks	"CINERAMA HOLIDAY"	No. Weeks	"SEVEN WONDERS"	No. Weeks	"SEARCH FOR PARADISE"
Palace, Chicago	7/29/53	97	6/15/55	79	12/12/56	35	.....
Music Hall, Detroit	3/23/53	99	2/15/55	77	8/14/56	52	.....
Warner, Hollywood	4/29/53	132	11/14/55	81	6/5/57	10	.....
Warner, New York	9/30/52	125	2/8/55	62	4/10/56	70	9/24/57
Boyd, Philadelphia	10/5/53	72	2/16/55	63	4/24/56	68	10/2/57
Warner, Washington	11/5/53	100	9/28/55	66	12/27/56	33	.....
Warner, Pittsburgh	12/8/53	63	2/15/55	62	4/19/56*	48	10/3/57
Orpheum, San Francisco	12/25/53	84	8/2/55	69	11/20/56	38	.....
Boston, Boston	12/30/53	87	8/30/55	51	8/27/56	50	.....
Ambassador, St. Louis	2/10/54	53	2/21/55	61	4/26/56	68	10/9/57
Century, Minneapolis	4/19/54	66	7/26/55	54	8/7/56	53	.....
Capitol, Cincinnati	6/21/54	52	6/23/55	50	6/7/56	62	.....
Melba, Dallas	7/1/54	44	4/27/55	54	4/30/56**	55	10/2/57
Imperial, Montreal	12/27/54	66	4/5/56	52	4/3/57	19	.....
Teck, Buffalo	3/16/55	47	1/31/56	31	8/29/56	50	10/9/57
Roxy, Atlanta	4/2/56	31	10/30/56	25	4/20/57§	8	.....
Warner, Oklahoma City	5/21/56	25	11/8/56†	11	6/12/57‡	9	.....
Missouri, Kansas City	6/14/56	40	3/12/57	23	8/21/57	..	.....
Paramount, Seattle	8/22/56	33	4/10/57	19	8/21/57	..	.....
Palace, Cleveland	11/14/56	33	6/27/57	7	.....	..	.....
Roosevelt, Miami Beach	12/5/56	12	7/4/57	6	2/20/57	20	.....
Town, Baltimore	8/28/57	..	.....	..	.....	..	.....

* Closed 3/10/57. ** Closed 5/20/57. § Closed 6/9/57. † Closed 1/19/57. ‡ Closed 9/3/57.

OVERSEAS

THEATRE—TOWN	"THIS IS CINERAMA"	No. Weeks	"CINERAMA HOLIDAY"	No. Weeks	"SEVEN WONDERS"	No. Weeks	"SEARCH FOR PARADISE"
Casino, London	10/1/54	68	2/3/56	..	.....	..	.....
O. S., Osaka	1/15/55	49	12/23/55	66	3/15/57	..	.....
Imperial, Tokyo	1/5/55	49	12/19/55	67	3/15/57	..	.....
Manzoni, Milan	4/10/55†	54	4/11/57	..	.....	..	.....
Empire, Paris	5/17/55	84	1/17/57	..	.....	..	.....
Sistena, Rome	6/29/55‡	49	4/13/57	..	.....	..	.....
Estes, Caracas	9/13/56	27	3/13/57	18	7/23/57	..	.....
ABC, Marseille	1/28/57	..	.....	..	.....	..	.....

† Closed 7/5/56. ‡ Closed 6/3/56.

Warsaw: Vodka & Brynner Haircuts

Warsaw, Aug. 13.

A visit to the capitol of Poland, Catholic by tradition, Communist by military dictate, bares new streets, constant juxtaposing of ruins and rebuilding, Toonerville trolleys, remarkably few automobiles of any kind, though perhaps no fewer than in Prague, another satellite metropolis. Taxicabs exist but try to obtain one! They are either antiques from before the Polish cavalry charges of 1939 or the sturdy new M 20, made of Russian parts assembled in Poland.

This is a pedestrian town and one of the walks is past the Ghetto, exterminated to the last gold filling by the Germans. A monument of black slabs with an ever-burning flame underscores the reminder.

Warsaw has exactly 20 film houses, no music halls but new cafes are opening as space in new structures become available. Under the drab circumstances of their lives the Poles drink a lot. Vodka consumption is a social problem in that workers pour too large a percentage of their wages down their throats. Resultantly hotels and bars lock doors on pay day itself, so that some of the wages will reach home. Plenty of drunks on streets, but no beggars.

Ordinary drinking water is hard to come by in cafes. It's not served and mineral waters are discouraged for fear they may be uesd as a cheap substitute instead of vodka. Nobody is starving in the town but everybody is pretty shabby and life is hard under the workers' republic setup.

An oddity of the town is the high quality of the advertising posters, tops in taste and which help enliven the streets.

Town is full of Yul Brynners but this has no ideological significance. Shaved pates is an old Polish custom.

New Portugal Law Helps Home Films

Lisbon, Aug. 13.

The Portuguese Official Gazette has published a new law for the protection of Portuguese features pix which has left everybody perplexed. Under this document countries like the U. S. A., Italy, France and probably Spain which, in the last five years have sold more than 25 features to Portugal can continue to send in as many films as they want. All other feature-producing countries which have not reached the above quota must in future buy a Portuguese pic in order to get an import permit for exhibition of their own pic in Portugal.

The snag is that not more than five or six features have been produced in Portugal in the last five years and they had a very moderate success even with the locals. For the moment Portugal doesn't have pix to export either in quality or number which means that certain countries will have their films barred from the Portuguese market until the Lisbon studios will produce something suitable for exportation. Of course, a foreign firm can buy any one Portuguese oldies, not distribute it anywhere, and change the cost to the Portuguese distributor who buys a foreign film in exchange.

Nude in One Film, Balks Over Second Unveiling

Tokyo, Aug. 13.

Bosomy young actress Michiko Maeda who created a stir by appearing in the altogether on the screen, bolted into the headlines once more, this time for refusing to unveil for another Shintoho production. The curvy Miss Maeda was immediately replaced in the current shooting after leaving the set.

The actress, who made her debut last year as a pearl diver in "Ama No Senritsu" (Perils of Girl Divers), said at the time she felt no shame because her undressed appearance was in keeping with the part. After her most recent episode, however, she protested, "I'm not a nude model. I want to become an actress."

Pinewood Studio's Anni

London, Aug. 13.

Pinewood Studios is due to celebrate its 21st anni at the end of next month and, to mark the occasion, Rank Film Distributors is organizing a "Pinewood Week" in British picture theatres. It is inviting exhibs to show a Pinewood film during the week beginning Sept. 30 and already has made a substantial number of bookings for that date. Fred L. Thomas, general manager of Rank's distributing outlet, said the special week would give exhibitors an opportunity of participating in celebrations for "this milestone in the history of film making."

This studio is now turning out an average of 20 features a year. Among the 50 films currently available are "Across the Bridge," the Rod Steiger starrer, and "Campbell's Kingdom," with Dirk Bogarde in the lead.

Vienna Film Prod. Soars

Vienna, Aug. 13.

For the first time, producers are practically waiting at the studio doors to start their pix work. No less than 10 pictures are being readied at the present.

O. W. Fischer will start at the Wels Upper Austrian studios on "Scandal in Bad Ischl," with Elizabeth Mueller co-starring. Story is after a Hermann Bahr novel. At Krems, Lower Austria, a new studio was completed and a German - Austrian co-production, "Homesick," is shooting.

Paula Wessely will play in her own production, "Under Eighteen."

Italo Bars, Cafes Fight Tele Ban

Rome, Aug. 13.

A storm is being kicked up here by the FIPE, a national association which includes all owners of bars, cafes and other "places of public gathering," over so-called stringent government restrictions on the use of tele in such places. After the recent meeting, FIPE threatened cancellation by association members of all current radio and video subscriptions, under the Italo system of yearly tv taxes.

Situation, as outlined by the protesting group, is the consequence of a new Italo legislation last April 27. It claims over-severely restricted the use of video sets in bars, restaurants, hotels, cafes, etc. New law recently was invoked at Italian exhibs "requests since hardest hit by television. They claimed that indiscriminate use and abuse of "public tele" licenses, such as overcharging on cafe prices or illegal admission fees for televieweing were cutting into the cinema boxoffice throughout the country, especially in the hinterlands.

Recent application of the law's restrictions, especially with regard to alfresco televiewing, the association claims, in its protest, has seriously affected the whole sector, making a strong countermove necessary. It's pointed out that the tv sector affected concerns over 70,000 sets, and that should the cancellation move be made, RAI-TV (and/or the government, which subsidizes RAI) would be out some $1,500,000 in subscription fees per year.

See Europe Pix Pool Near

Rome, Aug. 13.

Italian government approval of the European Common Market idea is considered locally as another indication that the formation of a Continental Film Industry Pool is not far off.

Subject of the pool recently came up for discussion in the Chamber of Deputies, where one member, Calabro, underlined the need for a common market organization within the film industry. He also pointed out that while Italian taxes on the film sector remained as before, the recent drop in fiscal levies in Britain and the U.S. had helped those film industries recoup a dominant position to the disadvantage of the Continental filmmakers.

Build 1st Irish Studio

Dublin, Aug. 13.

Work has started on construction of the first Irish film studio, for Ardmore Studios (Ireland) Ltd. at Bray, 12 miles from here. Site is a country estate.

Promoters are Louis Elliman, topper of Irish Odeon outfit and a headman in Irish show biz, with Emmet Dalton. Pair are also associated with R. S. Baker in Dublin Film and Television Productions Ltd. which has just completed deal with RKO Teleradio, N. Y., for sale of 13 Abbey plays on film of which "Professor Tim" was pilot.

20th-Fox Plans New London Pix Release Setup

London, Aug. 20.

Twentieth-Fox, which a year ago, ploneered a change in the conventional release pattern for the London area, is to break fresh ground again before the end of the year. It will inaugurate a new policy whereby a selected number of suburban situations will preem key pix concurrently with their first-run West End house, the Carlton, Haymarket. The policy is to be limited to the company's top releases and it's unlikely that it will be repeated more than six times a year.

Outlining the new plan last week, James F. Pattinson, 20th's managing director in Britain, insisted that it was not designed to disturb the established release pattern for the London area which is divided into three sections, with consecutive releasing dates. Indeed, the company is merely widening the pre-release field, and conventional release would follow after the usual interval.

Selected theatres in 16 handpicked situations would open day date with the Carlton, and would be given the same preem treatment. This would necessitate a change in Carlton policy and the standard West End opening night of Thursday would be changed either to Sunday or Monday to fit in with the type of subject on offer. The theatres involved would charge increased admission for the premiere engagement and part of the deal involves a minimum two-week run. The length of the date at the Carlton would be determined partly by business and partially by other commitments. But, where necessary, pix could be transferred for an extended West End run at the Rialto, Coventry Street, a

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Arg. Exhibs' Fight With Govt. Nears Climax; Resent Coddling of Prods.

Buenos Aires, Aug. 13.

The crisis in Argentina's film world worsened this week, with relations between exhibitors and the Provisional Government at the breaking point, as a result of the latter's evident wish to afford preferential protection to the native picture industry. This seems regrettable since relative harmony existed just before the new Film Law was issued, creating the National Screen Institute, and the appointment of former Entertainment Board chief Antonio Aita as its prexy. Latter has taken such a seemingly partisan attitude in favor of the producers that the conflict between exhibitors and producers broke out anew. Probably Aita's seeming partiality is due mainly to unfamiliarity with exhibition complexities, but he apparently won't admit any mistakes. So, instead of acting as a mediator between interests which should be able to work in harmony with each other, he has succeeded in bringing things to a pass worse even than under the Peron dictatorship.

Having published figures showing the slump in attendance at their theatres when the compulsory native material is exhibited, the Exhibitors' Federation followed this up with a claim that the Protection laws are unconstitutional. It termed the protection "abusive and illicit," and refused to show the native pix after August 15 in Buenos Aires, and after last Aug. 8 in the province of Buenos Aires and city of Rosario. They also sought an interview with President Aramburu. But he has refused to grant such interview until the exhibs agree to obey the Protection Law.

Exhibs Fear B.O. Losses

Exhibs contend that obedience to the law involves them in direct losses of such proportions as to preclude any possibility of compliance. Should they comply, they would soon have to shutter anyway. So if the government likes to shutter them on a charge of contumacy, it all boils down to the same thing. Therefore they are determined not to accept any more native product on orders from Aita. The exhibs are prepared to exhibit Argentine feature pix on their own selection, and on terms negotiated with the producers or distributors, under principles of freedom of entire enterprise.

Independent distributors are also protesting vigorously against the new release tax of up to 200,000 pesos created by the Finance Ministry on foreign feature films. They point out that much of the imported material fails to gross 200,000 pesos; hence this tax will set a curb on film imports and drive most of them out of business, creating unemployment. This also seriously cuts down the work of titling, printing, etc. currently entrusted to local laboratories.

Both distribs and exhibs are close to boiling mad. They have never been given a fair hearing, and they are constantly harassed because the authorities cannot realize that their interests are just as national as those of the producers. In fact, there are more Argentine exhibs than producers. The latter are almost all foreigners, many of them fairly recent arrivals and oddly reluctant to invest their own fortunes in producing the film they foist upon the public.

No More Pix for Matador

Madrid, Aug. 13.

Luis Miguel Dominguin was one of Spain's great bullfighters five years ago when he decided to pull in his temperamental horns and retire. Today, Dominguin is on the comeback path and a multitude of potential but impassioned ole fans are laying pesetas by for the day he comes their way.

Dominguin's re-entry in the plaza is a blessing to arena operators but a loss to film circles. Producers have coveted the tempestuous matador ever since his retirement but, except for his brief appearance in Mike Todd's "80 Days," no one has lured him into a film.

Italian Cinema Biz Still Skids

Rome, Aug. 13.

The Italo exhib crisis continues to be documented by various statistics currently being revealed by parties concerned with bringing the trouble to the eyes of the public — also to the eyes of the government. The government's high admission tax slice is given by many as the main reason for the recent season in the red suffered by most Italo showcases.

In figures just released, grosses of one of the biggest Italian exhibitor chains, ECI (ex-ENIC), last stanza dropped more than 535,000 below figures for like period in the 1955-56 season. ECI controls 50 theatres, mostly first-run, in Italian key cities, plus seven recently acquired since ECI took over property from the bankrupt ENIC chain. A 10% general attendance drop was noted in houses controlled by the group during the past year, says the report made by new ECI topper Torello Ciucci.

According to Ciucci, a drop in admission taxes is a "must" if Italo exhibs are to survive the current crisis. While before, theatre-owners were able to pay taxes with greater boxoffice takes, they are unable to meet the current tax bite (still proportionately high) with the low intake at the wickets. With regard to television inroads in this country, Ciucci added that he felt that the only way to meet this new challenge was simply to "show good pictures."

Spain's Indie Distribs, With Govt. Coin, Seek to Cut MPEA Blockade

Madrid, Aug. 20.

Spanish independent distributors are fighting the heat and time to stall Motion Picture Export Assn. overtures for renewed negotiations next month as they cut up a pleasing two-candle film impasse birthday cake.

Local distributors have won a government hard-currency allotment of $1,000,000 for U.S. film purchases. Golden nugget will be shared by some 20 distribs who have chosen a hard-core directorate already on the prowl to pierce the MPEA film blockade.

A check of 1957-58 release programs announced by the major distribs here reveals the effectiveness of tightened MPEA embargo, with few U.S. pix shown here in the last four months and many of these of ancient vintage.

Shifting tide of this two-year old conflict continues to sweep away issues and create new ones. The original 4-1 decree, requiring U.S. film companies in Spain to release one local feature for every four passing customs, had its day of importance but that day now appears past. In its wake, came the prosaic but bitter re-negotiating dispute over the allotment of a government-imposed annual total of 80 U.S. pix between MPEA and non-MPEA distribs in Spain.

While recent negotiations foundered on this point, the issue is quickly yielding ground to another and graver question: Will the 10 MPEA companies see the battle through together to the bitter boycott end or are there signs of cracking in the film association ranks hinting that some MPEA members may go it alone in Spain?

Look at MPEA Pix In London

It was learned here that a junket of Spain distribs spent last week in a London projection room viewing over 20 pix made available by three MPEA members. It is reported also that only a late-hour ban from the three N.Y. home offices prevented on-the-spot sales. Spain group was guided by U.S. indie producer and European salesman Jack Lamont, now based in Madrid making hay while MPEA is away.

Now local distribs Godspeeding are hopeful of results from a small, but vocal group on its way to N.Y. for across-the-desk digging at U.S. major distrib chiefs. Locals feel sufficiently propped with hard currency to overcome MPEA loyalty.

A recent Metro spokesman's statement was that his company's doors would shutter if Spain continued to hamstring MPEA operations.

A substantial film sale by any one of the MPEA companies to locals or a single MPEA agency shutdown in Spain would mark the beginning of the end for MPEA here.

Mex Tourist Biz Ignores Quake

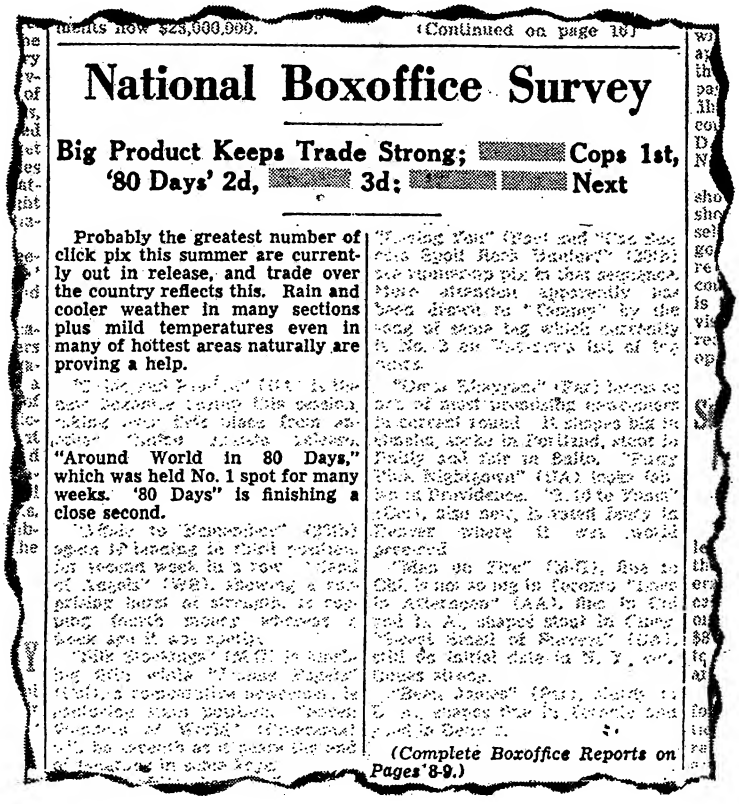
Mexico City, Aug. 13.

Tourism was only slightly affected by the earthquake last month. Although the worst in 45 years, with property damage estimated at more than $16,000,000, of the 70,000 foreign visitors here at the time only 2% fled home as a result of the quake, according to Dr. Francisco Villagran, director of the government's tourist department. The only trace of panic was shown by tourists and some vet radio announcers.

Tripper trade was quickly normalized. Travel agencies and hotels reported just a minimum of cancellations in the wake of the

(Continued on page 24)

WHO'S ON FIRST?



ments now $25,000,000. (Continued on page 18)

National Boxoffice Survey

Big Product Keeps Trade Strong; [redacted] Cops 1st, '80 Days' 2d, [redacted] 3d; [redacted] Next

Probably the greatest number of click pix this summer are currently out in release, and trade over the country reflects this. Rain and cooler weather in many sections plus mild temperatures even in many of hottest areas naturally are proving a help.

"Around World in 80 Days," which was held No. 1 spot for many weeks. '80 Days" is finishing a close second.

(Complete Boxoffice Reports on Pages 8-9.)

Since we have opened enough theatres to reach the No. 1 position in the Variety Box Score, we have been out-counted once or twice with the same kind of bookkeeping as you will see explained in this ad.

We are not mad but we expect to stay in this No. 1 position for a long time. I know that this is already repetitious, but FOR THE SAKE OF ACCURACY WHY NOT ADD UP THE ACTUAL FIGURES LISTED IN VARIETY IN THE SAME EDITION THAT COUNTED US OUT, and see what I mean.

We have called Variety's attention to a situation exactly like this before and quite frankly the "ham" in us comes out and we don't like to be No. 2, especially when their own figures show us No. 1. Also, this sort of thing could be habit-forming. So get used to our staying there for a long time and have the other shows go out and try to beat us. We welcome the competition—we think it is healthy for our industry.

BEAT US WITH BUSINESS BUT NOT THE PENCIL.

This is not a louse-up for Variety—anyone can make mistakes, but don't let's make a habit of it.

Michael Todd

P.S. In registering a mild beef before about this, it was pointed out to me by a celestial-level Variety mugg that so-and-so is a nice fellow and at best they only get in that position for a week. Maybe we should have another box score only for nice fellows, sort of a popularity contest, and keep the figure-one for figures.

Judge Jolts Elmer Rhoden's 'Memory'

[CIRCUIT PRESIDENT'S ROUGH TIME ON GOLDWYN CASE STAND]

By WILLIAM STEIF

San Francisco, Aug. 20.

Elmer Rhoden, National Theatres president, was one of two witnesses examined during the fifth week of Sam Goldwyn's $1,755,000 antitrust suit against 20th-Fox, National Theatres, Fox West Coast and Fox West Coast Agency Corp. Rhoden cast a powerful impression of discomfiture on the court, which moved Federal Judge Edward P. Murphy in the week's final session to ask, almost kindly:

"Aren't you now president of National Theatres?"

"Yes, sir," answered Rhoden. So the Judge said:

"It occurs to me your testimony is not very satisfactory. Review of your testimony yesterday shows it replete with 'I think,' 'I imagine,' 'I suppose,' 'I don't recall' and so on. Have you discussed this case with your attorneys, Mr. (Arthur B.) Dunne, Mr. (Fred) Pride or Mr. (Bennett) Priest, to review the facts and the nature of your testimony?"

Rhoden replied, "Yes, sir," and the Judge said, "well, I'm frank to say your testimony does not impress me, Mr. Rhoden."

Rhoden, theretofor impassive as the high-ceilinged court's white lights played on his bald head, looked a little stunned.

Certainly he tried to search his memory diligently from that point on. Not trial-wise Rhoden had only the day before scoffed at "this ancient history," must have been relieved near the session's end when defense attorney Dunne began his rehabilitation.

Rhoden's chief tormenter was Goldwyn's lawyer, Joseph Alioto, who warmed up mildly enough on the details of Rhoden's early connections with Fox Midwest, with an eye to getting into the record Rhoden's 1944-46 profits on his National Theatres' stock option.

Rhoden testified he'd sold his Midwest circuit to William Fox in 1929, returned to work for Fox in 1931 and in 1935 had been given a salary-plus-percentage-of-profits contract by Spyros Skouras to manage the 120-theatre Fox Midwest circuit. Alioto tried to imply there had been a secret compensation deal, too, but Rhoden said he'd had only an "oral promise" from Sidney Kent, through Spyros Skouras, that he might get an "equity interest" if and when Fox emerged from bankruptcy. At the time, he said, the Chase National Bank held 58% of the chain's shares.

Avoided Penmanship

"I would have liked to get it in writing," added Rhoden, "but apparently I couldn't."

By 1944, he said, National was back on its feet, and the division managers, together with Charles Skouras, were beating on 20th-Fox's door for their equity interests. Charles Skouras got 25 shares of National stock, Rhoden and Frank H. Ricketson Jr., six shares apiece. When Rhoden resold his six shares to 20th-Fox two years later he netted a tidy profit of $1,027,500. Skouras and the other division managers profited proportionately.

Alioto turned to the first-run situation in Kansas City, a situation dominated by Fox Midwest with three theatres. Paramount had one house, RKO one house and Loew's a single theatre, and Alioto got Rhoden to admit Fox, Paramount and RKO formed in 1936 what Alioto dearly loves to call "a pool of monopoly"—Loew's stayed out.

Documents showing necessary stock transactions after the Paramount case decree went into the record and Alioto started moving in on the Midwestern small-town situations with which Rhoden presumably was familiar. Fox Midwest created pools at Wichita, Concordia, Clay Center and Ottawa, Kan., Muscatine and Council Bluffs, Ia., and Nevada, Mo., admitted Rhoden. Usual arrangement was creation of a holding company jointly owned by Fox and the interested independent exhibitor.

This was a buildup to one of Rhoden's unhappier moments on the witness stand, as Alioto sideslipped into "the case of poor widow Carter," of Sedalia, Mo. Rhoden dimly recalled Fox Midwest leasing two theatres from Mrs. Mabel Carter, of Sedalia, in the '30's. As Alioto poured it on Rhoden, the National Theatres president testified:

(1) Fox had been paying $1,550 monthly for both houses, got the rent dropped to $1,350 in 1938 and in 1939 wanted to negotiate a new lease at $1,000—one of the theatres, old and rickety, was already closed;

(2) But Mrs. Carter held out for $1,200, so Fox let the lease expire and promptly invested $75,000 to $100,000 in converting a furniture store into a theatre;

(3) Mrs. Carter got a man named Sears to operate her one theatre for a few months, but couldn't make a go of it because Sears couldn't get first-run product—Rhoden wouldn't admit he'd told the distributors not to sell Sears first-run, but this strong implication stuck to his testimony;

(4) By mid-1940 Fox leased Mrs. Carter's theatre again, at $350 a month.

Alioto made a point of the long-term restrictive covenants on both of "poor widow Carter's" leases which disallowed Mrs. Carter from using her theatres for theatrical purposes in case she should exercise her options to break the leases—she, in fact, did break the second lease in 1946.

Rhoden testified he "didn't know" the covenants' purpose, blamed the restrictions all on Louis Honig, who was Fox Midwest's real estate man. When Alioto asked if Rhoden had instructed Honig to stick the covenants in the leases, Rhoden denied it, and when Alioto asked if Honig's purpose was to restrict competition, Rhoden said: "Oh, I don't think so . . . it may have been . . . I don't know, I wasn't sitting in on the negotiations."

When Alioto asked if Fox Midwest "in those days was getting film on a yearly basis," Rhoden replied, "I don't remember," and he said "I don't recall," to a question of whether "Carter vs. 20th-Fox was the subject of a lawsuit."

So the Judge took a hand, remarking: "The long and short of it was that you couldn't get widow Carter's property at a satisfactory rental so you converted a furniture store to take over, is that right?" Rhoden hedged, and the Judge plunged into the fiscal details, noting that Fox and Mrs. Carter had been only $200 apart.

"For the sake of $200 you walked out?"

"It wasn't a profitable town."

"Seventy-five thousand to $100,000 is a pretty sizable investment for a poor town."

A second unhappy moment, for Rhoden, occurred when Alioto led him through the details of a deal in which Fox and the distributors paid Jay Means, a suburban Kansas City exhibitor, $100,000 not to file an antitrust suit in 1951. Part of the agreement was to give Means a clear shot at second-run product. Means "handed you (Rhoden) the complaint," claimed Alioto, but Rhoden couldn't remember it, or the details of Fox's settlement, to which the Judge needled:

"You mean to say you paid $100,000 and don't remember a semblance of it. It's incredible."

This jogged Rhoden considerably and he said:

"I would like to refresh my memory . . . uh . . . if I'm going to testify about this case I certainly want to refresh my memory." Alioto handed Rhoden a refresher—a court decision in a later suit Means had filed. Rhoden read a while on the witness stand, then said: "I think this involved zoning," but the Judge cut in with: "That isn't the question, read the question."

Rhoden shortly recalled that $100,000 and an agreement not to bid against Means had effected a settlement.

Next Alioto pounded on the events leading up to Fox's 1937 acquisition of the lease on Stanley Schwartz's and W. B. Fulton's Brookside Theatre in suburban Kansas City. Alioto brought out that the Brookside's operators couldn't get first-run product, that Schwartz had seen Rhoden about the situation and, eventually, Spyros Skouras in New York. But Rhoden clung to a denial that he'd sent Schwartz to Skouras.

Secret Into Perpetuity

Alioto developed the fact that Fox's lease of the Brookside included a covenant under which Schwartz and Fulton agreed to keep the deal secret into perpetuity. Rhoden had no ready reason for this covenant and the Judge remarked:

"It's been my experience, Mr. Rhoden, that people who put a secrecy clause into contracts have some compelling reason, a reason they're likely to remember."

To which Rhoden responded:

"It was a question of whether or not it was to our disadvantage to have the trade-papers publish this publicity."

The Judge said:

"The contracts were negotiated. I don't see any reason for withholding information."

But Rhoden sparred, saying:

"The whole territory wasn't doing too well, it was a question of how this was to be made known, we wanted to announce it."

Alioto jumped in, trying for a knockout punch, by asking if it wasn't true that the Brookside under Schwartz and Fulton paid more for second-runs than the opposition Fox house paid for first-runs, but the punch glanced off Rhoden's faulty memory and Rhoden added: "I don't remember if we released any product or not."

Here Alioto switched tactics and dug into Rhoden's views on competitive bidding. Rhoden was asked if he'd ever known about "lotteries" for films. He answered that he'd "read in the trade-papers" about this happening in Frisco—"it's the first time I ever heard about it." He expanded: "As long as everybody's happy, it doesn't make too much difference how films are picked . . . there's no company policy on division of pictures, so long as it's harmonious most any method will do."

Alioto asked:

"Don't you think it gripes a man who's spent $5 million on a picture to have it go into a hat?"

Rhoden replied:

"I don't know if it hurts the picture at all."

He added that he disliked bidding not only because it raises film rentals but also because "it doesn't give us opportunity to exploit from a long-range standpoint."

Tanktown Pools

The next day Alioto got some more tanktown pools into the record. Pool deals, Rhoden testified, covered places like Iola, Pittsburg, Arkansas City and Hayes, Kan., Christopher, Ill. Deals usually had covenants restricting independent lessors from renting their theatres for entertainment purposes for decades to come, or covenants restricting lessors from entering theatre business in a five or 10-mile radious.

Object, in every case, said Rhoden, was to attain a closed town.

Rhoden testified he acquired a one-third interest in the small-town Commonwealth circuit soon after he went to work for Fox Midwest in 1931. Commonwealth then had 10 theatres, he said. His 1935 contract with Fox permitted him to hold his Commonwealth interest so long as there was no conflict of territories, and he held this interest until Paramount case decree forced him to divest.

Alioto brought up the fact that Commonwealth had built drive-ins at Joplin, Mo., and Springfield, Ill., where Fox had pools, left the implication that Rhoden had welshed on his Fox contract.

With divestiture, testified Rhoden, he turned over his Commonwealth interest to his two sons—by this time the interest had grown to nearly 60%. The circuit, which now has 81 theatres, was reorganized in 1953, and in turning over his common stock to his sons, Rhoden testified, he acquired some preferred stock. With the Justice Department's approval, the preferred was put in trust in a Kansas City bank and that trust, said Rhoden, still has 12,000 shares valued at $37.50 a share.

Another Alioto thrust saw Rhoden admitting he'd never heard Fox West Coast President John Bertero's "blue-book" of sliding scales, and Rhoden insisted he didn't know if the cost of litigation in either the Brookside, K.C., case or the Paramount case had been charged off to theatre expenses.

Q—Even as president of the company you don't know?

A—No, sir.

Alioto also made a big thing out of a change Rhoden made in his 1956 deposition on this case. The deposition originally said most film buying was done in New York and Los Angeles between 1935 and 1950. Then the date, 1950, was changed to 1946, the year the Paramount decree ordered picture-by-picture and theatre-by-theatre booking.

Alioto thoroughly confused the witness, got Rhoden to admit the deposition's "change was suggested to me," seemed at one point to admit that Fox West Coast's Eddie Zabel had made all deals between 1935 and 1950, then switched and said the Paramount decree had changed film-buying.

Q—How were Goldwyn pictures bought, starting with "The Secret Life of Walter Mitty?"

A—No difference.

Q—Zabel bought all the pictures in Los Angeles, allocated rents to the Midwest, there was no substantial change?

A—Some.

Q—What were the changes?

A—In the case of the Goldwyn pictures, it was different.

(What Rhoden apparently meant, though he never clarified it, was that Goldwyn films continued to be negotiated in Los Angeles, while other distributors' films gradually were negotiated at a more local level, starting in 1946—or so the defense claims.)

Dunne's rehabilitation of his client carefully started with Rhoden's background as a local film distributor, went over the deal whereby William Fox bought Midwest, Woolf-Shanberg's Midland, Reid-Yemm-Hayes and Frisina circuits and combined them into a 130-theatre midwestern powerhouse in 1929. During bankruptcy, Rhoden said, the circuit slimmed down to 120 houses and today has about 80.

Dunne, through Rhoden, went over the division of authority in Fox Midwest, including the powers of real estate-man Honig. Dunne brought out the fact that in Sedalia, Mo., Fox had wound up with a much better theatre, much better situated after negotiations with Mrs. Carter fell through, and Dunne got Rhoden to testify that "the lawyers recommended" that the $100,000 settlement with exhibitor Means be made.

As to the secrecy clause in the Brookside lease covenant, Rhoden reiterated that its sole purpose was that "we could make our own announcement in our own way when taking the theatre over."

Zeal for Tie-Ups Smokes Out Omars

Hollywood, Aug. 20.

There's nothing like the diligence of publicist scouting for material to aid an exploitation campaign.

Paramount praisers, setting up an atmosphere for the press screening of "Omar Khayyam," recalled that a cigaret tagged Omar once was popular. Random check indicated it had disappeared from the local market.

Eventually, however, the studio discovered one drug firm still carried but had only seven cartons in the warehouse. Chain's stores and an outside area market were canvassed and Paramount finally came up with a total of 17 cartons for the festivities.

EMMICK PROBATE SUIT CLEARED FOR $10,000

San Francisco, Aug. 20.

A contest of the $3,152,368 will of Eugene H. Emmick, late part-owner of the big United California-Golden State theatre chain, was settled late last week for $10,000.

The money went to four nieces and nephews who claimed other relatives had influenced Emmick against them. The settlement was approved by Superior Judge Aylett R. Cotton in suburban San Mateo County.

Emmick died in January, 1956, leaving his money to 21 relatives and other individuals and to a number of charitable and medical institutions.

Lawyers for Emmick's estate said they settled the case to avoid paying $50,000 a year in inheritance tax interest costs.

Engineering Delinquent Toward Healthy Sport

San Antonio, Aug. 20.

Luis Rodriguez, assistant manager of the Fiesta Drive In Theatre, has organized the Scorpion Club here, an organization for combating juvenile delinquency among Latin American youths here. The club uses Rodriguez's home as its headquarters and it is an auto club dedication to well-spent recreation.

There s an initial fee of $5 when a member joins the organization and after that dues are 75c a meeting. With the money the club buys the tools they need to repair and overhaul their autos. The group recently purchased a movie projector on which they show pix on automobiles and safe drivng.

The group have finished their first jalopy and hope to enter it in a local drag race.

AKRON MAY RE-ENACT 3% AMUSEMENT TAX

Akron, O., Aug. 20.

Akron City Council is considering a proposal to re-enact a city amusement tax, to obtain funds to control Dutch Elm disease and plant new trees. The ordinance, sent to the tax committee for action following council's August-long vacation, would bring an estimated $70,000 a year to the city, its sponsors said.

The bill calls for the city to collect 3% on admissions, including season tickets and subscriptions to theaters, cabarets, and other similar entertainment; on annual membership dues to any club maintaining a golf course, and on golf green fees. Events held for charitable, religious, or educational purposes would be exempt.

New N. Y. Code For Theatres

Albany, Aug. 20.

New State code for places of public assembly, including theatres, represents a simplification of regulations, a lessening of red tape, and the enabling of owners to conduct business easier. So said William S. Maxwell, chairman of the Board of Standards and Appeals.

Among those who have expressed approval, to the Board, are D. John Phillips, secretary of the Metropolitan Motion Picture Theatres Assn., and Sergeant Eugene V. Foster, in charge of code enforcement for the State Police.

"Superior! Has pace, variety! Songs . . . lively and interesting. Will do well!" HOLLYWOOD REPORTER

BOXOFFICE GOES JUMPIN' WITH ROCK'N ROLL!

It's the Red-Hot Battle of the Rages!

BOP GIRL

THE MARY KAYE TRIO
THE GOOFERS
LORD FLEA
NINO TEMPO
THE TITANS

When the jumpin' guitar meets that bongo beat—it's dynamite! And when a curvy cutie clashes with a square prof.—it's the battle of the sexes!

starring
JUDY TYLER · BOBBY TROUP · MARGO WOODE
Written by ARNOLD BELGARD · Music by LES BAXTER
Directed by HOWARD W. KOCH
Produced by AUBREY SCHENCK · A BEL-AIR Production

THRU UA

If Tomlinson Wins in Delaware, Sept. 12 Stockholders Meeting Off?

Should the Joseph Tomlinson dissident group obtain a victory in the Delaware Court of Chancery ruling that the "election" of Louis B. Mayer and Samuel Briskin to the board of Loew's is legal, it's believed that Tomlinson will immediately convene his board and call off the special stockholders' meeting called by Joseph R. Vogel for Sept. 12.

If the decision goes against Tomlinson, it's reported that he will wage a proxy fight and that he already has his opening letter to stockholders (see accompanying story) ready for mailing. Should he decide against the proxy fight for any reason, perhaps because of the lack of sufficient time, he may mail out his letter anyway so as he can present his views to the company's stockholders.

Even if a decision on the law involved goes against Vogel and the Loew's management, Vogel is prepared to proceed with the stockholders' meeting unless, of course, he is prevented from doing so by a court injunction. However, it's doubted that the courts will attempt to prevent the holding of a meeting since, it's believed, they will be bound by the clamor and arguments that the stockholders, the true owners of a corporation, are entitled to make their own decisions as to what group shall run the company.

Norma Shearer

Continued from page 7

the subject of professional liquidators."

There are any number of California industrialists who see the Vogel versus Tomlinson fight as one against liquidation. "The movie business has meant too much for the welfare and renown of California, and we don't want to see anything happen to Metro," is a common expression from financial men who have a savvy perspective on the situation.

In an exclusive interview Norma Shearer, who was the wife of Irving Thalberg in the heyday of the old regime at Metro, and herself then one of the studio's top stars, voiced her opinion on why she had to reject the invitation to join the expanded Loew's Inc. board. Vogel has long wanted a femme personality on the board—in recent years many a big business has found it judicious to have a distaffer on the board, in light of the many femme investors in publicly held corporations — and when Miss Shearer declined Helen Hayes was invited and accepted.

Miss Shearer states: "I would like to express my admiration for and loyalty to Mr. Vogel, our very courageous and wise and able president. I feel such an expression is in order in view of the fact that it was suggested that I be nominated as one of the directors of Loew's. I consider this suggestion as one of the greatest honors of my life. However, as a trustee of Irving Thalberg's estate, which still has certain vital problems to work out with the Loew company, I felt I would not qualify as one of the directors of the board, because of possible complications in this regard. Had I been in a position to serve the Loew company in this capacity I would have embraced this opportunity with the greatest enthusiasm and devotion—not only because MGM and the Loew company have been such an integral part of my life but because my relationship with everyone connected with these two great companies, through the many years of my association, has been one of mutual affection and respect.

"I feel in this present vital struggle for existence the Loew company deserves our undivided loyalty and that under Mr. Vogel's guidance it will again triumph and prosper as one of the truly great leaders of the Motion Picture Industry."

Marilyn Soto, one time film studio messenger who is the designer of all 47 costumes which James Cagney wears in "A Man of a Thousand Faces" on road for picture. Reputedly first woman to design a full wardrobe for a male star.

100,000 Shares Protest Board Membership of L. B. Mayer & Briskin

Wilmington, Aug. 20.

Here are two other developments on the Wilmington front in the legal battle for control of Loew's.

Wednesday (14) Chancellor Collins J. Seitz signed an order permitting Wilmington attorney Clair J. Killoran to intervene in the case on behalf of a group of 67 stockholders owning 160,000 shares. Cross complaints filed with the petition for intervention included one from a group of 53 stockholders owning 100,000 shares seeking a court decree holding the election of Louis B. Mayer and Samuel Briskin invalid. Both stockholder groups are seeking orders restraining any person purporting to act for or in behalf of Loew's from interfering with the Sept. 12 stockholders meeting.

Tuesday (13) afternoon the chancellor issued a restraining order to stop Loew's, Inc., Joseph R. Vogel, William A. Parker, George L. Killion and John L. Sullivan and others acting in concert with them from using funds of the corporation to solicit proxies in effort to maintain control of company.

The complaint asking for restraining order was filed by Ralph B. Campbell of Lexington, Ky., a stockholder, in an effort to prevent the defendants from soliciting proxies for an election of a board of directors at the Sept. 12 meeting.

The complaint was filed by Henry M. Canby, Wilmington attorney.

The plaintiff stated that in the proxy statement for the Sept. 12 meeting Vogel said he intended to spend $100,000 of the corporation's money on his personal behalf in connection with the solicitation.

The chancellor's order also stops the defendants from using or allowing officers of Loew's or its subsidiaries to solicit or request proxies from stockholders in favor of the individual defendants or anyone associated with them.

Harry Arthur Roundrobins California Exhibs; Fears Loew's as Another RKO

Los Angeles, Aug. 20.

All members of the Southern California Theatre Owners Assn. were urged to buy as much Loew's stock as they could afford, to back the Joseph R. Vogel management in its upcoming proxy fight with the Joseph Tomlinson combine, in a letter mailed over the weekend by Harry C. Arthur Jr., the body's chairman.

Pointing out that "it would be a calamity to have Loew's go the same way as RKO did," and "if there is any change in the present management, there is a great probability that that would happen," Arthur asked exhibs to put through their stock orders as soon as possible, so stock could be transferred on corporation's books in time to make buyers eligible to vote at the stockholders' meeting Sept. 12.

William R. Forman, prexy of Pacific Drive-In Theatres and a director of SCTOA, bought 3,500 shares of Loew's Aug. 15, Arthur reported, and he himself purchased 1,500 shares.

Vogel Explains

Continued from page 7

McCrary and Finkelstein. "To my astonishment," Vogel related, "I found that McCrary was seated in an adjoining room, having come to California from New York for the purpose of taking over public relations. Neither I, as president, nor anyone in management had any knowledge of these events."

McCrary firm also represents the N. Y. Herald Tribune and Ogden R. Reid, who prior to his resignation from the Loew's board, was chairman of the executive committee and was rated the "impartial" 13th director on the split board.

"Spanky" McFarland, onetime rolypoly treblevoiced moppet of "Our Gang" comedies, goes back to work in the kiddie business next week. He will emcee his own daily half-hour television show for the urchins on KOTV, CBS outlet in Tulsa.

'Every Hair's Breadth of Prejudice,' So Loew's Hired Proxy Tactician Says of Wars for Company Control

Vogel Can't Spend Company Funds to Propagandize Loew Shareholders

A Delaware Chancery Court order restraining Loew's prexy Joseph R. Vogel from using company funds to solicit proxies in his behalf for the special stockholders meeting on Sept. 12 is not expected to damage or lessen Vogel's campaign.

As a matter of fact, the Delaware court order was issued after the proxies had been printed and sent out and the restraining order's effect now merely stops Vogel from employing company funds for future activities involving the fight with the Joseph Tomlinson faction.

In addition, Vogel and the Loew's management have the support of the Stockholders' Protective Committee, organized by Harry Brandt. This group has received permission from the Securities & Exchange Commission to raise funds and solicit proxies in behalf of Vogel and the Loew's management. At the same time, the court order does not prevent Loew's officers or employees from contributing funds for the campaign as individuals.

Meanwhile, it's reported that Loew's is receiving a more than satisfactory response from its initial proxy letter. Three additional mailings, which will cost about $25,000, will go out shortly.

There have been reports of mounting support for Vogel and the Loew's management. Indications are that the Wall Street banking groups and brokerage houses may throw their support to Vogel. Lehman Bros. and Lazard Freres, which have been wavering in their support, are said to be ready now to throw their support to the management.

An indication of what is involved in a proxy fight, such as the one now facing Loew's, is dramatically detailed in "Fight for Control," the book by David Karr, who is public relations counsel for Loew's in the fight with Joseph Tomlinson.

"A proxy fight is the zenith of corporate relationships," Karr writes. "A battle of the board room is a savage affair that brings out the worst in man. It is now taking on all the trappings of an election campaign. Sometimes it is a grubby business. In the heat of battle, participants have been known to attack the opposition on matters of filial ties, marital conduct, race, religion, private political viewpoints. Every hair's breadth of prejudice is invoked. Sometimes connotations are so ugly as to cause groups concerned with the broader aspects of race relationships and public morality to intercede lest a community be engulfed in a wave of hatred."

Details of the waging of a proxy fight are also outlined by Karr. "When a proxy battle is in the offing"-Karr asserts, "management and insurgents find themselves in need of the services of a whole army of retainers expert in digging up facts and presenting them in a way calculated to influence the stockholder's opinion. Private detectives are hired to track down the most minute details in the participants private lives. Wiretappers search for that one hidden error which may hit the stockholder's nerve. High-powered public relations men are called in as consultants in the preparation and release of the material gathered. Advertising agencies compete with copy and layouts, almost invariably containing halos, horns and pitchforks of assorted hues and sizes. Proxy solicitors arrive, full of tales of fights they won, soft-pedaling stories of those they have lost."

What may occur in the next few weeks in Loew's situation is indicated thusly by Karr in his book: "The next few weeks, for both sides, will be filled with personal visits and public meetings; handshaking tours and anxious phone calls; dozens of ads, hundreds of letters and thousands of dollars of expense, until the moment of the annual meeting when the proxies are counted, the results are announced, and you—the stockholders—have registered your final verdict."

To bring any proxy fight to a successful conclusion, Karr points out, "requires energy, skill, money and courage in large quantities."

LOEW PANS L.B.'S NAGS, SCHARY'S FILMS AND MEYER'S TELEPHONE PERSONALITY

Louis B. Mayer is a "man of great vanity" who regards it as an "unforgivable slight" that he was "ousted" some years ago from Metro, Loew's prexy Joseph R. Vogel charges in an affidavit filed last week with the Delaware Court of Chancery in answer to the court action brought by Joseph Tomlinson in the battle to wrest control of Loew's. Total of 114 pages of affidavits were filed by the Loew's management, the papers including an account of Stanley Meyer's "Confession," as foreshadowed in VARIETY last week, of the details of the "plot" to seize control of Loew's and a blast by Vogel at the picture making policies of both L. B. Mayer and Dore Schary.

Affidavits, particularly Vogel's, give a blow-by-blow account of the Tomlinson-Mayer-Meyer axis in the effort to secure control of the firm and reviews the long feud between Mayer and Nicholas M. Schenck, former president of Loew's.

Vogel objected to the pictures made by Mayer in his last years as studio chieftain because, as head of the theatre department and from his extensive experience in exhibition, he (Vogel) felt that the multi-million dollar productions being launched by Mayer would not attract audiences "in sufficient numbers to warrant their cost." He added that he similarly protested the production policies of Schary "which likewise had little boxoffice receptivity."

Lags Behind Biz

Both Mayer and Schary, Vogel charged, failed to keep up with the shift taking place in the industry—the move to indie production. "The inflexibility of the prior management, both under Schary and Mayer," Vogel said in his affidavit, "often resulted in our loss of stars and artists to other companies and to small independent producers who lured them away from us by making them financial participants in productions."

Vogel terms L. B. Mayer as being the "chief conspirator" in the "tactics of obstruction" of the Tomlinson-Meyer faction "and that his aim was not the betterment of the company or the interests of the stockholders but to win his battle for control in order to appease his wounded vanity."

The Loew's president charged that Mayer "had not paid any real attention to his duties when last he was head of the studio." He asserted that even 10 years ago when Mayer was 62 *"it was a common jest in Hollywood that if you wanted to find Mayer you would have to look for him on Lot 14, a reference to the racetrack."*

Affidavits attesting the report on Meyer's telephone "confession" were also submitted by Loew's. The conversation took place last March from Hollywood and was heard in N. Y. by Vogel, Louis Nizer and others over a conference telephone loudspeaker. Meyer, the affidavit said, gave permission and full approval for all to listen to his story and said he was "ready to repeat it" because he regretted his role in the "conspiracy" to assume control of the company. He said Mayer was "behind the whole project" and that he had become involved because he was Mayer's "protege."

"However," he said, "the plan had taken a turn which he did not approve," Vogel's affidavit asserts. "He had advised Tomlinson against the nasty campaign which had been conducted by them from the offices of the Loew building during a period of several weeks. He condemned the letters which had been sent, as dishonest and stupid, and said that he had so told Tomlinson, but that Tomlinson was convinced that one more drive would put him in control—although, he added, Tomlinson, having failed, now knows that Stanley Meyer's judgment is right."

Was 'Sorry'

According to Vogel, Meyer felt sorry about the abuse which he had directed at the Loew's president and "paid lavish compliments to me, calling me by my first name and saying: 'Everyone in the industry knows, Joe that you're not only a wonderful fellow, but that your record at the head of Loew's Theatre organization, and your experience in the industry makes you the best possible president that any motion picture company could have'."

The affidavit notes that Meyer also praised Loew's special counsel and that Meyer stated that his "Dad" (apparently a reference to his father-in-law, Universal board chairman Nate Blumberg) "had told him that Joe and 'Uncle Lou' (as he called Nizer) had reputations of integrity and ability and that they were serving the stockholders and that, herefore, he should go to Mr. Nizer and seek his advice."

Meyer is said to have stated that he was fed up with Tomlinson's manipulations and that in order to show his friendship to Vogel "he wanted to tip me (Vogel) off to the continuing plot, conducted, as he claimed, by others whom he mentioned, to besmirch my abilities and evict the management."

Meyer, Vogel concludes in the

(Continued on page 18)

Tomorrow Vital

Continued from page 7

charging "conspiracy" to prevent the company's public stockholders from holding a "legal" meeting. Louis Nizer, Loew's special attorney, has opened up the case widely and it will apparently be up to the court whether or not it will rule on the narrow point of law involving the election of the directors or if it will consider the whole question of the fight for control of Loew's.

Loew's, in addition, has launched a widespread public relations campaign to present its side of the story. The Tomlinson group, on the other hand, has remained silent and is apparently waiting for the Delaware court decision before tipping its next move. (See other stories this issue—Ed.)

Supporters of Loew's prexy Joseph R. Vogel strongly feel that the action of the New York Supreme Court enjoining the Tomlinson faction from interfering with the calling of a special stockholders' meeting on Sept. 12 will have a tremendous influence on the Delaware court. Tomlinson supporters dispute this contention, maintaining that the Delaware court, has juridiction in the case, and that the court will make its decision solely on the points of law involved without taking into consideration the fight for control of the vast the film empire.

"RAINTREE COUNTY" PREVIEW HEARD 'ROUND THE WORLD!

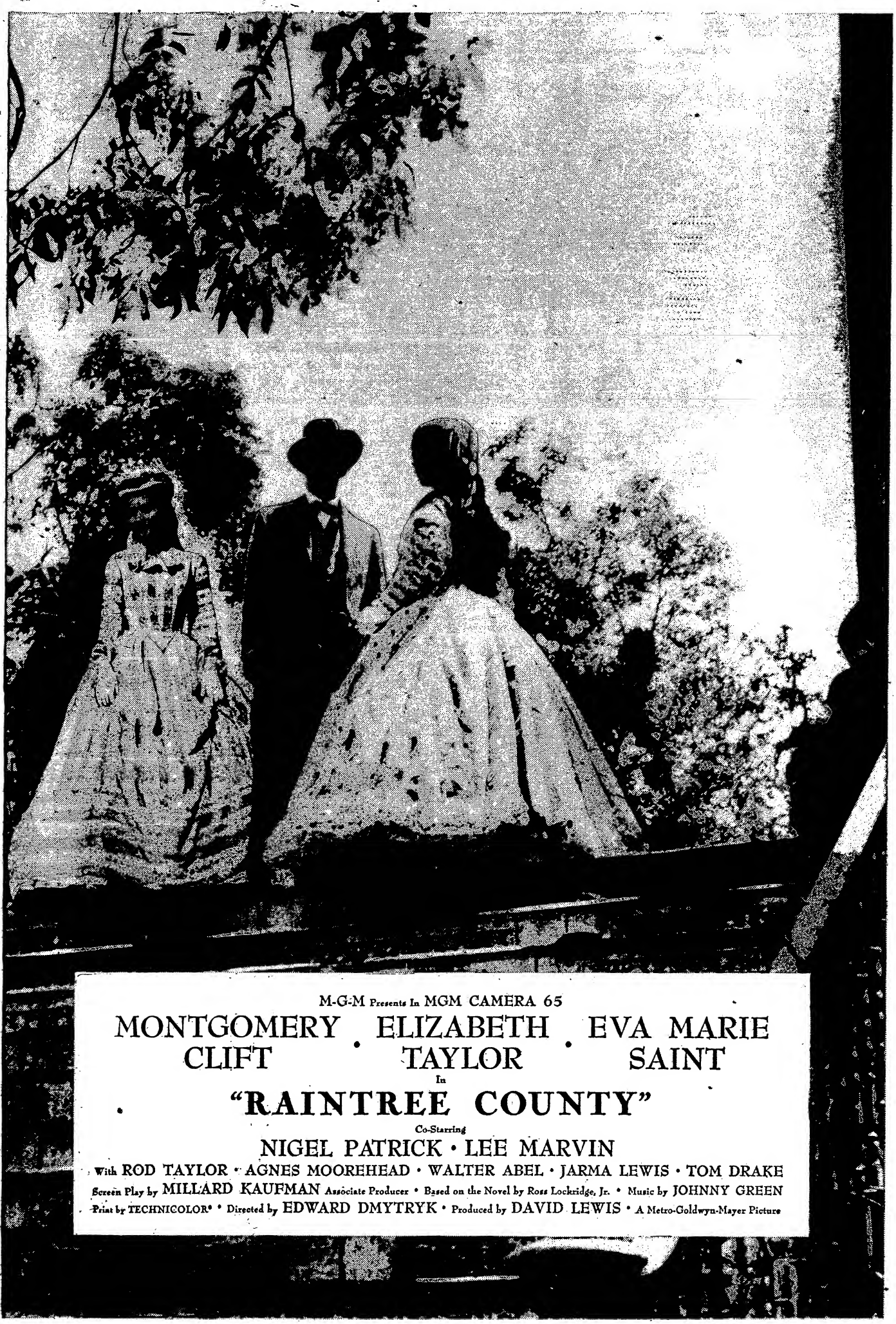
The prize-winning panoramic novel is first to be produced in the fabulous MGM CAMERA 65 process, the New Miracle of the Movies!

MGM CAMERA 65
THE WINDOW OF THE WORLD

At the Warfield Theatre in San Francisco on the night of August 10th a Preview of M-G-M's "RAINTREE COUNTY" made screen history. Much has been printed about this spectacular attraction. At last revealed on the big theatre screen, "RAINTREE COUNTY" produced in the great tradition of Civil War romance now takes its place among the all-time giant entertainments in the annals of our industry.

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MONTGOMERY CLIFT • ELIZABETH TAYLOR • EVA MARIE SAINT
In
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With ROD TAYLOR • AGNES MOOREHEAD • WALTER ABEL • JARMA LEWIS • TOM DRAKE
Screen Play by MILLARD KAUFMAN Associate Producer • Based on the Novel by Ross Lockridge, Jr. • Music by JOHNNY GREEN
Print by TECHNICOLOR® • Directed by EDWARD DMYTRYK • Produced by DAVID LEWIS • A Metro-Goldwyn-Mayer Picture

Film Reviews

Continued from page 6

Cyclops

of Gloria Talbott for her fiance, lost years before in wilds of Mexico. Motley crew accompanying her includes scientist James Craig, in love with her, shady pilot Tom Drake and shifty stock promoter Lon Chaney Jr.

Isolated area turns out highly radioactive, which stimulates growth of native creatures to tremendous sizes. Included is Miss Talbott's fiance, horribly mutilated in the crash, so that only one eye remains. Eventually, to escape his murderous attentions, Craig is forced to heave a flaming spear into his remaining eye.

With no real dimensions to work in, cast of good actors relies strongly on stereotyped patterns. Special effects, also created by Gordon, largely from stock animal footage, isn't very convincing, not even to juve audiences. *Kove.*

Chicago Confidential

Exploitation film with current Senate Committee probings into racketeering in unions probably helping grosses.

Hollywood, Aug. 16.

United Artists release of a Robert E. Kent production. Stars Brian Keith, Beverly Garland, Dick Foran; features Douglas Kennedy, Paul Langton, Elisha Cook, Gavin Gordon, Beverly Tyler, Buddy Lewis. Anthony George. Directed by Sidney Salkow. Screenplay, Raymond T. Marcus; camera, Kenneth Peach Sr.; editor, Grant Whytock; music, Emil Newman. Previewed Aug. 12, '57. Running time, 75 MINS.

Jim Fremont	Brian Keith
Laura	Beverly Garland
Blane	Dick Foran
Sylvia	Beverly Tyler
Sandymouth	Elisha Cook
Jake Parker	Paul Langton
Duncan	Tony George
Harrison	Douglas Kennedy
Dixon	Gavin Gordon
Smitty	Jack Lambert
Partos	John Morley
Hallop	Benny Burt
Evans	Mark Scott
Mill	Henry Rowland
Tomkins	George Cisar
Heavy	Johnny Indrisano
Fingerprint Man	John Pelletti
Dispatcher	Joe McGuinn
Betty	Asa Maynor
Marion	Jean Deane
Chorus Girl	Sharon Lee
Helen	Phyllis Coates
'B' Girl	Lynne Storey
'B' Girl	Nancy Marlowe
Traynor	Harlan Warde
Morgan	Jan Hamilton
Martin	Jack Kenney
Customer	Joey Ray
Policeman	Tom Wade
Mitch	Ralph Gaikie
Waiter	Jack Carr
Narrator	Carl Princi
'B' Girl	Helen Jay
Chairing	Charles Meredith
TV Announcer	Keith Byron
Pilot	Jim Bannon
Fingerprint Man	Myron Cook
Jury Foreman	Dennis Moore
Judge	Thomas B. Henry
Patron	Frank Marlowe
'B' Girl	Linda Brent
Jordan	Bud Lewis

As an exploitation film, "Chicago Confidential" should cash in handily on the current Senate probings into racket activities in the labor unions. Pic serves its purpose for the intended market and carries enough interest for okay reception by program audiences.

Taking its title from the Jack Lait-Lee Mortimer tome but strictly an original by Raymond T. Marcus, unfoldment twirls around efforts of mobsters to take over a powerful Chicago union by framing org's prexy for murder. A politically ambitious State's Attorney innocently makes use of manufactured evidence to press the conviction, but when he learns of the frame through new evidence he throws all his energies into proving the union chief innocent, leading to ultimate cleanout of gangster element from the union.

The Robert E. Kent production carries plenty of story holes, in which both the police and State's Attorney at times are pictured as not quite bright, but generally yarn packs action and building suspense. Sidney Salkow's direction is fast and he helms characters believably through their paces. Brian Keith is acceptable as the S.A., Dick Foran, though short on footage, handles his union prexy role well and Beverly Garland provides distaff interest as his fiance who continues to fight for him after his conviction.

In featured roles, Douglas Kennedy and Gavin Gordon are persuasive as racketeer heads. Paul Langton is okay as homicide chief, Beverly Tyler scores as a victim of the mobsters after she testifies for Foran and Elisha Cook is a pivotal figure as a rummy. Buddy Lewis is in as an impersonator, whose voice was used in a recording by which Foran was framed.

Technical departments are capably executed, leading off with Kenneth Peach, Sr.'s photography and Grant Whitock's tight editing. Art direction by Albert D'Agostino is atmospheric and Emil Newman's music score fits the bill. *Whit.*

The Brothers Rico

Okay gangster yarn with good suspense for better program market.

Hollywood, Aug. 16.

Columbia release of a William Goetz-Lewis J. Rachmil production. Stars Richard Conte, Dianne Foster, Kathryn Grant; features Larry Gates, James Darren, Argentina Brunetti, Lamont Johnson. Directed by Phil Karlson. Screenplay, Lewis Meltzer, Ben Perry, from story by Georges Simenon; camera, Burnett Guffey; editor, Charles Nelson; music, George Duning. Previewed Aug. 15, '57. Running time, 90 MINS.

Eddie Rico	Richard Conte
Alice Rico	Dianne Foster
Norah	Kathryn Grant
Sid Kubik	Larry Gates
Johnny Rico	James Darren
Mrs. Rico	Argentina Brunetti
Peter Malaks	Lamont Johnson
Mike Lamotta	Harry Bellaver
Gino Rico	Paul Picerni
Phil	Paul Dubov
Gonzales	Rudy Bond
Vic Tucci	Richard Bakalyan
Joe Wesson	William Phipps
Julia Rico	Mimi Aguglia
Mrs. Felici	Maggie O'Byrne
Dude Cowboy	George Clear
Jean	Peggy Maley
Nellie	Jane Easton

Indie producer William Goetz has come up with an okay melodrama for his latest Columbia release, a new twist giving gangster film mounting suspense. Sans marquee names, it will require hard selling but should fare well enough on upper half of program bills.

Richard Conte, Dianne Foster and Kathryn Grant are headliners in the Lewis Meltzer-Ben Perry screenplay which follows the efforts of a crime ring to locate one of its members who bolted after participating in a murder. Missing member's elder brother, Conte, once chief accountant for the syndicate but now a reputable business man with the promise that he can go straight, is recalled to find him. Under the impression that the syndicate head is honestly trying to save his brother from being gunned down by other gangsters, Conte undertakes assignment — which amounts to an order — but learns too late that the gang merely wanted him to lead them to the wanted brother.

Phil Karlson forges hard action into unfoldment of film for which Lewis J. Rachmil has set appropriate production values. Performances are first-class right down the line. Conte a standout as a man finally disillusioned after thinking of the syndicate leader who orders his brother's execution as a close family friend. Both femmes have comparatively little to do, Miss Foster as Conte's wife and Miss Grant as the brother's, but make their work count.

Larry Gates as gang chief scores smoothly and James Darren as young brother handles character satisfactorily. Paul Picerni, as another brother whom gang also kills, is good, and Argentina Brunetti, the brothers' mother who once was crippled in saving the crime head's life, is dramatic. Other key roles are well enacted by Harry Bellaver, Lamont Johnson, Rudy Bond and Paul Dubov.

Technical departments are well executed, including Burnett Guffey's camera work, Charles Nelson's editing, art direction by Robert Boyle and music score by George Duning. *Whit.*

After the Ball

(BRITISH-COLOR)

Limp biopic of noted British vaudeville performer, Vesta Tilley; minimum appeal even on nostalgia stakes.

London, Aug. 13.

Independent Film Distributors release of a Romulus (Peter Rogers) production. Stars Laurence Harvey, Pat Kirkwood. Directed by Compton Bennett. Screenplay, Hubert Gregg, Peter Blackmore; camera, Jack Asher; editor, Peter Bolta; music, Muir Mathieson. At Rialto, London. Running time, 89 MINS.

Tilley	Pat Kirkwood
Walter	Laurence Harvey
Frank Tanhill	Jerry Stovin
Harry Ball	Jerry Verno
Henry De Frece	Clive Morton
Bessie	Marjorie Rhodes
Richard Warner	Leonard Sachs
Andrews	Ballard Berkeley
Tilley (Child)	Margaret Sawyer
Perelli	David Hurst
Tony Pastor	George Margo
Carmelita	Rita Stevens
Lottie Gilson	June Clyde

Vesta Tilley was a well-loved and talented British vaudeville performer up to and including the first World War. She specialized in male impersonations which mildly shocked the patrons, but led a singularly undramatic life. Hence, it is difficult to see how her screen story can have anything but limited appeal even for oldtimers who recall her with affection. For the younger generation and the U.S. — "After the Ball" must be rated largely a loss.

The story, which monotonously outlines her rise to fame up to her retirement in 1920, is largely an excuse for plugging the oldtime vaudeville songs with which she was associated. These are put over with verve and zest by Pat Kirkwood who also does an energetic job in trying to infuse some life into the tedious screenplay of Hubert Gregg and Peter Blackmore.

Laurence Harvey, who plays Walter de Frece, Vesta Tilley's husband, ambles through his chore with the air of a man who has not got his heart in it. Apart from Miss Kirkwood, the only performance which deserves a nod is that of veteran Jerry Verno, as her father.

Compton Bennett's direction is plodding and uninspired. But it must be admitted that there is little in this mild pic into which he could get his teeth. *Rich.*

The Time of Desire

(Swedish)

Frank sexual treatment, Swedish style, with incest overtones. Strictly limited art house offering.

Hollywood, July 23.

Janus Films distribution of a Europa Film production. Stars Barbro Larsson, Margaretha Lawler; features George Fant, Berger Malmstem, Marianne Lofgren, Nils Hallberg, Ingemar Pallin. Directed and adapted by Egil Holmsen, from Arthur Lundquist story; camera, Ingvar Borild; music, Harry Arnold. Previewed, July 22, '57. Running time, 81 MINS.

Lilly Lilja	Barbro Larsson
Ragni Lilja	Margaretha Lawler
The Father	George Fant
Algot Wiberg	Berger Malmsten
Maid	Marianne Lofgren
Nils	Nils Hallberg
Pastor	Ingemar Pallin

Problems of a'he-ing and a'she-ing and a'she-ing and a'he-ing has long been a plot staple. More recent is a trend toward treating a'he-ing and a'he-ing themes. Comes this Swedish import in which language doesn't camouflage much, not only depicts a'she-ing and a'she-ing, but condones the practice—between sisters yet.

This is one strictly for the art houses, and in broad (no pun intended) minded communities there are the usual nude bathing scenes of Swedish delight, plus frankly sexual passage, both lesbo and more conventional. While well-made, film can't be taken too seriously as a social commentary.

Household depicted is sex-ridden, to put it mildly. Widowed papa George Fant and male help at his farm seem to play musical beds with female help most of the time. Strong indications are that love of daughters Babro Larsson and Margaretha Lawler for each other is more than sisterly. When handsome newcomer to village, Berger Malmsten arrives, Miss Lawler has an affair with him, to dismay of sister. A child results, which father accepts easily, despite lack of marriage banns. However, Miss Lawler apparently finds heterosexualism distasteful after this sample and returns to her first love, sister Barbro. Finale has fire-and-brimstone preacher, Ingemar Pallin gaze upon unconventional trio of sisters and illegitimate child ride past the church, with remarkable tolerance.

Pace of Egil Holmsen's direction is more leisurely than that Yank audiences are accustomed to, but art house devotees shouldn't mind this too much. Seduction scene between Miss Lawler and Malmsten gains powerful impact by subtle and skillful handling. Holmsen adapted script from Arthur Lundquist story, and subtitles seem adequate to non-Swedish speaker. Photography of Ingvar Borild is in solid tradition of Swedish craftsmanship, and music by Harry Arnold is delicately effective.

Cast is a very good one. Fine, cleancut looks of Misses Larsson and Lawler not only excites as counterpoint to unconventional goings-on but pair are good actresses too. Fant, as virile papa, attracts along post-middle-age lines laid out by late Ezio Pinza. Malmsten is hampered somewhat by stereotyped role of the rejected lover, despite fact that circumstances here are far from stereotyped. *Kove.*

'South Pacific'

Continued from page 3

as trade paper representatives will be flown from Los Angeles to watch various phases of the shooting.

Some 350 islanders will have bit parts.

One of the film's highlights will be the "world's largest close-up ever made on film." A helicopter will hover over Mitzie Gaynor and Rossano Brazzi during the "Some Enchanted Evening" scene to shoot the stars against a background of the entire island.

WALTER SHAFER HANDS THEATRES TO SONS

Detroit, Aug. 20.

After 40 years as a theatre manager and owner, Walter Dennis Shafer, of nearby Wayne, is turning his theatres—the State in Wayne, Shafer in Garden City and two drive-ins, the Algiers and Michigan—over to his sons, Mark and Charles.

Shafer joined the Fox organization after the first World War and managed theatres in New York and New Jersey. In 1921, he became manager of the old Fox Theatre in Detroit, helped supervise the building of the present 5,000-seat Fox and became its first manager. In 1927, he left Fox to become general manager of a circuit of theatres in Detroit, Dearborn, Wayne and Flint.

During the depression, he left the circuit and took over the State Theatre in Wayne. He weathered the depression and in 1939 began building his other theatres and drive-ins.

Tomlinson's Side

Continued from page 7

Loew's, is spending "vast unauthorized" funds of the company's money for the dissemination of information favoring himself and withholding the "truth" from stockholders.

(6) That the special stockholders' meeting that Vogel is attempting to call will cost the stockholders about $1,000,000.

(7) That Vogel and his associates, employing company funds, have launched "violent personal attacks" against Louis B. Mayer and Stanley Meyer, although both are "sincerely" involved in trying to save Loew's from "bankruptcy."

According to information that can be gathered from Tomlinson adherents, the report of Arthur Anderson & Co., the accounting firm brought to make a survey of the company's financial and accounting procedures and which has since been retained as Loew's regular accountants, is said to reveal that the company has followed "unbusiness-like" and "wasteful" accounting practices. The Tomlinson version of the Anderson report maintains that Loew's lacked long-range planning and budgetary controls, that tax benefits are not being obtained from tv rentals and foreign income, that at least 30 employees can be eliminated from one department, that no reserves are maintained for anticipated inventory losses, that income from tv rentals and 16m sales are being improperly included in income.

Highlight of the Booz, Allen & Hamilton report, as evaluated by Tomlinson, is the information that during the last 10 years "Gone With the Wind" has been responsible for 78% of film profits and nearly half of total division profits. In addition, it's reported that Booz noted that costs could be brought down about $3,800,000 annually—that excess functions and personnel are costing the Culver City studio $1,500,000 a year, that not fully utilized producers cost the company $790,000 in 1956, that Metro's director costs per picture exceeded the average of the other top studios by $21,000, and that unassigned directors cost M-G $503,000 in 1956.

Much of the Tomlinson charges, of course, concern the period before Vogel's takeover of the company's operation and his implementation of many of the suggestions made in the various management consultant and accounting firms reports. For example, Vogel has indicated that he has cut $2,782,000 annually from studio costs since he assumed the presidency. In addition, Arthur Anderson & Co. has been retained as Loew's regular accountants to put into practice many of the reforms it recommended in the company's accounting procedures.

Loew's disputes, too, the Tomlinson assertion that the company's studio operation faces a $5,000,000 deficit and maintains that on the contrary that the studio is presently operating in the black for the first time in 13 years. Vogel's point has been that he has inherited many mistakes made by the previous administration and that he has been doing his best to bring about reforms, but that he has been handicapped by the activties of Tomlinson, Meyer and Mayer.

Loew Pans

Continued from page 15

section of the affidavit titled "Confession of One of the Conspirators," rejoined the "plot" when he discovered that his earlier fear of "retribution" was unfounded and when Loew's did not take "public or legal action."

The Loew's president relates the various offers made to him by the Mayer group as the price for peace, starting with the proposal that Stanley Meyer be president and always insisting that Mayer be the ostensible studio chief serving in an advisory capacity. At other times, they proposed that Mayer be made board chairman, Noah Dietrict the president, and Meyer, v.p. in charge of tv or a studio adviser. The latest was Sam Briskin as president, Mayer as board chairman, Tomlinson as chairman of the executive committee, and Meyer as some kind of v.p. in charge of the studio or tv. At one point, it was suggested that Vogel become head of the foreign department.

Single Out Johnson

An individual heretofore left out in Loew's general attack on the dissidents — Louis Johnson, former Secretary of Defense in the Truman Adminstration—was termed the prinicpal "spokesman" for the "conspirators" and the affidavits charge that Johnson is calling all the shots for L. B. Mayer and determining the strategy in the efforts to oust Vogel.

Loew's prexy said that the plan of the "conspirators" became evident on every front during the Coast board meeting. He related how the dissident group had embarrassed management by not taking part in the studio tour or attending a special luncheon and how they had spent time in L. B. Mayer's home "conspiring" against Vogel.

Vogel's affidavits also contain considerable detail on the report made by Robert Heller & Associates. An oral report by the management consultant firm had recommended Vogel's removal, but in a subsequent written report, the firm said Vogel was the best man for the job if he had a cooperative board. Vogel pointed out that in Tomlinson's lawsuit he had failed to mention the later Heller report although he cited the oral one.

'It'll Hurt'

Continued from page 5

finalists in the 1956 event had enough merit to garner the Lion.

Another important addition to Ammannati's estimation is the institution of the so-called "informative section" of the festival. In this, pix from various countries and of special importance to the production in those countries (such as the first feature ever produced there, etc.), or efforts of young filmmakers, etc., which might have been accepted at Venice before the current selective, 1-pic system was started, will be shown in the arm's and cut of competition for their informative values in forming a picture of current world production. Ammannati notes, by inference, that these are the pix which often weigh down other Festivals, such as Cannes, Berlin, etc., adding to their usually inflated totals of competing pix.

July Letdown

Continued from page 3

their biggest releases around Independence Day this year, but unlike the previous five to six years, the strong upturn in money making wasn't there. The sustained heat wave along with the air-cooled comforts of more and more homes militated against it.

Stronger b.o. performance of the last 10 days to two weeks is not being measured in terms of percentages by the film companies. To compare such a limited period with the same time span of a year ago can't present an accurate picture of conditions. The quality of the pictures vary in each area, for one reason. However, film officials are keeping their fingers crossed. They're hopeful, of course, that the better business will reach trend proportions but it's conceded in all quarters that these are erratic times at the b.o.

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Victor Desny Collects $14,350 On Dictated 'Public Domain' Story

Los Angeles, Aug. 20.

After more than four years of tangled litigation, the "Ace in a Hole" legal battle was settled out of court by Billy Wilder, Paramount Pictures and Paramount Film Distributing Corp., on payment of a reported $14,350 to Victor Desny.

Writer's precedental case brought an important decision from the California Supreme Court in June, 1956, the tribunal holding that a public domain story is protectable under certain circumstances. This ruling reversed a previous lower court decision and paved the way for a new trial, but settlement was reached before the case came into court again.

Desny alleged that in 1948 he dictated a four page synopsis to Wilder's secretary and although the idea was nixed it subsequently appeared in substantially the same form in Paramount's "Ace." Film roughly paralleled incidents in the tragic, headline-ringed death of a Kentucky miner in a cave 30 years ago.

Case was originally tried in Superior Judge Stanley Mosk's court in 1952, with Desny, through law firm of Milo Olson and Frank De Marco Jr., asking $150,000 for breach of contract. At time, Judge Mosk ruled that an idea in public domain isn't protectable, a view later overruled by the Supreme Court. The Supreme Court decision ruled that if a writer takes the precaution to protect himself, by obtaining a promise to pay before a film is made, his idea is protectable even if it is in public domain.

Case was skedded to go on trial again in local Superior Court on Aug. 26, when out-of-court settlement was reached.

Exhib Ping-Pongs Charge Of 'Poor' Showmanship'; Raps Todd 35m Policy

An exhibitor has taken a potshot at Mike Todd, who has made a practice of belating theatremen and their methods of operation.

William L. Berk, of the 5 Points Theatre Corp. Jacksonville, Fla., feels that Todd is making a serious error in making "Around the World in 80 Days" available in a 35m version.

In a letter to Todd, Berk, maintained that by making the film avaivable in 35m Todd was doing the same thing that he has criticized exhibitors for. "You are taking away some of the specialization and showmanship which has brought you acclaim from the world," Berk said, "and are releasing just another CinemaScope picture that has had superior promotion and exploitation and is therefore bound to do good business, but does not justify the price or policy being used."

Berk indicated that the 35m policy could be "disastrous" to the film. He urged Todd to reconsider and to withdraw the 35m version of "80 Days." "I feel sure that you have many good arguments as to why I'm wrong," Berk told Todd, "but I cannot believe that my reasoning is incorrect."

PRO-CENSOR BROSNAN ACTING CHANCELLOR

Albany, Aug. 20.

John F. Brosnan, new acting Chancellor of the Regents and slated for election as Chancellor at a late-September meeting in Albany, has served on its motion picture review committee almost from the time he was named to the Board.

A native of New York City and a lawyer there since 1915, Brosnan is a staunch supporter of the film licensing law (censorship). He is a prominent Catholic, educated at Manhattan College and NYU Law School received the degrees of B.S. in engineering and MA. from Manhattan; B. L. and Doctor of Jurisprudence, from New York University—as well as many honorary degrees.

Brosnan, who succeeded the late Roger W. Strauss (also for a time a member of the Regents' film review committee) as acting chancellor, is a partner in the law firm of Madge, Stern, Baldwin & Todd.

Strike Makes Work

Boston, Aug. 20.

First run exhibs had to put on extra phone answering personnel as the newspaper strike left Bostonians in the dark as to what was playing. Strike in 11th day Monday (19) is hurting at the b.o., and earliest publication, if settled, was seen for Wednesday (21).

"Phones have been ringing all day and night," the exhibs reported. The newspaper strike which went into two weekends forced exhibs to transfer ad budgets to radio, tv, nabe papers and giveaway sheets.

Film Dividends Pace Stays Good

Washington, Aug. 20.

The 1957 film industry dividends continue to maintain their lead over the comparable stockholder payments of last year.

The industry gave its stockholders $1,824,000 in July, compared with $1,703,000 for July, 1956. For the full seven months of this year, publicly reported pix dividends aggregated $16,353,000. In 1956, the total was $16,021,000.

AB-PT paid out $1,126,000 last month, or slightly under the $1,162,000 for July, 1956. Chesapeake Industries, which paid $121,000 in 1956, paid none last month. Columbia Pictures gave its stockholders $328,000 last month and $305,000 in July, 1956.

Universal paid no dividend in July, 1956. It disbursed $255,000 last month. Republic Pictures paid $100,000 each year. District Theatres paid $15,000 each year.

TEASE-IN KIDS WITH MOVIE STAR STAMPS

Boston, Aug. 20.

Stamps have invaded New England picture houses to stimulate lagging moppet matinee biz, spurred by the billion dollar trade stamp spree in America's retail stores, with a group of Stanley-Warner Theatres giving cuffo film star stamps and albums in a test promosh.

Stanley - Warner's Broadway, Lawrence; Warner, Lynn; Warner, Worcester; Garde, New London, Ct.; and State Manchester, Ct.; reported upped grosses with the promosh in a test. Murray Howard, Warner Theatre, Worcester, said, "Movie Star Stamps bolstered our usual kids' matinee business from $90 to as high as $370. Broadway Theatre, Lawrence, reported upping matinees from $50 to $140.

On the strength of the test, the promosh may permeate through the entire SW setup, with other nat. chains following. The idea is an original of Jacques Morton, Wonder-Art Enterprises, Boston, specialists in film promosh.

Germinated by Jim Totman and Nick Brikates, SW Management Corp. execs., it is available on exclusive territorial basis for the entire 10-weeks deal. It works this way:

Each child receives free stamps and four fave Movie Star stamps the first week he attends a specified matinee showing of selected films and shorts. Every week thereafter, for eight weeks, the boy or girl gets two of these stamps. The four remaining stamps are given the 10th and last frame. Each moppet completing an album nabs a special bonus of a pair of guest theatre tickets good for a future show.

The promosh is being used in ozoners in the territory also and in some Canadian theatres. There are 24 different film stars to a complete set of Movie Star stamps. The moppets trade, save and collect them. Weekly prizes are awarded to luck album holders. Each card is numbered and carries a "safety" message. Room for imprint is available on the back cover to make the deal self liquidating.

Red Films

Continued from page 3

above their own bureaucracy and turn out pictures that do not bore people. Always in the past the propaganda petticoat has been showing.

The propaganda possibilities are tremendous. For example:

The Russians co-produced "Journey Beyond Three Seas" in India, based on the visit there of a 15th Century Russian. Scenario has a villainous Portuguese trader and the Russian who "goes forth armed with friendship and seeking only understanding."

"Witches of Salem," based on Arthur Miller's play, "The Crucible" was made by East Germany's DEFA and a French firm, but is booked as a French production. Pic "improves on" Miller in accentuating the analogy between witch hunting in 17th Century Salem and the Joe McCarthy Committee investigations.

One of the new Soviet films, made this year in connection with the 40th anniversary of the Red revolution, is a story of a homeless Negro boy cheated by his employers who is saved by Russian revolutionary forces and becomes a devotee of Communism. The international propaganda possibilities of this are obvious.

In India, it is pointed out, a Communist motion picture company has been established in Kerala. In addition, Soviet films are getting a wider foothold in Asia with India as one of its major markets.

The Communist countries are all pressing to have their instructional films accepted for official showing by various foreign Ministries of Education.

One of the most significant developments is the increasing distribution of Chinese Communists films "in several southeast Asian areas until recently closed to them." The film distributors of Hong Kong, one of the world's major production and distribution areas, may have to do a lot more business with the Communists "in order to take advantage of a possible market on the mainland for their own films as well as meet the competition in the distribution of a suddenly popular item in Southeast Asia."

The story of this intensive new drive by the Communist film industry as put together by the U. S. Information Agency shows that in 1951 feature film production had sunk to such a low level in the Soviet Union that only six features were produced. Last year, the Soviets turned out 85 features. They plan an output of 95 next year.

The Soviets plan to have 20 studios operating by next year. The Soviets are doubling their spending for motion picture equipment and are beginning training courses for skilled production workers. Among improvements in the works is a shift to production of wide screen pictures, to compete better against Hollywood in the world market.

Red China, on April 1, 1957, divided its huge Shanghai studio into five smallscale production units. Each will have a separate area of responsibility—features, cartoons, etc. A studio is under construction at Canton which will be used primarily for widescreen and color films. Another major studio, under construction in Sian, will lift the country's total to nine studios. The Red Chinese are also building laboratories and a plant to manufacture negative stock.

Czechoslovakia, which produced 20 features last year, is slated to turn out 25 this year. The entire state film enterprise is being reorganized. It will have one unit for production and another for internal distribution. Production is expected to be subdivided into smaller units similar to those created at the Shanghai studio in China.

Bulgaria, whose industry is currently hamstrung by bureaucracy, is striving to achieve a more efficient film operation. It managed to increase feature production from two in 1955 to seven in 1956 and is straining for greater output this year.

Poland has begun construction of a large, ultra-modern studio near Warsaw which the Poles claim will make possible an annual production of 30 features in that country.

Inside Stuff—Pictures

Pincus Sober, sales department attorney, is among the Loew's employees out ringing doorbells in quest of proxies for president Joseph R. Vogel. He's also local head of the Amateur Athletic Union.

Sober last week called on an oldtimer who was reluctant to cast the 3,000-share votes he holds on record. But as the conversation progressed it turned out that the stockholder was a former athlete and sports enthusiast and, learning of Sober's AAU connection, became immediately sympathetic and decided to go along with Vogel. Further, in addition to the 3,000 shares held in his own name, the investor disclosed he has 16,000 shares held by his broker.

A twin soundtrack, which will give patrons a choice of two languages, will be introduced by Metro at its new drive-in in Italy—the M-G-M Roman Drive-In, about 10 miles from the center of Rome.

The innovation permits the patron, by a twist of a knob on the speaker in the car, to hear the original Hollywood soundtrack or its Italian synchronization. Metro considers the choice important because of the large number of tourists visiting Rome, the U.S. military personnel, and the large native population either able to speak English or anxious to learn it.

New drive-in, which has a 600-car capacity, will operate on a first-run policy. The zoner, M-G's sixth abroad, will open next month with "Friendly Persuasion" as the initial picture. Metro has the foreign distribution rights to the Allied Artists film.

Long in the behind-the-scenes rumor stage and recently spotlighted as a result of the Loew's management struggle is the proposed merger of Loew's (the picture company after divorcement from domestic theatres) and United Artists. Nothing came of it, but not because the Loew's board was against it. Even before this opposition came about, UA owners had turned on a deaf ear to the proposition.

It all came about as Andre Meyer, noting both Loew's fiscal difficulties and UA's success story, dreamed up the get-together. Meyer, a senior partner of Lazard Freres, Wall Street banking outfit which owns 50,000 Loews' common shares, broached the subject to UA president Arthur B. Krim and board chairman Robert S. Benjamin.

They didn't give the matter any serious thought for the reason Meyer was representative of neither the Loew's board nor any substantial group of stockholders. To boot, ownership of a studio, such as Loew's-Metro's Culver City lot, doesn't mesh with their theories anent working with independent producers. Krim, Benjamin and the other UA pards want the indies to have freedom of movement and this means no studio commitments in distribution-financing contracts.

Ralph Blank, owner of the Admiral Theatre in Omaha, last week agreed to turn all of the proceeds from the first-night showing of "Around the World in 80 Days" Aug. 28 over to Childrens Memorial Hospital of that city. Move was considered a sharp one, inasmuch as the Hospital is a "pet" of Omaha's lone daily paper, the World-Herald, and it promptly got on the bandwagon with a page one story and an editorial—two breaks seldom accorded show biz. Hospital ticket committee is getting $10 and $15 for opening-night ducats.

PREVIEWING JUVENILES PRETTY HARDBOILED

Minneapolis, Aug. 20.

Teenage previewing of movies in advance of their theatre showings, with the Star newspaper running news stories about them, its own creation, isn't proving the expected unmixed gratis boxoffice publicity blessing for the showhouses involved.

The reason is that the Star, in its yarns about the prevues, quotes the opinions of the group's individual members. And, it has been found by the newspaper's film editor-critic, Bob Murphy, who's in charge of the previews, that the youngsters, seeing the picture for free, take their assignments too seriously, imagine themselves fully qualified critics and are inclined to be over-critical.

Plenty of fault was found by the teenager groups that gave the once-overs to "Gun Glory" and "The Pride and the Prejudice," the first pictures to be appraised thusly, each by a different group, and the newspaper used the quotes—verbatim, of course.

Teenagers in the 15 to 19-year groups are invited to contact Murphy if they wish to be a previewer. He selects the names at random from among the applicants.

The groups also are queried regarding their favorite performers and disks and the newspaper publishes their choices.

The 10 who saw "Prejudice" gave their votes to Marlon Brando, Deborah Kerr, George Nader, Gina Lollabrigida, Maurice Chevalier and Artur Rubenstein.

Also the "Shangri La," "Night on the Mountan," "How High the Moon," "Autumn Leaves," "Nutcracker Suite," "Isle of the Dead" and "The Robe" soundtrack.

Film Women's New Prez

Dallas, Aug. 20.

Mabel Guinan has been installed as prez of the Dallas Chapter of Women of the Motion Picture Industry. Other officers installed includes Blanche Boyle, first veepee; Rosa Browning, second veepee; Thelma Jo Bailey, corresponding secretary, and Mildred Freeman, treasurer.

New directors include Wilma Mitchell, Bess Whitaker, Grace Folsom, Louise Kay, Marilyn Bragg, Virginia Elliott, Minna Mae Stevison and Beth Hull.

Settlement With Genn Leads to Russfield Inc. Judgment Versus Lloyd's

Los Angeles, Aug. 20.

In an unusual legal action Russfield Productions Inc. was awarded a judgment for $10,250 plus $900 in attorney's fees as an outgrowth of an out-of-court settlement of a contract dispute with Leo Genn. Underwriters of Lloyd's of London, who issued an errors and omissions policy on the production "Run for the Sun," were ordered to make the payment to the indie firm.

Russfield settled out of court, for $11,000, the action brought by Genn's indie firm seeking $35,000 salary and $5,000 expenses after he withdrew as co-star charging that the script had been changed without his consent. After making the settlement, Russfield attempted to collect from the insurance firm, but Lloyd's contended that the situation was not intended to be covered under the breach of contract provisions of the policy. Superior Judge Paul Nourse found for the plaintiffs.

Stars Shine

Continued from page 5

licity sweepstakes which emerged as press agents crowded each other for newspaper space and public attention for their clients, was Cary Grant. Grant, who got off to a slow start at his Washington press debut, where reporters had eyes only for co-star Loren, was clearly the lion of the week in the glamor class. Statler spokesmen reported greatest number of phone calls and oglers were for the vet film star.

Adding to the Grant furore was Friday (17) night's shooting at a bona fide concert at outdoor Watergate, the government-owned showboat anchored on banks of Potomac. An estimated 9,000 fans jammed seats, the surrounding hills, the bridges, and even moored their boats near the barge, for a look-see at Hollywood in action. Grant, who twice greeted audience from stage, showed how to make friends and influence plenty people.

Hope, on the other hand, came in for his share of attention from capital brass. Vice President Nixon took him off to play golf with his famous constituent, and even made a foray to the huge Carter Barron to see show.

AN OPEN LETTER TO MR. EXHIBITOR

Announcing the N.S.S. Policy for the handling of MGM Trailers!

NATIONAL SCREEN SERVICE
CORPORATION

1600 BROADWAY, NEW YORK 19, N. Y.
Circle 6-5700

Geo. F. Dembow
President

Herman Robbins
Chairman of the Board

August 16, 1957

Office of the
Chairman
of the Board

Dear Mr. Exhibitor:

We are pleased to announce our undertaking distribution of MGM trailers on September 1, 1957.

We pledge our fulfillment of all MGM trailer contracts on all features in release prior to September 1, 1957 at not one penny of increased cost to you, irrespective of any future increase in film or labor costs.

We pledge our maintaining current MGM trailer prices on all features released after September 1, 1957 indefinitely, subject either to future increase in film or labor costs, or mutually acceptable change in terms.

We pledge our striving to maintain the high quality of service rendered by MGM, in addition to providing you with the advantage of obtaining one more Distributor's trailers from a single source of supply.

Sincerely yours,

Herman Robbins

Chairman of the Board

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San Francisco
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Studios:
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New York

Theatre Mgr. Raps Exhibition's 'Hit or Miss' Methods, Urges Full-Time Staffs

Toronto.

Editor, VARIETY:

Your "Desk Set" story not only spotlighted the lack of promising exec material on the company lots, but also made pointed reference to an equally embarrassing situation in theatre management. My own company (see letterhead) is no exception. It, in common with the rest of the industry has operated its theatres on a hit or miss basis for years.

Management and Executive training is a recognized part of every major industry . . . but, heaven forbid, not the exhibition industry! Probably too many of our present executives still think we're here today, gone-tomorrow when toll tv and Telemeter (etc.) take their toll.

To my mind, theatres are poorly run (despite some incumbent competent supervisors and managers). And the reason is simple and obvious. We don't realize our own importance. We're still "part-time." We have part-time cleaners, cashiers, doorman, usherettes. The only permanent crew are the manager, caretaker, and operator.

My feeling is that we can't function as a major industry on part-time help. Our staff in the main have their regular jobs which are important to them. They're not unduly concerned with the operation of the theatre . . . just in the extra income their labors earn. There is no sense of "belonging" to the theatre or the industry.

Our major circuits could easily develop the kind of spirit needed to successfully operate theatres . . . just by cleaning house and recognizing that we can't fool ourselves any longer . . . get out of the penny pinching part-time labor market. Spend a few dollars by procuring a full time staff . . . and then spend a few more and pay them a proper wage, a wage commensurate with competing industries.

You speak of glamor in the exhibition field. It doesn't even rub off on a theatre manager. In my own case, I live, breathe and dream movies. But I had more "glamor" when I ran a fan club for Marilyn Maxwell 12 years ago. And I hope I run an "alive" theatre now, and I do have a fair share of "showmanship" citations.

One crying shame of our industry is that executives and film exchange men can't bring themselves to the realization that a film's best salesmen could be theatre staff. These execs and their publicity men will run screenings for their own and their friends enjoyment . . . but they must have one hard and fast rule" . . . My God, don't invite *him* . . . he works in a theatre."

In my own case I spend most of my nights off trying to keep up with current product (fortunately I married another movie fan). I do have access to home office morning screenings . . . but then I work until midnight almost every night. Those few mornings I stay away from the theatre I spend with my wife and children.

Our town plays host to at least a couple of screen and industry luminaries every month. There, you might say, is a chance to get some second-hand glamor! Not on your life . . . we might ruin the whole publicity approach my meeting a celebrity!

I feel that every theatre manager should be invited *every time* a publicity junket hits town . . . whether it's in connection with his future picture, or his competitors future picture. Furthermore, each manager should be able to take along a deserving member or two of his staff. They could stand a little glamor too.

To get back to the main theme for a final sentence. Theatre exhibition would be a much more attractive field for career conscious young men if only the present top echelon got us out of that part-time, fly by night category.

(Signed) *U. Guess.*

WELLES JOINS MEX PIX UNION

Mexico City, Aug. 13.

Orson Welles, at his own request, has become an active member of Local 49 (directors) of the mighty National Cinematographic Industry Workers Union (STIC).

He's directing features and shorts in Mexico.

Gate Crasher Hazard

San Antonio, Aug. 20.

Boy, aged 12, was in the Baptist Memorial Hospital Friday (16) with possible internal and head injuries received when he was struck by an auto as he watched a movie at the Park Air Drive In Theatre, Local police say lad was on the ground at the ozoner sitting next to a parked car.

When the car owner started his car and drove out, it apparently struck the youth.

Italy in Abrupt Snub of China

Venice, Aug. 20.

Participation of Communist China in the Venice Film Festvial has been officially prohibited by the Italian Foreign Ministry. Message was transmitted to the Chinese authorities by the Venice Film Festival via cable dated Aug. 7.

Disclosure of Italy's stand came as a surprise here, as Festival had previously indicated that Red China would be welcome in Venice again this year—as last year—on an unofficial basis, since no diplomatic relations exist between Italy and Red China.

Also pointed out that action on the part of the Italo Foreign Ministry comes at a strange time, when an Italian pic unit from Astra Films is currently in Red China filming a documentary feature on the Yellow River under the direction of Carlo Lizzani.

More Curlicues

Continued from page 3

linson and his supporters listed the following:

The removal of prexy Joseph R. Vogel and other officers of the company for usurping the powers of the board.

To sever all relations with special counsel Louis Nizer.

To cancel the Sept. 12 stockholders' meeting.

To review and determine if it is necessary to re-vote the resolutions passed at the July 30th special meeting, a meeting that has been termed a rump meeting by the Loew's management.

Both the N. Y. and Delaware courts enjoined the Tomlinson group from sending out letters for the convening of the Aug. 26 special board meeting. The Delaware court, in issuing its order, told the Tomlinson group, in effect, that it had to wait for the determination of the issues that will be presented at the hearing tomorrow (Thurs.). The N. Y. court based its ruling on the terms of the temporary injunction issued last week in N. Y. Supreme Court.

The six stockholders supporting Tomlinson, representing $250,000 worth of shares, said in their petition that if they are successful in intervening in the injunction action, they want a complaint served on them so they can defend the action. They claimed their representation had been inadequate and that it was mandatory that they be allowed to intervene so they can present their views. Judge Henry Epstein, before whom the petition was filed, reserved his decision on the motion to intervene.

Top Court Test

Continued from page 5

asked for a hearing before the Supreme Court.

As it is being presented to the top judiciary body, the Times case claims that the Chicago police censorship is unconstitutional on the basis of the first and 14th constitutional amendments and that the charges of obscenity leveled against the film are unwarranted. Issues of prior censorship rather than the principle of censorship are being contested in this case.

The suits, which were repeatedly lost in lower courts, are directed against the City of Chicago, Mayor Daley and Police Commissioner O'Connor.

MORE PIX EXTRAS TIP VOTE VS. MEX STRIKE

Mexico City, Aug. 13.

The larger than ever number of film extras tipped the balance in favor of the members' vote against any strike in the film industry for the present during a mass meeting of practically all members of the 50 locals of the National Cinematographic Industry Workers Union (STIC). The majority felt that any strike in the business would be disastrous for all in view of the numerous difficulties with which the trade is struggling, including a sharp drop in biz in most of Latin America. Extras are now an influencing factor in film labor.

Sentiment voiced at the meet was that unionists employed by the studios had best cancel their threat to strike because public sentiment is with the employers. It is well known here that the plants are now far in the red. Players, who belong to the National Actors Union (ANDA), decided to let their move for pay hikes rest upon the report of auditors who will check producer books. If the check shows the producers to be losing coin or making little, the actors will withdraw their demand.

Briefs From Lots

Hollywood, Aug. 20.

Stanley M. Kallis, recently an assistant film editor at U, has formed Paragon Productions and will launch the indie this week with "The Hot Angel," starring **Jackie Loughery** and **Ed Kemmer** . . . **May Wynn** and **Richard Loo** were cast in featured roles in Allied Artists' "Hong Kong Incident" which stars Miss Wynn's husband **Jack Kelly** . . . **Jack Warden** drew a role in "Run Silent, Run Deep," **Clark Gable-Burt Lancaster** starrer for Hecht-Hill-Lancaster . . . **Ken Tobey** and **Barney Phillips** were signed by Metro for featured roles in "Cry Terrer," which **Andrew L. Stone** is producing and directing.

Greta Thyssen was signed by Allied Artists for the femme lead in "The Beast of Budapest," **Archie Mayo** production . . . **Maxwell Shane**, who was on the lot previously as a writer and later as a writer-producer-director, was signed by U production veepee **Edward Muhl** to a producing contract . . . **Leonard Spigelgass** inked by George Sidney Productions to screenplay "Magic," which will star Mexico's **Cantinflas** . . . Ventura Productions launched "Plunderers of El Dorado," **Vera Ralston** starrer which **Joe Kane** is directing for producer **Rudy Ralston**. It will be released through Republic . . . Paramount is negotiating a one-picture deal with **Claire Bloom** to co-star in "The Buccaneer" with **Yul Brynner, Charlton Heston, Charles Boyer** and **Inger Stevens.**

Virginia Grey joins **Teresa Wright, John Saxon** and **Sandra Dee** in "Teach Me How To Cry" at U . . . **Jessica Tandy** returns to film for a lead role in Walt Disney's "The Light In the Forest" . . . **Gia Scala** will play opposite **Audie Murphy** in U's "Middle of the Street" . . . **Aaron Rosenberg** bought the **Clarence Buddington Kelland** novel, "The Artful Heiress," for his production program at Metro . . . Moppet **Portland Mason** joins her father, **James Mason**, in **Andrew L. Stone's** indie, "Cry Terror" . . . **Patricia Owens'** player pact renewed for a year by 20th-Fox . . . **Morris Ankrum** drew a role in U's "Hemp Brown" . . . **Denis** and **Terry Sanders** signed to script "Gamma Two-Five" for **Samuel G. Engel** at 20th-Fox . . . **Robert Taylor** and **Cyd Charisse** pair in Metro's "Party Girl" . . . **Raymond Stross** will produce **Leon Uris'** novel, "Angry Hills, for Metro as a **Robert Mitchum** starrer, to roll in England and Greece next Spring.

Boren's Latest Ozoner

Garland, Tex., Aug. 20.

New Stadium Drive-In Theatre has been opened here by Bill Boren, former theatre operator in Fort Worth. The ozoner has 566-car capacity. This is the 19th theatre opening for Boren.

The drive-in is equipped with Century projectors, Strong Super 135 lamps, RCA Photophone soundheads and Bausch & Lomb anamorphics. The concession stand is a 90 foot combination brick-and-board.

Venice Festival's Newsmen

Continued from page 5

of the busiest festival summers in years (Cannes, Berlin, Locarno, Cork, San Sebastian, Karlovy Vary, Moscow Vichy, Pola, Edinburgh—to mention only the ones with international participation), plans to outdo them all with an elaborate event spanning art and commerce, with a sprinkling of cinema history thrown in.

In its attempt to earn top prestige among this year's festivals, Venice is somewhat handicapped by a sliced budget—result, of the recent government change which placed Adone Zoli in power. But nevertheless, an extensive program of side events and parties is planned, and the accent will be on press relations.

For this purpose, the press facilities have again been updated here for added convenience of visiting scribes (over 600 are expected). There'll be the usual work room with typewriters in all keyboards provided by Olivetti, the phone-booth system, plus direct cable and press wire facilities—all emanating from the workroom area in the film palace proper, where a post office is also handily located. Telephoto setup is also available. Press material is available in various languages, including English, French, and Italian. A two-language bulletin, issued by the Festival in combo with ANSA, the Italo news agency, will daily give a roundup of world and local pic news to all visitors in French and Italian, as well as carry official Festival announcements. Five men have been placed in charge of this project.

A new press gimmick this year will see the gratis daily distribution in rotation to a press list of some 600 papers throughout the world of 200 daily photos taken at the Festival. These pix, taken exclusively for Festival use by a brace of Venice lensers, will be in addition to those taken by the horde of photogs expected to descend on the lagoon city for the festival.

Press will also join public in using another free Festival service: a consultation office where all info on past Festivals is available, plus photographs of films of the past, since 1932. These will be available at cost.

Film Palace on Lido island, where daily showings of entries will be held at 5 and 10 pm, the latter the gala showing, seats 1,300, while the outdoor Arena right behind the Palace seats 1,800. Other showings can be held in the so-called TV Room and in two small screening rooms in the Film Palace. Though afternoon screening takes care of many scribes, especially those of local dailies with early deadlines, the evening free list is expected to hit 1,000, distributed among vips, delegates, jury, government reps, and critics. That leaves some 300 evening seats on public sale (in addition to Arena seats, of course) at some $5 each, or $65 for the entire block of tickets valid for all screenings. Though efforts have in the past been made to control sale of these tabs, they eventually find their way into the grey market for sale to glamour-hungry visitors at prices which have hit $50 each on gala occasions.

Press area has this year been widened to include the Palace's first floor, where the "casiers" (mail boxes), to which each scribe is given his key, are located. There he finds his daily program, promotion material, invites, mail, etc., in the language he has chosen. Rest of selectable press material is available in the various country and/or pic company stands on the film palace mezzanine.

The space previously taken up by press boxes in a building across from the Palace is now occupied by an elaborate, 3d version of the Film Book and Periodical Exhibit in which a world-wide collection of books, magazines, papers, and pamphlets on the cinema in all its technical, artistic, or commercial aspects is housed. Exhibit was set up with the collaboration of the International Federation of Publishers and Editors.

Visitors and buyers interested in the commercial aspects of the Festival, such as the inevitable trades shows which bring flocks of of buyers from all over the world for an exchange of film wares, will this year be coordinated via a central office, also located on the first floor of the film palace. Here, under the jurisdiction and supervision of the UIEC and AGIS, International and Italian exhib bodies, trade shows can be arranged. Pix can be trade-screened in two Lido Venice pic houses at all hours of the day or night, with some possible additional showings to be held, when available, in the three screening rooms of the Festival Palace.

In this connection, it is interesting to note that while only 14 pix are in the running for the prizes, some additional screening of pix of very exceptional interest may be held in the film palace, naturally out of competition. These still unlisted showings would include (the) pix from "young, new, or unusual film countries and/or talents," unable to make the festival proper but nevertheless interesting for one or another reason. This activity, decided upon after a survey of other festivals, where the vast volume of "interesting" but not prize-quality pix often weighed heavily on the time availability of spectators and jury, is being run under a separate heading of informative section" of the Venice event.

In addition to the opening and closing parties given by the Festival and the Italian government, other parties are so far in the books for the USA (participating with a $9,500 budget via MPEA), France, Britain, and Japan. It also looks as though the annual gala event will be the Volpi Palace ball, a vip gathering currently set for Sept. 6. Special fashion shows, three so far, are being scheduled during the Festival with film motifs predominating in them and stars acting as models, etc.

Daily teleshows will emanate from special studios also located in the Film Palace, next to the radio facilities, while video coverage will also include two gala Eurovision direct pickups, one for the opening night (25) and the other at the finale prize ceremonies, Sept. 8.

Finally, among the many physical revamps undergone by the Festival since last year are the completely new projection installations in the main pic auditorium. Here Cinemeccanica has installed two new projectors with automatic ratio-changing attachments (both for masking and lense switch-overs), as well as a new 16m projector to handle the large number of small-bore governmental films in the documentary section of the Venice event. The giant film palace screen is also completely new and can now embrace all possible ratios to the fullest extent.

"Announcements of star participation at festivals invariably tend to be over-inflated and erratic before the events start, hence Venice is trying a new approach: promising little, hoping to come through with a lot before it's all over.

Only definite arrival so far, by her own announcement, is Joan Crawford, whose "Story of Esther Costello" is the British entry. Currently on a middle-East tour with husband Alfred Steele of Pepsi-Cola, she's expected here soon after a Roman stopover. 20th is hoping to bring over Anthony Franciosa (and wife Shelley Winters) for the "Hatful of Rain" showing, in addition to co-star. Don Murray. The Festival is also known to have invited the stars of two or three current US productions in Italy: "A Farewell To Arms" and "Raw Wind in Eden," which include such names as Esther Williams, Jeff Chandler, Carlos Thompson, Jennifer Jones, Rock Hudson, etc. It is doubtful, however, if these will have time to come, and much will depend on pic schedules and availability. Same goes for stars of "The Roses" (Pier Angeli, Jack Lemmon, Van Heflin) skedded to get under way in Naples soon under Richard Quine's direction. Other stars such as Diana Dors, Belinda Lee, etc. working here, plus the whole Italo contingent of course probabilities.

Peck Up From Usher

Cameron, Tex., Aug. 20.

Billy E. Peck has been named manager here for Cameron Theatres succeeding Dean White who recently resigned to enter private industry.

Peck started ushering 11 years ago at the Milam Theatre here and worked his way up to projectionist at the Milam and the 77 Drive-Ins, both of which he now manages.

Picture Grosses

BALTIMORE

(Continued from page 9)

(5th wk). Okey $3,000 after same last week.

Film Centre (Rappaport) (890; $1.25-$2.25) — "Around World" (UA) (35th wk). Great $10,000 after virtually the same last week.

Five West (Schwaber) (460; 50-$1.25)—"Fernandel Dressmaker" (Indie) (2d wk). Nice $4,000 after $4,100 last frame.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Silk Stockings" (M-G) (3d wk). Warm $6,000. Last week, $8,000.

Little (Rappaport) (300; 50-$1.25) —"Noak's Ark" (Equity) (reissue). Smash $6,500.

Mayfair (Hicks) (980; 50-$1.25)— "Night Passage" (U) (3d wk). Fine $5,200 after $7,000 in second.

New (Fruchtman) (1,600; 50-$1.25) — "Affair to Remember" (20th) (4th wk). Neat $6,000 after $10,000 in third.

Playhouse (Schwaber) (410; 50-$1.25) — "Bachelor Party" (UA) (10th wk). Sturdy $3,000. Last week, $3,100.

Stanley (SW) (3,200; 50-$1.25)— "The James Dean Story" (WB). Fair $9,500. Last week, "Bambi" (BV) (reissue) (2d wk), $9,000.

'Band' Rousing $18,000, Buff; 'Rain' Solid 13G

Buffalo, Aug. 20.

Biz is very steady here currently, with two sprightly new pix to help. "Band of Angels" shapes big at Paramount while "Hatful of Rain" is rated solid opening frame at the Center. "Bambi" looms sturdy in second round at Lafayette. "Pride and Passion" is okay in third stanza at the Buffalo. "Around World in 80 Days" still is big in 20th week at Century.

Estimates for This Week

Buffalo (Loew) (3,000; 50-$1.50) —"Pride and Passion" (UA) (3d wk). Okay $9,000. Last week, $17,000.

Paramount (ABPT) (3,000; 60-85)—"Band of Angels" (WB) and "Spring Reunion" (Indie). Big $18,000 or over. Last week, "Loving You" (Par) and "Rock, Rock, Rock" (Indie) (2d wk), $12,000.

Center (ABPT) (2,000; 60-85)— "Hatful of Rain" (20th). Solid $13,000. Last week, "Affair to Remember" (3d wk), $11,000.

Lafayette (Basil) (3,000; 50-85)— "Bambi" (BV) (reissue) and "Hold That Hypnotist" (AA) (2d wk). Sturdy $10,000. Last week, $18,000.

Century (Buhawk) (1,400; $1.50-$3)—"Around World in 80 Days" (UA) (20th wk). Big $10,000. Last week, same.

Teck (SW - Cinerama) (1,200; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (51st wk). Potent $7,500. Last week, ditto.

Cinema (Martina) (450; 60-90)— "Bachelor Party" (UA) (5th wk). So-so $1,000. Last week, same.

BOSTON

(Continued from page 8)

and "Tight Little Island" (Indie) (reissues). Oke $3,000. Last week, "Figaro, Barber Seville" (2d wk), $3,500.

Memorial (RKO) (3,000; 75-$1.25) —"Man of Thousand Faces" (U). Hot $16,000. Last week, "Night Passage" (U) and "Weapon" (2d wk), $10,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Band of Angels" (WB) and "Destination 60,000" (AA). Light $13,000. Last week, "Affair To Remember" (20th) (3d wk).

Paramount (NET) (1,700; 60-$1) —"Omar Khayyam" (Par) and "Black Tide" (Indie). Fast $13,000. Last week, "Delicate Delinquent" (Par) and "Hot Rod Rumble" (AA), $13,000.

Pilgrim (NET) (1,100; 65-95)— "Giant Claw" (Col) and "Night World Exploded" (Col) (2d wk). Fine $12,000. Last week, $15,000.

Saxon (Sack) (1,100; $1.50-$3.30) —"Around World" (UA) (20th wk). Last week was big $23,000. In ahead, $24,000.

Trans-Lux (Trans-Lux) (730; 75-$1.10)—"Happened in Park" (Indie) (2d wk). Okay $3,000. Last week, $3,500.

Orpheum (Loew) (2,900; 75-$1.25) —"Jeanne Eagels" (Col) and "Woman of River" (Col). Torrid $18,000. Last week, "Silk Stockings" (M-G) and "Decision Against Time" (M-G) (2d wk), $12,000.

State (Loew) (3,600; 75-$1.25)— "Jeanne Eagels" (Col) and "Woman of River" (Col). Good $9,000. Last week, "Silk Stockings" (M-G) and "Decision Against Time" (M-G) (2d wk), $8,000.

'Eagels' Torrid 14G, Seattle; 'Rain' $9,000

Seattle, Aug. 20.

Biz shapes very strong here this stanza. Standout newcomer is "Jeanne Eagels," smash at Fifth Avenue. "Hatful of Rain" looms lofty in first round at Coliseum. "Around World in 80 Days" is rated immense at Blue Mouse in 18th session. "James Dean Story" is only fair at Music Hall. "Cinerama Holiday" soared in current (17th) round at Paramount, with preem of "Seven Wonders" set to follow.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50) — "Around World" (UA). (18th wk). Immense $13,000. Last week, $12,800.

Coliseum (Evergreen) (1,870; 90-$1.25) — "Hatful of Rain" (20th) and "The Abductors" (20th). Tall $9,000. Last week, "Rock Hunter" (20th), $9,900 in 8 days.

Fifth Avenue (Evergreen) (2,500; $1-$1.50) — "Jeanne Eagels" (Col) and "Last Man to Hang" (Col). Smash $14,000. Last week, "Pride and Passion" (UA). (2d wk), $8,800.

Music Box (Hamrick) (850; 90-$1.25) — "Lost Continent" (Indie). Good $4,500. Last week, "Interlude" (U), $2,700.

Music Hall (Hamrick) (2,200; 90-$1.25)—"James Dean Story" (WB) and "Let's Be Happy" (AA). Fair $6,500. Last week, "Tip on Dead Jockey" (M-G) and "Weapon" (Rep), $4,200.

Orpheum (Hamrick) (2,500; 90-$1.25)—"Dino" (AA) and "Dragon Wells Massacre" (AA). Modest $7,000. Last week, "Silk Stockings" (M-G) and "Seventh Sin" (M-G) (2d wk), $3,200.

Paramount (SW - Cinerama) (1,282; $1.20-$2.65) — "Cinerama Holiday" (Cinerama) (17th wk). Superb $18,000 on final week's spurt. Last week $15,200. "Seven Wonders of World" (Cinerama) opens Aug. 21.

'Eagels' Socko 23G, Denver; 'Affair' 10G

Denver, Aug. 20.

"Jeanne Eagels" is having no trouble in copping top money here this session, and is staying over at the Denver. It is landing smash coin. "10 Commandments" continues big at Aladdin in fourth week. "Affair To Remember" still is hotsy in third round at the Centre, and holds again. "Pride and Passion" is fancy in third Paramount stanza. "Around World" shapes fine in 14th Tabor round, and stays on.

Estimates for This Week

Aladdin (Fox) (1,400; $1.25-$1.50) —"10 Commandments" (Par) (4th wk). After 13 weeks at Denham. Big $10,000. Last week, $12,000.

Centre (Fox) (1,247; 70-$1.25)— "Affair to Remember" (20th) (3d wk). Hot $10,000. Stays. Last week, $10,500.

Denham (Cockrill) (1,428; 70-90) — "Beau James" (Par) (2d wk). Fair $6,000. Last week, $8,000.

Denver (Fox) (2,525; 70-$1.25)— "Jeanne Eagels" (Col). Lofty $23,000. Holds. Last week, "3:10 to Yuma" (Col) and "Calypso Heat Wave" (Col), $16,000.

Lakeshore Drive-In (Monarch) (1,000 cars; 75)—"Land Unknown" (U) and "Female Jungle" (ARC). Nice $7,000. Last week, on subsequent-run.

Orpheum (RKO) (2,600; 70-90)— "Run of Arrow" (U) and "Weapon" (Rep). Fair $8,000. Last week, "Curse Frankenstein" (WB) and "X Unknown" (WB) (2d wk), $6,500.

Paramount (Wolfberg) (2,200; 90-$1.50)—"Pride and Passion" (UA) (3d wk). Fancy $11,000. Last week, $14,000.

Tabor (Fox) (930; $1.25-$2.50)— "Around World in 80 Days" (UA) (14th wk). Fine $10,000. Stays on. Last week, $9,000.

Vogue Cinema (Sher-Shulman) (442; 75-90)—"La Strada" (T-L). Torrid $2,500. Stays on. Last week, "Green Man" (Indie) (3d wk), $900.

CHICAGO

(Continued from page 9)

"Restless Breed" (20th) and "Courage of Black Beauty" (20th). Sharp $9,000. Last week, "Way to Gold" (20th) and "Black Whip" (20th), $6,500.

Loop (Telem't) (606; 90-$1.50)— "Silk Stockings" (M-G) (8th wk). Neat $8,000. Last week, $8,800.

McVickers (JL&S) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (39th wk). Smash $25,000. Last week, $24,000.

Monroe (Indie) (1,000; 67-87)— "Monster That Challenged World" (UA) and "Vampire" (UA). Socko $7,000. Last week," "Vintage" (M-G) and "Affair in Reno" (Rep), $4,500.

Oriental (Indie) (3,400; 90-$1.50) —"Affair to Remember" (20th) (5th wk). Sweet $15,000. Last week, $17,000.

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (35th wk). Sizzling $40,000. Last week $37,000.

Roosevelt (B&K) (1,400; 65-90)— "20 Million Miles to Earth" (Col) and "27th Day" (Col). Wow $28,000. Last week, "Pickup Alley" (Col) and "Burglar" (Col) (2d wk), $14,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Jeanne Eagels" (Col). Boff $34,000. Last week, "Pride and Passion" (UA) (8th wk), 18,000.

Surf (H&E Balaban) (685; $1.25) —"Rising of Moon" (WB) (3d wk). Pert $3,000. Last week, $4,500.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (UA) (20th wk). Capacity $24,800. Last week, $24,700.

United Artists (B&K) (1,700; 90-$1.50)—"Sweet Smell of Success" (UA). Smash $35,000. Last week, "Love in Afternoon" (AA) (2d wk), $18,000.

Woods (Essaness) (1,200; 90-$1.50)—"Man on Fire" (M-G) (2d wk). Bright $20,000. Last week, $25,000.

World (Indie) (606; 90)—"Dressmaker" (Teitel). Nice $3,000. Last week, "Invitation to Dance" (M-G) (6th wk), $2,500.

Ziegfeld (Davis) (435; $1.25-$1.50) — "Light Across Street" (Davis). Nice $3,000. Last week, subsequent-runs.

LOS ANGELES

(Continued from page 8)

pheum, Four Star, "Loving You" (Par) (2d wk); "Fighting Trouble" (AA) (2d wk), Orpheum only $11,200; Loyola with Los Angeles, Hollywood, Ritz, "Rock Hunter" (20th) and "Abductors" (20th), $18,400.

Pantages, State, Ritz (RKO-UTAC-FWC) (2,812; 2,404; 1,330; 80-$1.80)—"Silk Stockings" (M-G) (2d wk, Pantages, first for others), "Duel in Sun" (DCA) (reissue) (State only), "Sweet Smell of Success" (UA) (Ritz only), slow $17,000. Last week, Pantages $8,800. State with Hawaii, "Gun Glory" (M-G) and "Tarzan Lost Safari" (M-G) (2d wk), $9,400.

Fine Arts, Hawaii, Los Angeles (FWC-G&S-FWC) (631; 1,106; 2,097; 90-$1.50)—"Love Is Splendored Thing" (20th) and "Three Coins in Fountain" (20th) (reissues) (3d wk, Fine Arts, 1st for others). Slack $9,000. Last week, Fine Arts, $2,700.

Egyptian (UTAC) (1,503; 80-$1.80)—"Jeanne Eagels" (Col) (2d wk). Good $16,500. Last week, $21,500.

Downtown Paramount, Vogue (ABPT-FWC) (3,300; 885; 90-$1.50) —"Band of Angels" (WB), "Out of Clouds" (Indie) (2d wk), D/P only, "Living Idol" (M-G) (2d wk), Vogue only. Fancy $19,000 or near.

Hollywood (FWC) (756; 90-$1.50) —"Rock Hunter" (20th) and "The Abductors" (20th) (2d wk). Fine $5,500. Last week, with other unit.

El Rey (FWC) (861; 90-$1.25)— "Royal Affairs Versailles" (Indie) (2d wk). Poor $2,000. Last week, $2,300.

Orpheum (Metropolitan) (2,213; 90-$1.80)—"Loving You" (Par) and "Fighting Trouble" (AA) (3d wk). Fair $3,500. Last week, with another unit.

Fox Beverly (FWC) (1,334; 80-$1.50)—"Love In Afternoon" (AA) (3d wk). Okay $3,600. Last week, $6,700.

Four Star (UATC) (865; 80-$1.80) —"King and I" (20th) and "Carmen Jones" (20th) (reissues). Small $3,000. Last week, with other unit.

Chinese (FWC) (1,908; $1.25-$2.40) — "Affair to Remember" (20th) (5th wk). Strong $12,500. Last week, $13,800.

Fox Wilshire (FWC) (2,296; $1.50-$2.40)—"Pride and Passion" (UA) (8th wk). Tidy $8,000. Last week, $10,300.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 11th week Sunday (18) after great $41,700, last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World" (UA) (35th wk). Capacity $27,200. Last week, same.

Warner Beverly (SW) (1,612; $1.50-$2.30)—"10 Commandments" (Par) (40th wk). Stout $17,300. Last week, $16,900.

Canon (Rosener) (533; $1.50) — "Grand Maneuver" (Indie) (3d wk). Lazy $2,200. Last week, $2,700.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Time of Desire" (Indie) (4th wk). Okay $4,800. Last week, $7,200.

Vagabond (Rosener) (390; $1.50) —"Torero" (Col) (5th wk). Mild $4,700. Last week, $4,900.

Dip in Mercury Boosts West End; 'Silk' Smooth $12,600, 'Love' Hot 8G, 2d Wk; '80 Days' Capacity 14G, 6th

NEW YORK

(Continued from page 9)

tered after Brandts returned it to landlord.

Guild (Guild) (450; $1-$1.75)— "Brothers-in-Law" (Cont). Opened Monday (19). In ahead, "Green Man" (DCA) (13th wk) was oke $5,000 after $6,000 in 12th week.

Normandie (Trans-Lux) (592; 95-$1.80)—"Last Bridge" (Union). Opened yesterday (Tues.). In ahead, "Bambi" (BV) (reissue) (5th wk-5 days), good $3,300 after $8,000 in fourth full week.

Palace (RKO) (1,700; 95-$2)— "Man of Thousand Faces" (U) (2d wk). First session ended last night (Tues.) soared to mighty $40,000, giving rousing sendoff to new straightfilm policy here. This includes $2,000 for preem Tuesday (13) night. Looks in for solid run. House gets $2 top Friday, Saturday, Sunday nights. Excellent advance campaign plus hoopla of elaborate preem obviously helped put this over so big.

Paramount (AB-PT) (3,665; $1-$2) — "Curse of Frankenstein" (WB) (2d-final wk). Winds up run here tomorrow night (Thurs.), making nine days for second round. Nice $41,000 for 9 days but well below opening week's mighty $70,000.

Might have held a bit longer but had locked booking on "Affair in Afternoon" (AA) to open day-date with Plaza on Friday (23).

Paris (Pathe Cinema) (568; 90-$1.80) — "Passionate Summer" (Kingsley) (5th wk). Fourth stanza ended Friday (16) was big $8,000 after $7,500 in third. Set to stay on.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Silk Stockings" (M-G) with stageshow (5th wk). Current round winding today (Wed.) is heading for a smooth $138,000. Fourth was $147,000. Stays a sixth week, with "Pajama Game" (WB) set to open on Aug. 29.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World" (UA) (45th wk). The 44th session ended yesterday (Tues.) was capacity $37,100 for 11 shows. The 43d week was the same for like number of performances.

Plaza (Brecher) (525; $1.50-$2)— "Constant Husband" (Indie) (4th wk). This week will finish tomorrow (Thurs.), making it an 8-day stanza. Looks like okay $6,000. Third regular week was $5,800. "Love in Afternoon" (AA) opens next Friday (23).

Roxy (Nat'l. Th). (5,717; 65-$2.50) — "Affair To Remember" (20th) plus stageshow (5th-final wk). This stanza ending tomorrow (Thurs.) is headed for okay $63,000. Fourth was $76,000. "Sun Also Rises" (20th) with new stage lineup is due in Friday (23).

State (Loew) (3,450; 78-$1.75)— "Sweet Smell of Success" (UA) (8th-final wk). Going 8 days in order to open "Man on Fire" (M-G) on Friday (23). Current week looks like fair $16,000. Seventh was $19,000.

Sutton (R&B) (561; 95-$1.75) — "Doctor At Large" (U) (4th wk). Third round finished last Saturday (17) was fancy $8,400. Second was $11,700.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Escapade" (DCA) (3d wk). Second frame finished last Sunday (18) was fair $4,200. First was $7,500. "Four Bags Full" (Cont) moves in on Sept. 4.

Victoria (City Inv.) (1,060; 50-$2)—"Hatful of Rain" (20th) (6th wk). Fifth session completed yesterday (Tues.) was fine $15,000. Fourth was $18,900. "Chicago Confidential" (UA) is due in Aug. 30.

Warner (SW-Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (72d wk). The 71st stanza ended Saturday (17) was great $34,700. The 70th week was $33,900. This keeps building as it nears end of run here. "Search For Paradise" (Cinerama) opens Sept. 24.

World (Times) (501; 95-$1.50)— "It Happened in Park" (Ellis) (2d wk). First week finished Sunday (18) was terrific $12,400. Show here runs less than two hours which means house gets in eight shows daily, except on Fridays and Saturdays when nine shows are run. That is what makes this money possible in this bandbox theatre.

London, Aug. 13.

First runs in the West End took a slight dive during the holiday weekend, when summer weather made a brief return, but the drop in the mercury the following weekend more than restored the situation. As a result, in many cases, new entries are achieving better results in their second weekend than in their first.

Outstanding examples of this were "Island In the Sun" at the Carlton, where the second frame at $13,100 was more than $300 up on the opening week; "Silk Stockings" at the Empire, where the holdover session was heading for $12,600 against $12,000 in the initial week; and "Love in Afternoon" at the Leicester Square Theatre, which was set for a stout $8,000 or near in second week against $7,400 in opening stanza.

"Across the Bridge" at Odeon, Leicester Square, was ahead of first round with a solid $7,800 in in second. "No Time for Tears" at Rialto, is heading for smash $4,800 in initial week.

Among the holdovers, "Around the World in 80 Days" continued at capacity at the Astoria, in fifth week. "Cinerama Holiday" still is great in its 80th round at the Casino. The UA double bill, "Monster that Challenged World" and "The Vampire," is finishing its fourth Pavilion week with a smash total.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15)—"Around World in 80 Days" (UA) (6th wk). Capacity as always, with $14,000 for 10 shows.

Carlton (20th) (1,128; 70-$2.15)— "Island in Sun" (20th) (3rd wk). Heading for sturdy $12,000 or over. Second week was $13,000 slightly better than opening week. Holds.

Casino (Indie) (1,337; 70-$2.15)— "Cinerama Holiday" (Robin) (80th wk). Better than ever at over $22,000.

Empire (M-G) (3,099; 55-$1.70)— "Silk Stockings" (M-G) (2nd wk). Neat $12,600 against $12,000 opening sesh.

Gaumont (CMA) (1,500; 50-$1.70) —"Hell Drivers" (Rank) (3rd wk). Modest $4,000 or near. Last week $4,200. "Operation Red Bull" (Col) follows Aug. 15.

Leicester Square Theatre (CMA) (1,376; 50-$1.70) — "Love in Afternoon" (ABP) (2nd wk). Solid $8,000. Average $7,400 on opening sesh. "Story of Esther Costello" (Col) preems Aug. 15.

London Pavilion (UA) (1,217; 50-$1.70)—"Monster that Challenged World" (UA) and "The Vampire" (UA) (4th wk). Stout $8,400. Previous week $7,900. Stays on, with "Full of Life" (Col) set as next pic.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70 — "Across Bridge" (Rank) (2nd wk). Likely $17,500. Last week, $7,200. Stays third week, with "Man of Thousand Faces" (Rank) due to preem Aug. 22.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Night Passage" (Rank). Heading for smash $10,000 or near.

Plaza (Par) (1,902; 70-$1.70) — "Gunfight at O.K. Corral" (Par) (2nd wk). Fast $8,500 or near, slightly ahead of opening frame. "Loving You" (Par) due Aug. 23.

Rialto (20th) (592; 50-$1.30) — "No Time for Tears" (ABP). Smash $4,800 likely.

Ritz (M-G) (432; 50-$1.30) — "Gone With Wind" (M-G) (reissue) (4th wk). Hefty $3,000. Last week $2,700.

Studio One (APT) (600; 30-$1.20) —"Song of South" (Disney) and "Sardinia" (Disney). Fair $2,700.

Warner (WB) (1,785; 50-$1.70) — "Prince and Showgirl" (WB) (7th wk). Big $9,000 or better. Last week $8,000. "Band of Angels" (WB) set to follow Aug. 22.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
FRED ASTAIRE · CYD CHARISSE
in "SILK STOCKINGS"
Also Co-Starring JAMES PAIGE · PETER LORRE
An MGM Picture in CinemaScope And METROCOLOR
and SPECTACULAR STAGE PRESENTATION

Coast Poll Finds Film Ads 'Deceptive,' But 2 Ad-Pubbers Challenge Charges

Hollywood, Aug. 20.

Local business, civic and religious leaders by a vote of 35 to five found motion picture ads "deceptive" in a poll conducted by KCOP panelist Dan Lundberg in connection with a panel discussion on "Is Motion Picture Advertising Too Suggestive?"

A two to one majority of those polled felt that the tendency to play up sex in ads is "bad taste." Roughly the same count felt that "some ads employ devices aimed to exploit degenerative principles."

On the panel, film ad designer Saul Bass and David Golding, former Hecht-Hill-Lancaster ad-pub topper, contended that suggestive advertising is not prevalent in the industry and such terms as "bad taste" and "suggestive" when applied to pix ads in themselves need definition.

With moderator Lundberg training the studio cameras on eight "horrible" examples of "distasteful" current screen ads, Bass pointed out that with exception of ads for "Island in the Sun," these examples were the product of "fringe producers" using "harsh exploitation."

Bass added, "This doesn't represent the guts of the industry. They're terrible and unimaginative. They do not attempt to develvop the useful standards people should have. They confuse sex with love."

Golding asserted that covers of paperback novels and even of the classics are worse than motion picture advertising. The film industry, he declared, is doing something to police its own ad practices through the Johnston Office. He said of 479 features released in 1956, ad revisions were required on only 4% of the campaigns.

When Lundberg quoted from a letter from a mother who feared pix ads would arouse an unwholesome interest in sex in her daughter, Bass commented, "She should have a frank talk with her daughter on sex. Then she'll be equipped to deal with what she may see in a picture, or in an ad, or in a parked car."

'BIG SHOW' RE-EDITED FOR GENERAL PUBLIC

"The Big Show," 20th-Fox's CinemaScope promotion trailer originally made for showing to exhibitors and the press, has been edited to 56 minutes, brought up-to-date with scenes from recently-completed films, and has been geared for showing to theatre audiences.

The film, according to the film company, will be made available shortly to exhibitors.

Buddy Rogers Joined By Lowell at Olathe Sept. 1

Kansas City, Aug. 20.

Columbia Pictures is bringing in Jack Lowell to make personal appearances with Buddy Rogers in connection with the premiere of "The Parson and the Outlaw" at nearby Olathe, Kans., Sept. 1. It's Rogers' first starrer in 15 years.

Premiere is being held in connection with the town's centennial celebration, the picture playing in the Trail Theatre. Rogers and Lowell will make p.a.'s there on Sunday, and on Monday will take part in some centennial celebration events.

Picture is to open in a four-theatre hook-up in greater Kansas City on Wednesday (4), and Rogers and Lowell will come to town for p.a.'s at these houses—Dickinson, Glen, Shawnee Drive-in and Leawood Drive-in of the Dickinson circuit, which also operates the Olathe house.

Guthrie's Film Assignment

Stratford, Ont., Aug. 20.

Tyrone Guthrie, director of the Stratford (Ont.) Shakespearean Festival, will direct a picture version of James Aldridge's novel "The Hunter" to be produced by Leonid Kipnis.

"Hunter" a northern fur trapping story, was published in 1951. Outdoor sequences will be filmed in Northern Canada, with indoor action to be shot in Toronto or Montreal.

Santa Claus in August

Kansas City, Aug. 20.

Motion Picture Assn. of Greater Kansas City last week played host to 1,800 children from community centers and orphanages in the metropolitan area. Event Aug. 13 was another in the series of benefits the association has staged for children here.

Children were delivered in buses arranged for by various businessmen cooperating with the association. Special showing of "Bambi" was held at the Uptown Theatre.

Party was billed at "Santa Claus in August," with the lead role being played by Joe Redmond, Fox Midwest publicity director, who actually suited up in the red cloth and white whiskers. Guests were all under 14 years of age.

Not All Actors Studio Alumni Wear Dungarees; Steiger Gives Lowdown

Hollywood, Aug. 20.

The tendency to lump all product of Actors' Studio together was decried by Rod Steiger, one of the more prominent alumni, with the statement, "Not everyone who belongs to the studio wears dungarees." Steiger, in town for role in Metro's "Cry Terror," points to Kim Stanley, Maureen Stapleton, Lee J. Cobb, Arthur Kennedy and Eve Marie Saint, all devotees of "The Method," as "all different types."

Actually, the Studio was formed for two purposes, Steiger observed. First was to afford actors a chance to practice their craft under the critical scrutiny of drama coach Lee Strassberg. Second, and less publicized purpose, was practical effect of supplying producer-director Elia Kazan with an easily-available talent pool. "With shooting costs running perhaps $40,000 a day, Kazan can save himself two or three days of shooting, because all the Studio people know each other and don't need a 'breaking-in' period," he comments.

Television affords a character actor an opportunity to "stretch" and exercise his talents in off-beat roles, thus escaping the Hollywood tendency to type-cast, Steiger feels. His present per-picture price is $75,000 (a long way from the $50 weekly he got in early days of tv, he admits), but he's willing to accept less for a "challenging" tv script. For instance, his second telefilm, a "Schlitz Playhouse" biog of electrical genius Charles P. Steinmetz, was done far below his normal asking price, Steiger discloses.

However, he doesn't make a practice of lowering his asking price very often, he goes on, "because there are people in this town who will take advantage of you if they can."

'10 C's,' Chaplin Opus Up For High Italo Rating

Rome, Aug. 13.

Two pix, Paramount's "10 Commandments" and Cineriz' "A King In New York," latter starring Charlie Chaplin, are to date being considered for "exceptional" rental rating under the recently signed AGIS-ANICA exhib-distrib pact. This rating is valid for two years. Others are expected to be submitted in the near future. Under the renewed legislation, each distrib organization is entitled to name one pic from its upcoming release slate for "exceptional" status meaning it can negotiate rentals above the normal 50% top in this country.

A board made up of officials of AGIS, ANICA, AUNDF and ANEC decides on the acceptability of the product submitted in this category. Make-up of board, which is presided over by Nicola de Pirro as Director of Entertainment, was subject of considerable controversy in the recent rental negotiations, with the Yank contingent finally accepting the present setup.

Puerto Rican

Continued from page 3

will have a 25-acre backlot which will have permanent Latin American Spanish, African, and South Seas setups. Cowan considers the Puerto Rican climate, which has an all-year-round temperature of between 75 and 80, as ideal for outdoor shooting.

Plans for the studio have already been completed by the New York architectural firm of Von Der Lancken & Lundquist. Several sites in San Juan area are being considered, including the Dorando Beach section where the Rockefellers recently completed a golf course and a country club hotel. The studios, which will be known as Commonwealth Studios, are expected to be ready for operation by March, 1958.

Cowan, currently in New York, leaves for Hollywood next week to seek a studio manager. He's already held preliminary talks with Henry Henigson. Cowan will be accompanied to the Coast by an architect who will research the technical phases of studio operation. Cowan hopes to lure United States and Latin American technicians to Puerto Rico. The technicians, if they become residents, will be given dividends on the studio operations. These dividends, it's said, are tax exempt. In addition, P. R. technicians will be trained. The University of Puerto Rico plans to establish a course for the motion picture training of young people from all over Latin America.

Cowan feels that the P. R. studio will provide the answer to the charges made by the Hollywood craft unions against runaway production. All the craft workers will be unionized, he maintains. Puerto Rico, he feels, too, will provide a less expensive location site since transportation costs will be less and there will be no necessity of bringing in technicians from Hollywood. Cowan notes, however, that Hollywood companies coming in for a one or two picture deal will not receive the tax exemption that the studio or the studio's own production activities will receive.

Cowan envisions the Puerto Rican studio becoming the center of a Latin American film industry which will vie for the world market with pictures made in English.

The producer plans a program of six pictures beginning next March. He hopes to start with "Ballad of San Juan," a musical to be filmed entirely in Puerto Rico. This will be followed by "Bolivar and Manuela," which will be filmed on location in South America, with studio work being done at the new P. R. motion picture center.

Mex Tourists

Continued from page 11

disaster. Only two top hotels here, the Continental Hilton and the Bamer, suffered any notable material damage, but that was insufficient to place them on the scrupulously selected unsafe list that the city government compiled of 35 buildings hard hit by the temblors. Hotels here claim they have succeeded in selling foreign visitors on the safety of their establishments in particular, and of Mexico City in general. Cancellation of reservations by Americans was only 1½%.

The department announced the Bank of Mexico had fixed tourist spending at $204,300,000 for the first five months of this year, $24,000,000 better than the like period of 1956.

Tent 11's Hospital Goal

Washington, Aug. 20.

Tent 11 of Variety Clubs International has committed itself to raise $200,000 toward the cost of a new research building at the Children's Hospital in Washington.

The hospital has long been the favorite project. Since 1940 local Variety has raised over $135,000 for the institution. This includes $116,000 for the Carter Barron outpatient clinic, named for the late D. C. Loew's exec. A plaque to Barron, on the clinic wall, will be unveiled shortly.

Since its beginning in 1934, Variety Club of Washington has raised over $500,000 for various charitable causes.

Amusement Stock Quotations

For Week Ending Tuesday (20)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	26	15¼	14¾	15	+ ¼
24⅞	18	Am Br-Par Th	184	19¼	18	18⅜	—1⅜
36⅛	29⅜	CBS "A"	99	30⅜	29⅜	29⅝	— ⅝
35½	28⅝	CBS "B"	113	30	28⅝	29¼	— ⅝
20½	17	Col Pix	25	19⅝	19	19	— ⅜
19⅝	13⅜	Decca	128	19⅛	18½	18¾	— ¼
115	81¾	Eastman Kdk.	121	102¾	93	101	+ ½
4⅝	3⅛	EMI	245	4¾	4⅜	4½	— ⅛
10⅜	7⅜	List Ind.	74	8⅞	8½	8⅞	—
22	17½	Loew's	266	18½	17⅝	17⅜	— ⅛
9⅛	7¾	Nat. Thea.	106	8⅞	8⅜	8½	—
36⅞	28¼	Paramount	52	34⅜	32½	32½	— ⅞
18⅜	14⅛	Philco	157	15⅜	14¾	15	— ⅜
40	31⅝	RCA	295	35⅜	33⅝	34½	+ ⅜
8¼	5½	Republic	35	6⅛	6	6	— ¼
13⅛	11¼	Rep., pfd.	9	11¾	11¼	11¼	— ⅜
18½	14¼	Stanley War.	60	17	16½	16¾	— ⅛
29¼	25¼	Storer	17	25½	25⅛	25¼	— ⅛
30¾	22⅛	20th-Fox	87	27	25⅝	26	— ⅞
25⅜	21⅝	United Artists	91	23	21⅝	22	— ⅜
30⅞	23⅝	Univ. Pix	9	28	26¾	26⅞	—1¼
73	68½	Univ. pfd.	*20	68⅝	68½	68½	— ½
28⅞	22	Warner Bros.	48	22	21	21⅛	— ⅛
121¼	91¼	Zenith	43	114½	108¼	110¼	—4¼

American Stock Exchange

4½	2⅞	Allied Artists	39	3⅜	3¼	3¼	—
10½	8	All'd Art, pfd	5	8	8	8	— ¼
11¾	9⅛	Asso. Artists	146	10⅛	9¾	9⅞	— ¼
1¼	5/8	C & C Tele.	343	1	⅞	15/16	+ ⅛
6⅛	4⅝	DuMont Lab	60	4⅝	4⅛	4½	— ⅛
4⅝	2½	Guild Films	20	3	2⅞	3	+ ⅛
9¾	7	Nat'l Telefilm	110	8⅞	8⅛	8⅛	— ½
9	3⅛	Skiatron	258	8	7½	8	+ ⅛
8¾	5¾	Technicolor	106	5⅞	5½	5¾	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	51	56	—
Chesapeake Industries	2	2¾	— ⅛
Cinerama Inc.	1⅛	1½	—
Cinerama Prod.	2½	2⅞	— ½
DuMont Broadcasting	8⅜	9⅛	—
Magna Theatre	2⅝	2¾	— ¼
Official Films	1½	1⅞	+ ¼
Polaroid	180	190	— 23
U. A. Theatres	4	4⅝	— ¼
Walt Disney	22½	24⅝	—

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Critique on Critics

Bronx, N.Y.

Editor, VARIETY:

As an ordinary moviegoer I'd help to find an answer to the question: *"Are the Film Critics Really so Important?"*

Our film critics, because of their different and often contrary critiques, are creating a problem not only for film producers but also for us—moviegoers. It is just impossible to form an opinion of a picture by reading the reviews of more than one critic. The critiques about the same picture run from "excellent" to "bad."

When I wanted to get an opinion of Marlon Brando's acting in "Julius Caesar" I found out that he was the only one real Roman in the cast and also that he even did not resemble a Roman. As for Marilyn Monroe in "The Prince and Showgirl," Rose Pelswick in N.Y. Journal American writes, ". . . she (M.M.) steals the acting honors away from her co-star (Laurence Olivier)." But the critic of Time mag writes, "It also leaves her (MM) ankle-high to such giants of the theatre as her fellow performers, Producer-Director Laurence Olivier and cloud-capped Dame Sybil Thorndike."

So what kind of help is getting the moviegoer from the critics when he wants to choose a picture?

Most of us suppose that we know the meaning of "bad" and "good," but we see words: excellent, good, fair and bad used by different critics in estimation of the very same picture. What is good to one critic is bad to another. We have seen that pictures like "Trapeze" and "Island in the Sun" criticized severely by some critics, but apparently moviegoers liked them.

The motion picture industry should not be afraid of critics. But neither ought it advertise a mediocre picture as a great one. Nor can the industry dictate to film critics even if some critics ask all composers to be Beethoven, all best sellers to be classics, all films to be the works of art, and all actors to be Laurence Oliviers. Against them some critics are kind, sometimes too kind.

Alexander Upenieks.

UNITED PAR PARTNERS, REBUILDS HURON, S.D.

Minneapolis, Aug. 20.

During the past few years United Paramount in this territory (Minnesota Amusement Co.) has been relinquishing theatres, failing to renew leases, converting to commercial purposes or selling. And the circuit now is down from a high of more than 80 to 39 houses. But two current moves indicate it hasn't given up entirely on exhibition.

Charles Winchell, its president-general manager here, reveals a new completely fireproof theatre to be built on the site of the Huron theatre, Huron, S. D., which was destroyed by fire last January. D. J. Harris of Highmore, S. D., and Paramount will lease and operate the house.

Construction will start immediately and the 650-seat theatre is expected to be ready for fall opening. Cost of the showhouse is not being mentioned. Karl Horton, former projectionist at the old Huron, will be manager. Mike Bezenek, an usher who was cited along with Horton for heroism in rescuing some 500 children at the time of the fire, will be offered the assistant manager post.

French Features Multiply

French film production is heading for record levels in 1957, according to the French Film Office in Gotham. For the first six months of this year, 63 films were underway as against 52 during the comparable period in 1956.

Use of color in the French films showed a definite drop, accounting for 22% of the total. In 1956, color content of the French output ran to 50%. Counter to the trend in the U.S., the majority of the 63 films were based on original scripts (37) while a lesser number were taken from novels (19).

Matching the activity in France, release of French films in Manhattan theatres this summer has hit a high, though none have made much of a b.o. dent.

'57-'58 BATTLE FOR SUPREMACY

Desi & Lucy's 75-Min. Show Pattern

When Lucille Ball and Desi Arnaz tee up the first of their five hour shows for Ford on CBS-TV come fall they will have established a time formula unprecedented in radio or television. The show will run for 75 minutes unless CBS and U. S. Steel reverse themselves on an earlier committal.

What gives the unique arrangement its odd twist is that it will not only go beyond its scheduled 60 minutes but take the first 15 minutes away from the adjacent U. S. Steel Hour to reduce its running time to 45 minutes. Both U. S. Steel and CBS have consented to the unorthodox scheduling.

Precedental action stems from the insistence of Arnaz that the show edited to 75 minutes can't be cut without crippling the continuity. After seeing the runoff, Cornwell Jackson, teeveepee of the J. Walter Thompson agency, was inclined to agree and a request for the additional time was immediately made to CBS. Others who have seen the first Desilu issue echo the sentiments of Arnaz and Jackson that any further editing would vitiate the story line, which has to do with the first meeting of Desi and Lucy and the events leading up to their eventual partnership.

Ford is said to be more than willing to assume the extra time charges considering that the show in its present form represents a budget in excess of $300,000. The publicity value of being the first show to consume 75 minutes and taking away 15 minutes from the established hour pattern of U. S. Steel also figured in approving the unique arrangement. Also an oddity in tv is the 45-minute dramatic show.

The first show, now ready for airing, is still without a title. Understood it will carry an identity other than "I Love Lucy."

'Little DuMont Network' Continues With Hearings Despite 5G Daily Rap

Washington, Aug. 20.

Although it has cost about $75,000 already, the DuMont station, WTTG-TV, here, is planning to continue telecasting the Senate hearings on racketeering in labor and management when they resume after their expected recess this week. The hearings, which run from five to six hours a day, are being carried without commercials.

A "little" network of five stations now carries the hearings live (no kinescopes are made). Besides WTTG, the program is fed to the DuMont station, WABD-TV, in New York; WPFH-TV in Wilmington, Del.; WATR-TV in Waterbury, Conn., and WGLV-TV in Easton, Pa. A radio station in Illinois joined the network yesterday (Mon.).

Despite the $5,000 a day expense, James Bonfils, WTTG's manager, feels the service is paying off in attracting viewers to the station and that it is "well worth" its cost. The program is making a big contribution toward establishing WTTG as a "community" station, a policy instituted about the time DuMont purchased radio station WNEW in Philadelphia.

Station has received nearly 2,000

(Continued on page 40)

Walker's Gusher

Washington, Aug. 20.

"It couldn't happen to a more deserving guy," staffers at the Federal Communications Commission were saying last week on learning that former Chairman Paul Walker struck oil on a farm in Oklahoma on which he holds mineral rights.

Walker, who now lives in retirement in Norman, Okla., bought the farm 43 years ago, sold it, but held on to the subsurface rights. These rights are now estimated to be worth at least $170,000. The first well is producing 75-100 barrels an hour.

CBS-TV Sets Oberon Series

Looks as if "Assignment: Foreign Legion," CBS Television Film Sales' Merle Oberon starrer which has been a top rating entry in Great Britain since the first of the year, will find a berth on American tv after all. CBS-TV has signed with its film subsidiary to buy the series for use in its Saturday at 10:30 sustaining slot in the fall.

Transaction is more than a bookkeeping arrangement, since the show was actually produced (in England and North Africa) out of CBS Film Sales funds and by the subsid, rather than via the network programming coffers. Film Sales has had some trouble landing sale directly to an advertiser because of sponsor fears that the show may be controversial in light of France's trouble in Algeria, but the network doesn't feel that way and believes it's a hot property.

Deal on "Legion" is conditional on a cancellation of Jimmy Dean in the 10:30-11 period. Hazel Bishop has the Dean show for the summer, but isn't expected to renew (with Dean then moving into Saturday afternoon). "Legion" would then move in as a sustainer, with the tentative starting date of Sept. 21. Deal is subject to cancellation if CBS can sell the time slot within the next week.

Martin & Lewis (Separate Acts) Set on GM Spec

Dean Martin and Jerry Lewis will be reunited under the same spec umbrella next season, but aside from the fact that they'll both be appearing in the same two-hour tv extravaganza (General Motors' 50th anniversary Jubilee show on NBC-TV Nov. 17), that's as far as the reuniting will go. They're being booked for separate acts as part of the all-star lineup which will represent one of the heaviest one-show talent nuts thus far.

As an indication of the kind of coin being tossed around, Gwen Verdon, star of the "New Girl In Town" Broadway musical, has been booked for two songs. Fee: $20,000.

Helen Deutsch has been signed as writer for the show, which is designed as a musical cavalcade "to recall a half-century of the most popular American tunes."

'BEAT THE CLOCK' AS SIX-A-WEEKER

"Beat the Clock," due to start as a CBS-TV daytime strip in a couple of weeks, will become a six-a-week affair on Oct. 6, when the show moves into the Sunday 6 to 6:30 p.m. slot in addition to its weekday 2 to 2:30 setup.

The Goodson-Todman perennial will repace "The Last Word," which has been occupying the time slot during the summer. CBS has no intention of scrapping "Word," however; show will move into either the early Sunday afternoon period (its previous time slot), or possibly into the Saturday 7 to 7:30 slot.

FORTUNES RIDE ON NEW SEASON

By BOB CHANDLER

The new television season, only two weeks away, may shape up as dull stuff for the viewing audience, but for the television industry it could be one of the more exciting intramural years for the medium, and '58-'59 promises to go down as the most bitterly competitive programming year in history, with reputations as well as millions riding on every rating point.

What makes the new season so special in terms of industry infighting is the fact that NBC-TV is starting virtually from the ground up with its fall schedule in the face of immensely sharpened competition from ABC. The cast of characters attached to this rivalry sharpens the intrigue, what with Bob Kintner mapping the NBC strategy following his far-from-amicable departure from ABC and Leonard Goldenson & Co.

Kintner, it's said, will ride or fall on the results he achieves this fall. While the same can't be said for Goldenson, there's no question but that he's on the spot in light of the millions he and v.p. Ollie Treyz have poured into new programming. Accentuating the personal drama is the pre-season talk that the mid-season cancellation parade this year is going to be a dilly.

Beyond the matter of personalities, there's the very real competitive hassle on which the results of the new season may have an effect for years to come. This is the year that NBC's going to have to make it—it's lost too much ground to CBS in the past couple of seasons, and to ABC too, for that matter. Similarly, ABC has been shouting its co-equal status for a couple of years now, and this is the season when the chips are down, since ABC preferred this year to put up rather than shutting up.

Every Night a Danger Area

Newness of the comparative schedules makes every night in the week a danger area, with no network safe with a proven competitive edge. Here are some of the more intriguing competitive areas as they now shape up:

Monday—All shook up. NBC will be putting its western boots forward in the 8 to 9 period in an effort to crack the CBS "Burns & Allen"-"Talent Scouts" stranglehold, via "Restless Gun" and "Wells Fargo." At 9 another interesting battle shapes between CBS' Danny Thomas and NBC's

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Hub AM-TV Demonstrates How To Meet Newspaper Strike Emergency

By GUY LIVINGSTON

Boston, Aug. 20.

What happens when newspapers black out and radio-tv is called on to fill the breach is being graphically illustrated here with no Hub newspapers since Aug. 9 in the mailer's strike. For the first time radio personnel had brought home with impact what the newspapers give in public service.

Switchboards were jammed with calls ranging from "what is high tide time at Revere?" to Ted Williams' batting average. Picture exhibitors, department stores, night clubs all swamped radio and tv stations with advertising announcements. Radio and tv stations stepped up their newscasts, printed news sheets, set up billboards for news bulletins on the Boston Common.

The newspaper blackout caught radio and tv stations totally unprepared and the two mediums were slow to grasp the situation, figuring evidently it would be a two or three-day deal, but when the strike continued into its second weekend (17-18), the competitive rush was on for the lush newspaper advertising budgets.

Prime time went fast with film exhibitors and department stores snapping up deals offered early in the running. WBZ-TV offered 24 tv slide spots for $600 to advertisers in the early days of the strike. While radio reaped a bonanza with most of the advertising money pouring in, the music stations made no effort to cut their record spinning sessions. They just upped their newscasts.

Although some stations pulled in newspaper columnists and writers for news commentaries, no one station plunged into full news coverage. Educated guesses were that any one station that could have set a format of news, obits, sports, meetings, etc., all day and repetitively, with ad announce-

(Continued on page 40)

Mad Rush for FM

Washington, Aug. 20.

Something of a boom in FM developed last week when applications were filed with the Federal Communications Commission for establishment of five new stations.

The outlets are for Philadelphia, Detroit, Cranston, R.I., Mt Washington, N.H., and San Bernardino, Calif. Indications are that interest in transmitting specialized services to paid subscribers, via multiplex, is stimulating frequency modulation.

15 Top Stars Into Martin Slot As Deal Blows Up

Hollywood, Aug. 20.

Dean Martin's refusal to go along with Liggett & Myers (on behalf of its Oasis menthol cig) request that he hike the number of his shows from 10 to 13 has resulted in the collapse of negotiations for the singer-actor to star in a half-hour vidfilm series Saturdays at 9 on NBC-TV.

Instead, McCann-Erickson agency, which will produce the series (alternating with Max Factor's Polly Bergen show) will do a 20-week season of "one-man shows" with the cream of the tv crop, Terry Clyne, tv topper for McCann-Erickson, is currently in Hollywood, along with NBC-TV program veepee Manie Sacks and MCA's Sonny Werblin, lining up prospective headliners for the series.

All told about 15 stars will be used, each doing a 25-minute solo turn. Dean Martin will do either four or five shows. Sought for the series are such names as Eddie Fisher, Frank Sinatra, Harry Belafonte, Elvis Presley, Milton Berle, Jimmy Durante, Betty Hutton, Kay Starr, etc.

One-man show rotating talent is designed to "bring a top night club act into the home," says Clyne.

Martin's beef was that in addition to the half-hour series, he was starring in two NBC specs plus the two-hour General Motors spec in November, and he felt too many half-hours would be too much tv.

The Mourning of Bill Swasey

Atlanta, Aug. 20.

They buried Bill Swasey in Batavia, N.Y., Wednesday (13) and Atlantans mourned the untimely death of the young television personality who had won their hearts in the few years he had been on the Atlanta scene.

Swasey, 29, died in Loudoun County Hospital, Leesburg, Va., from injuries received in a automobile accident Aug. 5. Swasey on vacation, was driving to Geneva, N.Y., to join his wife, Janice, and twin daughters, Linda and Carol, when the fatal crash occurred near Lucketts, Va.

Swasey was a member of Holy Trinity Episcopla Church in nearby Decatur, Ga., where he made his home. A resolution passed by the Four Square Men's Sunday School Class at Druid Hills Baptist Church mourned the "untimely death of one of our favorite tv personalities with a future as bright as tomorrow."

Dr. Louie Newton, pastor of the church, said the citywide mourning for Swasey is "a tribute to his professional ability and to the qualities of his personal life. We have suffered an irreparable loss, but our lives are richer from having known Bill Swasey."

These tributes were indicative of the warm spot that Bill Swasey occupied in the hearts of Atlanta tv viewers. During the full week that Swasey lingered WSB-TV's switchboard operators were kept busy answering 1,000 calls per day from followers wanting to know his condition. On one day 3,000 calls were monitored. News announcers and disk jockeys were equally solicitous and kept their listeners informed as fast as they received any news. But, Bill Swasey didn't have a chance. His skull was fractured, he suffered a brain concussion, severe chest injuries and a punctured lung.

A native of New England, Swasey was graduated from Hobart College, Geneva, N.Y., in June, 1952 He started his radio career with WBTA, Batavia, in 1947, specializing in reporting sports events. He also had been on the staff of WGVA, Geneva.

Swasey joined WSB-TV's staff in 1953 and only recently started a half-hour weekly show on Sundays entitled "This Week With Bill Swasey." He also appeared with Ray Moore on WSB-TV's "Newsroom" at 10:30 p.m. Mondays through Fridays. Moore flew to Virginia to be with Swasey after the accident. His father, Dr. Carroll Swasey, a Batavia physician, his wife and his uncle also were at his bedside when he died.

Pact 1st Sponsor For 'Wagon Train'

NBC-TV has drawn first sales blood on its high-priced Wednesday night "Wagon Train" series. Web has signed the Drackett Co. (Windex, etc.) for sponsorship of 13 alternate-week half-hours on the western. Unusual aspect of the deal is that Drackett will take six of its alternate weeks in the fall and the other seven next spring. Deal was set via Young & Rubicam.

Drackett business still leaves seven-eighths of the show still to be sold. One possible prospect is Procter & Gamble, for its new Tip Top Peanut Butter. There's no deal yet, but NBC and P&G talking possible sponsorship, with one consideration whether P&G will have full national distribution on the product in time for fall sponsorship. Another prospect being pitched at is Pan American World Airways.

Sid Shalit Exiting N.Y. News After 25 Yrs.

Sid Shalit is resigning as news editor of the radio-tv department of the New York Daily News after nearly 25 years with the paper. Moving up into his spot will be Kay Gardella, currently a reporter, critic and feature writer in the department, with Matt Messina moving into Miss Gardella's assignment.

Shalit has been the News' No. 2 man in the radio-tv setup for years, under senior critic Ben Gross. He's departing the newspaper to go into the music business in an exec capacity with an indie record label. Resignation takes effect at the end of the month, timed to the return of Miss Gardella from vacation.

ANA Stirs Up a Rhubarb: How Adamant Are TV Networks On 52-Week Sponsor Commitments?

Television networks, by now accustomed to charges of alleged restrictive practices by Government and Congress, got some from a new source last week, the advertising fraternity. In a curiously worded press release, the Assn. of National Advertisers declared that 69 of its members replying to a survey on 52-week time contracts had indicated that in 67 out of 84 cases, they were required to make a firm 52-week time commitment with the three networks.

At the same time, ANA reported, the respondents cited 17 instances in which they were able to sign for 26, 35 or 39-week time contracts. The survey was undertaken, ANA stated, "because at a recent meeting . . . it became apparent that some advertisers were under the impression that a 52-week facilities agreement with any one of the three television networks was an unalterable requirement of the networks for all advertisers." Such is not the case, implied ANA, since "several members of the (Radio & TV Service) Committee had individually negotiated agreements for a fewer number of weeks."

But the ANA also quoted Revlon v.p. George Abrams, chairman of the Radio & TV Committee, as stating, "For some time, a number of ANA members have protested being forced to sign firm 52-week television facilities agreements with the three major networks. Failure to sign such an agreement meant the relinquishment of the time period to another advertiser willing to take on the full year's commitment."

Network reaction to the survey was guarded, with none of the three webs issuing official statements but two of them providing newsmen with off-the-cuff statements attributable to a "spokesman" and a third refusing comment. NBC, in its reaction, declared that 52-week pacts are normally desired by both the sponsor and the network for prime time periods and programs, beyond which such pacts are often mandatory because of longterm talent commitments of the network or advertiser. All networks have some time periods and programs which need not have a 52-week pact, the web added.

ABC pointed out that some of its pacts are for 52 weeks, some aren't. Customarily, a 52-week deal is necessary for a film show, since a 39 & 13 commitment is made to the producer, and contrariwise, a 52-week deal isn't required on a live show. ABC had the largest number of 52-week commitments listed by ANA, it said, because it has the largest number of such longterm-committed film shows.

CBS remained silent, but prexy Merle Jones privately told reporters he felt that a 52-week deal was often favored both by network and advertiser and that in some cases it was necessary due to longterm talent-program commitments. He added, however, that there's no flat rule requiring a 52-week pact.

NBC's Big TV Trailer

Hollywood, Aug. 20.

NBC-TV will crowd all its stars who can possibly fit into Steve Allen's Sept. 22 show.

Appearances would be in the nature of promotions by top personalities, of upcoming show lineup on the net next season.

CBS Six-Months Earnings Up 94%

CBS Inc. set record first-half highs in sales and profits for the six months ended June 29, nearly doubling its earnings of the comparable period last year. CBS registered a consolidated net income of $10,199,193, as compared with $5,308,990 in the first six months of 1956, representing a 94% hike, with earnings equivalent to $1.33 per share as contrasted to 71c per share in the '56 period.

Net revenues and sales totaled $186,798,814, a 7% hike over the $174,274,387 in the comparable 1956 period. Reason for the large disparity between 1956 and 1957 earnings was the disbandment of the CBS-Columbia subsid, with a provision of 35c per share for these losses included in the 1956 figures.

CBS also declared a 25c cash dividend on its A and B stock, payable Sept. 13 to stockholders of record on Aug. 30.

'Meet Press' Goes Co-op

NBC-TV, unable to find a sponsor to replace the defecting Johns Mansville for "Meet the Press," has decided to co-op the Lawrence Spivak package over the full network. First big local sponsor catch came this week via WRCA-TV, the web's flagship in New York, which signed Best Foods (Nucoa Margarine) to full local sponsorship. Deal was set via Guild, Bascom & Bonfigli.

"Press" had been carried co-op by some stations in the past, due to the fact that Johns-Manville, and earlier, Pan American World Airways, had sponsored the show on a limited network. Now, however, show is being co-oped throughout the country. "Press" continues in its Sunday 6 to 6:30 slot.



JIMMY NELSON AND DANNY O'DAY

Currently TV spokesman for the NESTLE CO.
Management—Mercury Artists Corp.
730 Fifth Ave., New York, JU 6—6500

NBC Radio Totes Up $6,500,000 In New Fall Billings

NBC Radio has set $1,600,000 in net new business and renewals over the past two weeks, bringing to $6,500,000 the web's total net business placed so far for the fall. Accounting for the $1,600,000 were 19 advertisers, 16 of them with new business and three with renewals. Largest in the latter class was Gillette renewal of its Friday night fights.

Bigger bundles among the new bankrollers came from Massey-Harris-Furguson, for 52-week sponsorship of "This Farming Business"; Quaker Oats, for 11 participations weekly for 23 weeks in several shows; Whitehall Pharmacal, for 19 participations a week for 13 weeks in several shows; RCA for 25 participations a week for 11 weeks in several shows; RCA for 25 participations a week for 11 weeks; Chrysler, for 16 spots a week for four weeks; Lever Bros., for 100 six-second chain breaks per week for two weeks; Edison Electrical Institute, for a special half-hour show the night of Oct. 17 plus five "Bob & Ray" segments a week for four weeks and five "Believe It or Not" segments weekly for three weeks.

Other new business came from Sterling Drug, Scholl Mfg., Bon Ami, General Electric, Zenith, Insurance Co. of North America, Christian Reformed Church, Abstainers Assn. of America. Renewals came from Morton Salt and Dodge as well as Gillette.

Arthur Murray Would Love To Waltz His Way Into Winter TV

By GEORGE GILBERT

Now in its ninth year and a veteran of all three networks plus the defunct DuMont chain, the "Arthur Murray Party" has become "type cast" as a summer replacement. Murray, who toils on the half-hour show as executive producer, is the first to admit it.

Citing a 17.2 rating which landed "Party" the No. nine spot in last week's Trendex, Murray asserted this week that "I feel we could compete with any show in the regular fall and winter season—but I can't convince others."

His Monday night production in the NBC-TV 9:30 to 10 slot is backed by Bristol Myers (Ipana, Bufferin and Ban) as a replacement for "Robert Montgomery Presents." It leaves the air Sept. 16 to make way for the Alcoa-Goodyear Playhouse.

Murray confided that perhaps if he and his organization were more aggressive "Party" might well have a sponsor through the winter. "But," he added, "I employ no agent to sell the show. I wait for people to come to us.

"We turned down 7:30 p.m. on NBC-TV Monday nights and the same time a couple of other evenings because I feel that's not the kind of audience we're aiming at. You get children at that time, and besides at 7:30 one isn't in the mood for attending a party."

In previous summers—'56 for example, "Party" was booked by Toni Home Permanent and Hazel Bishop via CBS-TV while in '55 Toni and Five Day Deodorant Pads picked up the tab on NBC-TV. In those warm weather months, Murray pointed out, the policy was to use one name on the show such as Teresa Brewer and "the rating was higher then than it is now."

With a talent budget never more than $5,500, Murray recalled that "Party" registered such ratings as 20.2 in Aug., '56, 18.8 for the same 1955 month and 22.2 in 1954. "The public watched those shows," he reminisced, "but not the critics, for the critics look at only what appeals to them and disregard the public's tate."

Murray Helps Foot Bill

As for the current edition of "Party," Murray revealed that he deals directly with NBC-TV which pays $10,000 toward the talent bill.

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Kagan Heads NBC Latin Am. Subsid

NBC International has set up a Latin American subsidiary with Leon Kagan, former foreign manager of ABC Film Syndication, in charge. Kagan will double as president of the newly formed NBC Internacional de Mexico, S.A., and as manager of Latin American operations for NBC International Ltd., the recently organized NBC subsid dealing in foreign sales and investments.

Kagan will headquarter in Mexico City, but will cover all of Latin America, handling primarily program sales for NBC and California National Productions, the NBC telefilm subsid, but also working on management services and station investments. Prior to his stint with ABC Film, he was assistant program director for the Italian Radio Network in Rome.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Sam Homsey, formerly of the production staff of the "Steve Allen Show" and the "Tonight" show on NBC, has joined Walter Kaner Associates, as head of radio and tv promotion. Homsey was associated with Kaner firm prior to joining NBC two years ago . . . **Kevin McDermott**, formerly with the Katz Agency, has joined Blair Television Associates as account exec . . . **John J. White**, formerly a broadcast supervisor for Kenyon & Eckhardt, has been appointed to the sales staff of H-R Representatives . . . **Deems Taylor** will be **John Wingate's** "Night Beat" guest tomorrow (Thurs.) . . . Broadway producer **Michael Myerberg** was interviewed yesterday (Tues.) on WABD's "Entertainment Press Conference" . . . **Vincent Sardi**, a sports car buff when not restaurateuring, was on WAAT's "Sports of Speed" interview program yesterday (Tues.) .

Leslie A. Harris upped from eastern sales manager at ABC Radio to coordinator of national spot sales for ABC o&o tv stations, a new post. Harris is no relation to Leslie T. Harris, v.p.-g.m. of CBS Television Film Sales . . . **Benjamin B. Bauer** named to head the section for audio & acoustical research for CBS Laboratories . . . **Irving Harris** joined Entertainment Productions Inc. to rep them out of town in selection of candidates for "$64,000 Question" and "$64,000 Challenge" . . . **Anne Drake**, wife of CBS Radio's **Galen Drake**, joined the road company of the "Ziegfeld Follies" . . . **Syrjala**, art director on the **Robert Montgomery** show for the past 7½ years, signed with the **Grace Lyons** office for exclusive management . . . **Ray Brown**, son of CBS Radio program production's **Jim Brown**, into the cast of the web's "Right to Happiness" soaper . . . **Al Capstaff**, exec producer for NBC's "Monitor" and "Nightline," to the Coast for two weeks to dicker with **Fibber McGee & Molly, Bob Hope** and other NBC stars on additional features for the shows . . . WRCA-TV publicity chief **John O'Keefe** vacationing in Vermont for a fortnight . . . WCBS-TV's Comparative Literature 10 college credit course starts Sept. 23, not Aug. 7 as erratumed, with some 50 applications in and 1,300 requests for additional information. New York U. won't say, however, how many $75 checks have been received for the course; at last count, a couple of weeks ago, it was three . . . **Art Maier** resigned from NBC to join WCBS as a promotion writer . . . CBSoap casting: **Larry Robinson** and **Mason Adams** into "Wendy Warren" and **Santos Ortega, Lesley Woods, Peter Fernandez, Susan Douglas** and **Betty Garde** into "Road of Life" . . . CBS correspondent **Richard C. Hottelet** has a piece in the September Reader's Digest, "New Look for Germany," based on his observation as Bonn correspondent for CBS . . . **Pete Affe**, WRCA-WRCA-TV manager of technical operations, off on a 10-day vacation after completing the planning and coordinating of the move of the station's tv facilities from 67th St. back to Rockefeller Centre . . . **Ben Blue** guests on **Mitch Miller's** CBS Radio show Sept. 1 . . . **Pat Harrington Jr.** switches from account exec at WRCA-TV to NBC-TV network sales on "Tonight" and "Today" . . . WCBS director **Hank Basayne** out of the hosp and recuperating in Gloucester, Mass., due back on the **Lanny Ross** and **Jim Lowe** shows first week in September . . . Comic **Alan King** signed to star in an hourlong variety show over Granada TV out of London on Sept. 17 . . . WCBS general manager **Sam Slate** off to New England today (Wed.) on a three-week business-vacation trip . . . **Cliff Mandell**, CBS-TV press info staffer, returned from an annual 15-day tour of active duty at Grenier Air Force Base, Manchester, N.H., to learn he had been promoted to the rank of major . . . ABC Radio script editor **John Mitchell** readying his musical version of "Camille" for fall production on Broadway . . . **Gene Austin** guests on "Woolworth Hour" Sept. 1 on CBS . . . **Alfredo Antonini**, CBS music conductor, back in town after "Music Under the Stars" concert appearance in Memphis . . . **Laurette Banks**, manager of the CBS Ticket Division, recuperating in St. Luke's Hospital after surgery . . . U.S. Radio, new all-radio trade mag, slated for October publication, with **Arnold Alpert** and **Irv Marder**, ex-trade reporters, as publisher and m.e., respectively.

Morton J. Wagner and **John F. Box Jr.**, two exec v.p.'s of the Bartell Group, recently have been in N.Y. conferring with execs of Adam Young Inc., radio station reps. Box, previously general manager of KRUX, Phoenix, is moving to Boston as manager of WILD, while Wagner, general manager of WAKE, Atlanta, also is assuming management of WYDE, Birmingham . . . **Tedi Thurman**, weather girl on NBC's "Jack Paar Show," will make a guest appearance on WABD's new **"Art Ford's** Greenwich Village Party" in September to do a comedy interpretation of weather forecasters. **Phil Foster**, a guitarist and folk singer, has been added to the permanent cast of the same show . . . **Bill Bertenshaw**, radio and tv producer and farm and sports director WHBI, Newark, to **Fred Waring's** Shawnee-On-Delaware for vacation . . . **E. E. Juster**, head of NBC-TV's special events programming, returned from Europe last week on the Mauretania accompanied by Mrs. Juster . . . **Mrs. Adraia Koe**, production coordinator of CBS-TV's "I've Got a Secret," sailed for Cannes last week on the S.S. Cristofor Colombo.

Steve Allen to Philadelphia Monday (26) to open a new Gimbel's store in suburban Upper Darby . . . **John Karol**, CBS Radio sales veep, to Vermont to begin a two-week New England tour . . . **Joe De Santis** set for his first starring role on "Studio One" a week from Monday (2) . . . **Julia Meade**, who's been doing the Lincoln-Mercury commercials on the Ed Sullivan show for several years, signed to continue on the show as the spokesman for Eastman Kodak, which takes over Lincoln's alternate week in the fall. She also continues her American Gas Assn. stint on "Playhouse 90" . . . **Van Fox** named director on "Wide Wide World," replacing **Dick Schneider**, now directing "Bride & Groom" . . . CBS Radio programming v.p. **Howard Barnes** touring Europe on his vacation . . . **Jo Graham** back next week for tv work after doing a three-week stint in Montreal as lead in "Anniversary Waltz" . . . **David Kerman** to Philadelphia's Playhouse in the Park for "Career" and commuting to N.Y. for radio-tv assignments . . . **Treva Frazee** skipping tv for three weeks for roles in "Detective Story" at Northland Summer Theatre, Detroit, and Papermill Playhouse, Millburn, N.J. . . . **Marilyn Lovell**, vocalist out of Chicago who's just been signed to a Jubilee recording pact, guests on "Tonight" this week . . . **Ann Wright** of the Compton agency's casting department, off on a weeks' vacation . . . Moppet **Leland Mayforth** set for "Alcoa Hour" Sunday (25) and a role in **Hi Brown's** feature pic production, "Woman Without Shadow."

IN HOLLYWOOD . . .

James Saphier locked up the tv rights to the title "Western Union," and will film a half-hour series dramatizing highlights in the telegraph company's 106-year history . . . **Earl (Madman) Muntz, Tom Fizdale**, public relationer, and **Frank Atlas** of the Chicago radio-tv family, are pooling for the buy of a tv station in Buenos Aires . . . **Don Quinn** hopped a plane for Hawaii to ferret out some business for his Ad-Staff tv commercial outfit . . . Wide Wide World's **Barry Wood** and **David Broekman** in town to sample heat (96) and look into some locations for next season's peregrinating cameras . . . If **Irna Phillips**, soap opera specialist, holed up here to escape the Chicago heat, her timing was way off . . . **Sid Cassyd**, who started the TV Academy, now prof'ing a course in tv at L.A. Junior College of Business . . . CBS' film sales topper, **Les Harris**, looking in on some of the vidpix on the fall schedule . . . One of the network's searchers after information to combat pay-tv

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'AFFILIATE'S ALWAYS RIGHT'

'Caesar Ahead of His Time': Cantor

Hollywood, Aug. 20.

Sid Caesar's downfall came because the former NBC-TV comic was "ahead of his time," Eddie Cantor said on a radio interview with KNX deejay Bob Crane, last week.

The vet comedian, who described himself as 'in good shape now," made this observation in a general discussion of today's funnymen. "There's no dearth of comedy," he commented, "Jack Benny will always be on. And Groucho Marx is a business unto himself . . . It's amazing, the people who want to come on his show and get insulted."

Cantor repeated the charge he made in recent biog, "Take My Life," that he was boycotted on radio for a year ("I couldn't get a job; not even as a guest star") in 1939. He made a speech at the World Fair's Temple of Religion then, in which he named the subversive "enemies within." Shunned thereafter as a "controversial" figure, he got back on the air because "Jack Benny wouldn't stand for it." Cantor went on to explain that Benny sent him to Young & Rubicam ad agency, and started his radio career anew.

Cantor also blasted the rating systems as "very silly" and "the bunk." He asked, "How can you tell how many people are listening, from a sample of 300. No one knows. The networks should have their own rating systems."

Pay-tv is a "very snobbish thing," he said. "It's definitely anti-democratic. I don't think you have a right to say 'You can't see a show because you haven't got a dollar' . . . It won't give us anything we're not getting now."

Donald Ain't Duckin' TV

But No More Weekly Grind, Sez O'Connor; Leans Toward Musical Show

Hollywood, Aug. 20.

Donald O'Connor bowed out of his last tv series, (alternating with Jimmy Durante on NBC-TV)—even though sponsoring Texaco wanted to continue, "because I found myself competing with myself. I loved it, but it got to the point where my shows became 'product' to be turned out on an assembly-line basis."

He definitely wants to get back on tv ("I never considered myself out of it") but next time around, he wants to do either a musical show or a comedy show, but not both simultaneously. "I quit the weekly grind to avoid burning out my material. It's impossible to come up every week with something new."

The competition against himself wasn't so much a matter of overexposure, but the fact that every week, he tried to make his shows better. And "with the limited time available, I found it difficult to create anything worth while."

He might still combine his talents as a singer, dancer and comic, but it would have to be only three or four times during a year, not a weekly show, O'Connor continues. Otherwise, "If the performer tired, it shows to the public and hurts the show."

"The public isn't disloyal," he comments, "They like to have something familiar on which to hang their hats. But they're exposed to so many things they've become like impatient children.

"Eventually, tv will become a medium for a rapid buildup of a comic or a performer. Then the performer would be wise to with-

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500G Renewals, New Biz at MBS

Mutual inked some new biz and renewals of old clients in the house, including religioso sponsors, totaling about $500,000.

Consumer Drug Corp., of Portland, Ore., via Dunnan & Jeffrey, of Newark, N.J., has taken 10-five-minute newscasts weekly plus participations in net's mystery-adventure bloc. Product is a new one, Oragen, used for reducing.

Ex-Lax has taken participations in Mutual's mystery-adventure bloc, as well as 10 20-second adjacencies weekly to the net's morning and afternoon news programs. Another new sponsor is the Baltimore Gospel Tabernacle, which will present a half-hour religious series Sunday evenings, starting Oct. 6.

The GMC truck division of General Motors has renewed for an-

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'WHTDDSCTSHFM'

Hollywood, Aug. 20.

Don Fedderson Productions claims championship for longest telepix tag, in upcoming segment of "Date With the Angels," to roll Aug. 29. Title of Betty White-starrer, which will not be whittled down, according to exec producer Fred Henry, is—"What Happens in the Toy Department of a Department Store at Christmas Time Shouldn't Happen to a Floor Manager."

Added worry for director Jimmy Kern is that segment requires some 35 moppet actors.

State Dept. Moves To Speed Soviet TV Tie With U.S.

Washington, Aug. 20.

The American Government proposed last week that exchange visits of U. S. and Soviet radio-tv experts begin next month to ease tensions between the two nations.

The State Department informed the Soviet Embassy that it is ready to discuss plans for such visits "immediately."

The Department said it was also prepared to comply with a Soviet proposal to institute negotiations in October on regular exchanges of radio and tv broadcasts. Such a plan was originally suggested by the Department two years ago and revived following the CBS televised interview with Soviet leader Nikita S. Khrushchev. The U. S. wants an agreement for, preferably twice a month, exchange of "uncensored" broadcasts.

Three weeks ago, the Soviet Government informed the U. S. it would be interested in discussing the proposal but took occasion to complain against U. S. regulations requiring fingerprinting of foreign visitors. These regulations, the

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Julie Styne to Helm Some Fisher TV Shows

Hollywood, Aug. 20.

Julie Styne will act as exec producer on a limited number of Eddie Fisher NBC-TV shows.

He has a previous commitment to produce "Say Darling" on Broadway in January and will only work on the Fisher show during next two months on a minimum of four shows.

RADIO NETWORKS IN CONCESSIONS

By ART WOODSTONE

Most of the time, what stations want from their radio networks in the way of programming the stations get. It's been long acoming, but in the relatively few months ABC, MBS, CBS and NBC have found that there may still be a profit, however small, in radio, they have increased their concessions to affiliates.

Mutual stations are strongest in their dictates, CBS the weakest, observers believe. Mutual, it is said, lost control of programming by repeated setbacks in negotiating with affiliates. ABC, now called American Broadcasting Network, feeling it is the only way to survive, is energetically trying to get a "local listen" that affiliates approve but can't duplicate. NBC is characterized as jazzing up the production of what are fundamentally news and public service programs, in order to satisfy the affiliates' basic network radio demands. CBS still has a program sked substantially resembling that of the "good old days" but is said to be ready to make program compromises—perhaps leading to an even further increase in news time—to elicit support in clearing time for its $5,000,000-plus Ford Motor Co. buy plus its more recent upsurge.

NBC's Pitt Station Buy

Despite the concessions and compromises, the tide of diminishing affiliations has not stemmed entirely. NBC had to buy ownership of a station this week in order to assure the necessary clearances in Pittsburgh, a major advertising market. Mutual has diminished in size from over 560 stations to closer to 400, all in a matter of months. And it's understood that some of those dropping out were not just bonus outlets, which MBS always maintained privately that it could afford to lose, but important market stations. ABC is lacking affiliates in a number of the more populated towns. The CBS affiliate lineup, the network has reported, is the same as ever —near 200, but time clearances aren't coming easily.

Swing in control, from network to affiliate, began when stations discovered strength in local news & music. Basic reason why the large majority of affils, regardless of network, preserve network ties is indicated in their oft-cited desire for national and international news and for special events coverage they can't produce locally. In some instances, it is the prestige of "entertainment packages," such as "Amos & Andy" and Arthur Godfrey. Prestige leads to a good rating; but when it's from a network source it doesn't necessarily mean top dollar.

Since former MBS owner Tom O'Neil presented his controversial and unsuccessful "Cape Cod Plan" to major affiliates a few years ago,

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Another $1,400,000 Under CBS Radio Belt

CBS Radio, now jumping with its 52-week Jack Benny order under its belt, racked up another $1,400,000 gross in new business and renewals last week. Topping the list is Vick Chemical, which purchased a total of 132 five-minute "Impact Plan" segments starting Nov. 15.

Other new business came from Kelvinator Division of American Motors, for five "impact" segments a week for two weeks and American Bird Products, for 52-week sponsorship of a seven and one-half minute segment of "House Party." Renewals are from Kent ciggies for 16 "impact" segs a week for 13 more weeks; Pharma-Craft, for two quarter-hours of "House Party" a week for 52 weeks; Dodge, for six more weeks of its five "impact" segs per week; and GMC Trucks for four weekly "impact" segs for four more weeks.

New Technician Pact to Cost Brit. Com'l TV Firms $300,000 a Year

London, Aug. 20.

A new agreement which will add close to $300,000 a year to the wage bill of the commercial tv program companies was inked last week with the Association of Cine, Television and Allied Technicians. It covers around 600 of their members and will operate until March 1960, unless notice of termination is given in advance by any of the parties concerned.

The negotiations have been under way for close on two years and only recently the union threatened industrial action unless an early settlement was reached. The present pact is back-dated to July 1 so far as the wages are concerned.

The wages schedule is split into two seperate sections, one applying specifically to tv grades and the other coming within "well defined" film categories. In the latter case, the weekly rates will be in line with those normally operated at film studios.

Under the tv schedule there'll be a minimum scale of $4,480 annually for lighting directors, supervising engineers and senior designers; senior engineers, sound supervisors and transmission controllers will be paid $3,920 a year, while assistant studio managers will have an annual pay check of $3,500. Engineers, camera operators and lighting assistants fall within the category receiving $3,360, while assistant engineers and "B" grade camera operators will be paid $2,360 a year. The scale goes down to $1,960 a year for booking assistants and $1,820 for production assistants and production secretaries with less than two years experience. Trainees will receive $1,260 during a probationary period of not more than nine months The rates negotiated apply to adults of the age of 20 and over and there's a proportionate scaling down for younger recruits.

The cmpanies concerned in the deal are ABC-TV, Associated-Redifusion, Associated TeleVision, Granada-TV, Independent Television News and Alpha Television Service (Birmingham) Ltd.

Judges Ruled Off Air

Detroit, Aug. 20.

Two of Detroit's most popular local tv stars—Traffic Judge John D. Watts and Juvenile Judge Nathan Kaufman—have been ruled off the air by the State Bar of Michigan on grounds of violating the code of judicial ethics.

Watts is star of "Traffic Court," seen over WWJ-TV for eight years and recently reported by one pool to have a higher local rating than the Ed Sullivan Show. Kaufman is star of "Juvenile Court," seen over WWJ-TV for two-and-a-half-years. Both shows reenact scenes and events which took place in the courts.

Both judges have informed the station that they would quit the shows on or before Oct. 1.

ABC-TV's Payoff On 6-a-Wk. Strip, Sweets Co. Coin

ABC-TV's five-days-weekly adventure strip has been expanded to six-a-week with the planting of "Tales of the Texas Rangers" in the Saturday 5 to 5:30 slot starting Sept. 21. The Screen Gem adventure film has been set by Sweets Co. of America, with Flav-R-Straws making its debut as a network sponsor (after lotsa national spot) with the alternate week sponsorship.

Deal gives ABC a six-a-week sellout on the 5 to 5:30 adventure strip, with Kellogg and Sweets Co. in for most of the coin. Web has "Superman" (Kellogg & Sweets) on Monday, "Sir Lancelot" (Kellogg & Ovaltine) Tuesdays, "Wild Bill Hickok" (Kellogg & Sweets) Wednesday, "Woody Woodpecker" (Kellogg soloing) Thursday, "The Buccaneers" (Kellogg & Sweets) Friday and now "Texas Rangers" with Sweets and Flaw-R-Straws on Saturdays.

"Rangers" comes to ABC via a unique sub-licensing deal from General Mills, who sponsored the show on CBS-TV last year and who bought it again from Screen Gems this year with an option for next year as well. General Mills can't use the show this year but wants to retain it for next, so sub-licensed it to Sweets Co., which in turn sold off alternate weeks to Flav-R-Straws. Latter was repped by Ruthrauff & Ryan.

PREP BOB CROSBY TUES. NITE SERIES

Hollywood, Aug. 20.

Pilot was lensed last night (19) at CBS-TV City, via closed-circuit kine, of a new half-hour musical show to star Bob Crosby. Tagged "Bob Crosby's Music Makers," guests were Tommy Sands, Jaye P. Morgan, the Hi-Los vocal group and Billy May's orch.

Show was presented before a live audience. It's aimed at nighttime spot on CBS-TV next season, possibly in spot presently occupied by Spike Jones show.

MBS Pacts Bill Stern

Vet sportscaster Bill Stern has been inked by Mutual to do a nightly five-day strip at 9:30 p.m. He will start Sept. 9.

Inking of Stern gives net a seven-night-a-week five-minute news strip, with Frankie Frisch holding down the 9:30 p.m. spot Saturday and Sundays.

CBS-TV 'Stand Up' Will Be Laid Low

"Stand Up and Be Counted," the only daytime co-op show in the CBS-TV hopper, is due to be axed Sept. 6 after a year's run on the network. Along with it will go the 10-minute Walter Cronkite 1 p.m. newscast. Since both shows are in the 1 to 1.30 p.m. station option time period, they won't be replaced, but CBS will program Cronkite and the news at 1.25-130.

Reason for the axe was the lack of station pickup on the two shows, with CBS having to foot the production bills on both without adequate return. In the case of the news show, it never reached 40% coverage, while "Stand Up" never exceeded 50% coverage of the country. CBS, when it originally programmed the two shows, did so with the hope of building a strong leadin period to its afternoon network schedule, but the lack of coverage destroyed that hope.

Web now figures it may get a better pickup (and stronger leadin for afternoon) with a five-minute news stanza at 1.25 to 1.30, urging stations to program the 1 p.m. period locally but to install 20-minute programs instead of half-hour and thereby clear for the newscast.

Hatcher's ABC-TV Slot

Ralph S. Hatcher has been named national manager of station relations at ABC-TV under v.p. Al Beckman. He's been a regional manager in the department since 1955, prior to which he was a regional manager with ABC Radio station relations for four years.

Stations Love Those Chillers, SG's $2,500,000 Sales on U Pix

Television stations are apparently hungry for horror pictures, so much so that within little more than a week nine of them have shelled out some $2,500,000 for Screen Gem's new "Shock" package of 52 chillers out of the newly acquired Universal library. Package contains three "Frankenstein" pix, including the original, "Dracula," "Wolf Man," etc., and is the first group of chillers to hit the television market as a package.

Films have already been purchased by WABC-TV, New York; WCAU-TV, Philadelphia; KTLA, Los Angeles; and KRON-TV, San Francisco, with these four stations to stage a day-date world television premiere sometime during the first week in October, with all the picture-type exploitation gimmicks they and Screen Gems can develop. Also purchasing the pix are KBTV, Denver; KONO-TV, San Antonio; KFSD-TV, San Diego; KCRA-TV, Sacramento; and KBAK-TV, Bakersfield. WABC-TV and KTLA shelled out top coin of $750,000 apiece for rights to the films.

Behind the enthusiasm for the series on the station level—and a consideration in the packaging of the group by Screen Gems—is the distinctiveness of the package as compared with the normal group of feature films. Bob Stone, general manager of WABC-TV, typified the station viewpoint in explaining his competitive angles in the deal. "We've been using the 'Night Show' to try to compete with WCBS-TV's 'Late Show.' They've got 1,300 films for a backlog, most of them good ones, and we just couldn't compete on the same terms, using standard features. With the horror pictures, we've got a distinctive package which is an attention-getter—something that nobody else has. We've got something different and something which we can exploit, and I think we're going to give 'The Late Show' some trouble."

Stone has been running the 11:15 p.m. "Night Show" using the same film seven nights running. As of Sept. 30, when the horror films start, he'll begin a split-week policy, employing his standard fare Monday, Tuesday and Wednesday (same pic each day) and then showing one of the horror films Thursday, Friday and Saturday. Stone points to the theatrical remakes of horror films which are doing so

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'26 Men' Runs Into IATSE Troubles

Hollywood, Aug. 20.

At least three IATSE unions refused to service Russell Hayden's new "26 Men" teleseries, slated to roll next week in Phoenix. Screen Actors Guild reminded membership that Hayden's firm has yet to ink a Guild pact.

IA beefs, involving cameramen, soundmen and grips, revolve around whether Phoenix is considered a studio or location on shooting. If latter, technicians are entitled to extra benefits, including room and board.

Series is based on files of the Arizona Rangers. Meanwhile, SAG has warned members not to accept assignments until a pact is signed.

'SAFEWAY THEATRE' SWITCHES TO WMAL

Washington, Aug. 20.

WMAL scored a coup past week by grabbing "Safeway Theatre," town's acknowledged top-rate local show, after an eight-year run on the rival WRC. Feature film showcase, sponsored by Safeway food chain, will remain in the Saturday, 10:30 slot. A series of 39 Warner features has been selected for show under its new aegis.

John Batchelder, longtime WRC announcer and emcee for "Safeway Theatre," moves over to WMAL along with the film show. He will continue as host for show and double as staff announcer.

Deal was inked by station account man Charles Macatee, with Gordon Manchester Agency handling account.

'Cochise' in 7 Markets For West End Brewing

West End Brewing Co., of Utica, N. Y., in its first ride on tv, has bought National Telefilm Associates' "Sheriff of Cochise" in seven New York markets.

The deal, set via Cohen and Aleshire agency, calls for telecasting, beginning in October, in the following markets: WNBF-TV Binghamton; WBUT-TV, Buffalo; WRGB, Schenectady; WSYR-TV, Syracure; WKTV, Utica; WCNY-TV, Watertown; and WROC-TV, Rochester.

Company, whose product is Utica Club Beer, also signed for NTA's "Official Detective" skein for Altoona, Pa., over WFBG-TV.

WATV Latino Bid, Spanish Features

WATV, the New Jersey outlet, which is trying to widen its dent in the New York market, will be trying something new comes September, scheduling Spanish features in prime time, aimed at capturing the Latino market in New York, estimated to number over 850,000 Spanish-speaking people, comprised of about 80% Puerto Ricans.

Allied Productions, the packager which also does the station's live "Spanish Show" Sunday nights, has corralled about 130 Spanish features for a first on tv, composed of pix from Mexico, Puerto Rico and Argentina. Beginning in the latter part of September, they will be slotted Friday nights from 9 to 10:30 p.m. under the title of "The Spanish Film Theatre."

On Sunday nights, beginning Sept. 15, the "Spanish Show" will be lengthened to run from 9 to 10:30 p.m., with Don Passante and Miguel Machuca as hosts. Henceforth the show, which was inaugurated in 1954, will be run completely in the Spanish language.

DICK POWELL NOW FOUR STAR PREXY

Hollywood, Aug. 20.

Dick Powell, who has been veepee of Four Star Films, Inc., has stepped into the presidency spot, replacing William Cruikshank, who resigned.

Cruikshank, company's attorney since it began five years ago, was temporary prexy during its reorganization and expansion program. Powell, David Niven, Charles Boyer and Cruikshank are owners of the vidfilmery.

Cruikshank stepped down so that he could devote more time to his law practice. He will continue to serve as a board member.

Chertok to Produce 'Private Sec' Series

Hollywood, Aug. 20.

New "Private Secretary" series will be produced by Jack Chertok, who sold the property to TPA earlier this year. Don Porter will star and new personality is being sought for secretary's role, previously played by Ann Sothern.

It's understood that Miss Sothern's negotiations to buy the property from TPA have fallen through.

Shooting is slated to start shortly at General Service Studios.

Webb's New Pilot

Hollywood, Aug. 20.

Jack Webb has shot a pilot film on a new telefilm series, but tv's Sgt. Friday of the "Dragnet" series isn't ready yet to hand out the facts of his format.

Former "Medic" producer Frank LaTourette produced the pilot, directed by George Stevens Jr. LaTourette was news editor at KGO in San Francisco 11 years ago, when the then-unknown Webb was an announcer there.

OF Expands Sales Force

Official Films, with three new first-run syndicated properties on the market, is expanding its sales force, adding five to its staff.

They include Frank Myers, a former southern theatrical distributor and exhibitor, who will be stationed in Dallas; Stan Byrnes, formerly of Snader Productions; George Gilbert, an ex-Official account exec, and Ray Fuld, formerly of Metro TV.

Price-Cutting On Vidpix Invading Foreign Markets

The foreign market, which mushroomed over the past four or five years from infancy to its present position of accounting for over 20% of the gross of American telefilm companies, is becoming as competitive as the domestic market and is in the midst of a price-cutting field day.

With few exceptions, there isn't a foreign manager around who says that the next guy is getting next to nothing for his skein. What's more, the situation which could well be described as a "price-cutting war," in some tv locales abroad, is aggravated by the limited number of telecasting hours in many countries.

A few major companies are staying out of the fracas, holding out —and getting—the prices they seek. Others, though based on a variety of reports, are running scared and in their eagerness to close a deal, settle for much less than what the market should normally bring.

The limited number of telecasting hours in many countries abroad tends to make the situation really worse, for if one or two telefilm outfits clinch a deal for a roster of series, such a deal, to all intents and purposes keeps other series out of the market. There just isn't enough room to accommodate all the U.S. product vying to get into that particular market.

Some foreign toppers take the situation with equanimity, saying its part of the growth of the biz, and price-cutting won't do the company concerned any good in the long-run, while the "view with alarm" school wonder whether some outfits are intent on "killing the goose that laid the golden egg."

Sterling's Animal Pix To Bert Claster Prod.

Sterling Television has sold a series of special animal films to Bert Claster Television Productions, Baltimore, for inclusion on latter's live syndicated show "Romper Room," now in about 60 markets.

Show is aimed at pre-school kids.

Rewards of Nepotism

Chicago, Aug. 20.

Nepotism as practiced last week by sister divisions of AB-PT here—Balaban & Katz Theatre Corp. and tv station WBKB—turned out mutually lucrative. At B&K's behest, Columbia Pictures turned over its entire $2,000 local television budget for "20 Million Miles to Earth" to WBKB, and the station saturated a five-day period with 20- and 60-second spots for the pic. B&K's Roosevelt Theatre opened the film to a terrific $5,100 first day gross last Wednesday (14) and is eyeing a sensational $28,500 for the week.

B&K execs say the queues in front of the theatre were dotted with hausfraus and children, unusual for this theatre which normally draws the action-pic trade. Management said it polled the women as to whether they were responding to the teleblurbs and contented itself that the WBKB campaign was directly responsible for the upbeat.

The sister corporations now are working out a swap deal wherein the theatres will run short trailers plugging WBKB's shows with the tv station answering in spots for the theatre chain.

Negro-Themed Pix Okay for South

"Go Man Go" and "The Jackie Robinson Story," features dealing with famous Negro sportsmen and their activities, are finding a reception among Southern television stations.

Only a few months ago, Metro's "Cabin in the Sky," which stars Ethel Waters and a Negro cast, was turned down by Niles Trammell's Miami outlet, WCKT.

United Artists TV is having better luck with its Negro-starrers, part of its new package of 52 post-'50 features, headlined by "Moulin Rouge" and "African Queen." In the same town of Miami, WPST bought the UA package including "Go Man Go," which deals with the Harlem Globetrotters, and "The Jackie Robinson Story." Other southern markets buying the two features in the package include Jacksonville, Fla., WAVY, Norfolk, Va., which is going on the air shortly; and a host of markets in Texas, including Galveston, San Antonio, Dallas and El Paso.

Some southern stations have balked at buying the two features, the same way many southern theatres balk at playing similar Negro-themed cinematics, with UA TV giving such stations the right of substitution with another two theatricals. But in many instances, UA TV has prevailed upon the cautious station manager that the two pix shouldn't be rejected outright, arguing they at least deserve a screening. Many times after the screening, the station manager sees nothing wrong in buying and telecasting the pix.

Flock of New U.S. Telefilm Entries to Bow on British TV

London, Aug. 20.

Five American telefilm series never previously screened in Britain are to get air time in the commercial tv programs Fall schedule, which goes into operation on Sept. 14. The series concerned are "Abbott and Costello Show," "Zane Grey Theatre," "Sheriff of Cochise," "Rosemary Clooney Show" and "San Francisco Beat."

The Fall season will also mark the launching of several new British series, among them "The Adventures of Charlie Chan," starring J. Carroll Naish; "OSS" with Ron Randell in the lead; and "Martin Kane" with William Gargan playing the title role. All three skeins are co-productions, the first two having been made by Incorporated Television Program Co., one in association with TPA and the other with Flamingo Films. The "Kane" series was a Harry Alan Towers—Ziv promotion.

In addition to the specially made series, there'll be a regular Sunday night slot for a batch of the late Sir Alexander Korda's theatrical features, which were recently acquired by ABC-TV.

Apart from the new U. S. programs, a substantial batch of American imports will continue to feature on the British commercial outlet, although not all will be receiving the full network coverage. Among the shows which will carry on during the Fall season are "Wyatt Earp," "Liberace," "I Love Lucy," "Highway Patrol," "Roy Rogers," "Gun Law," "Dragnet," "The Bob Cummings Show," "The Count of Monte Cristo," "Hawkeye and the Last of the Mohicans," "Mark Saber," "Robin Hood" and "The Buccaneers." The last three named were lensed in Britain, while "Hawkeye," filmed in Canada, ranks as 75% British quota.

"Criss Cross Quiz," successfully featured by Granada-TV three

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Bloom Named Head Of Production for NTA

Hollywood, Aug. 20.

William Bloom, Hollywood film producer and exec, has been appointed exec producer and head of all productions of National Telefilm Associates. Sylvia Seymour, NTA Coast exec, has been named his assistant.

Bloom, whose last theatrical production was "I Married A Woman," starring George Gobel and Diana Dors, will supervise all current NTA production which includes "Official Detective" and "Sheriff of Cochise" at Desilu and "How to Marry a Millionaire" and "Man Without a Gun" at 20th-Fox. He also will screen all new properties for the upcoming '58 season.

Guild Steps Up Overseas Sales

In the past two weeks, Guild Films recorded program sales in France, Arabia and England. As part of its stepped up foreign operation, Guild is proceeding with the dubbing of "Captain David Grief" and "I Spy" in Spanish and "Kingdom of the Sea" in French.

The sale in France was to Radio Diffusion Francais, the government controlled net, and included Guild's three musical skeins, "Liberace," "Frankie Laine" and "Florian Za-Bach." Telecasting will commence in September, with no dubbing planned, since many musicals get telecast in the English language.

Sales to England were made to Granada TV for Manchester and Associated Television Ltd. for Birmingham and Glasgow, both of which bought "Grief." The Arabian-American Oil Co. bought "Kingdom of the Sea," for the entertainment of its personnel in Daharan and surrounding areas, beginning in September.

Het Manheim to Cal Nat

Hollywood, Aug. 20.

Het Manheim, story consultant on CBS-TV specs, has resigned to swing over to NBC-TV's California National in exec capacity, specializing in story properties. He'll organize story department for all filmed properties of the web and its syndication syndicate.

With CBS-TV for past six years, Manheim was onetime story editor for CBS Radio net and headed up William Morris literary department. He is also co-owner with Harry Ackerman of "Favorite Son" program, which gets off the ground this fall.

Feature-Happy KHJ

Los Angeles, Aug. 20.

An all-time high as to the number of features to be telecast by a station here is being claimed by KHJ-TV, which during the week beginning Monday (26), will carry a total of 24 different theatricals over the seven-day span.

Flock of Sales On TPA's 'Chan'

Television Programs of America's "The New Adventures of Charlie Chan" has racked up sales in a roster of markets in an approximate six-week span.

Sponsors include Prescription 1500 of Washington, Ind., which will sponsor skein in at least ten markets; Coca-Cola, Atlanta, Ga.; Dixie Beer, New Orleans; Bowman Biscuit, Denver; Atkinson & Co., real estate brokers, Indianapolis.

Other markets include WCAU, Philadelphia; KRCA, Los Angeles; WNAC, Boston; WWL-TV, New Orleans; WWJ-TV, Cleveland; KWK-TV, St. Louis; WTVJ, Miami; and Dallas-Fort Worth; Jacksonville, Fla.; Tampa-St. Petersburg; Pittsburgh, Pa.; Wilkes-Barre-Scranton; Oklahoma City and Youngstown. Prescription 1500 markets include Cincinnati, Peoria, Kansas City, Toledo, Memphis, Louisville, Fort Wayne, Evansville and Champagne.

In the foreign field, the most recent sale will put the French-dubbed version of "Fury" on the Canadian Broadcasting Corp., starting Nov. 1. Dubbing of the series now is being done in Paris.

'POST-'48' NO MAGIC SYMBOL

Reruns Fetch Lower Prices

While the first-run syndication field currently is enjoying a healthy market, with the good properties getting better prices than a year ago, a reverse development in many cases, is taking place in the rerun field.

Generally reruns, with some exceptions, are bringing lower prices. Situation has been brought about by the plentitude of properties now in the rerun field, each season bringing in another wave of shows, and with the old shows seldom retired from the market, the sheer size of pool tends to depress prices. Another factor is the fringe time periods, previously occupied by reruns of series, now is taken over by features, the degree varying from market to market.

Syndicators have tried to meet the problem by bulk selling, the library sales, the strip programming etc., buoying their pitch with the oft-repeated experience of a property doing better rating-wise on rerun than it did the first time around.

But, in the main, the price currently being paid for the rerun shows, especially the oldies, has dropped, many syndicators putting the decline about 20% as compared to a year ago. This market condition has had two effects—one, it has forced syndicators to seek—and in most cases get—higher prices for their properties the first time around. A large body of spot advertisers and stations, caught in a product pinch last year when comparative few first-run skeins were available, now realize they must support a new property price-wise.

The secondary effect of the depressed rerun price situation is to make many syndicators, especially the weaker ones, barter prone. Barter, via a tieup with an advertiser, offers syndicators a chance to move a bulk of properties off their shelves in many markets. Usually, the syndicator takes the barter route when straight selling fails to bring desired revenue results.

Tom O'Neil's Abbey Theatre Deal, Filming 13 90-Mins. Plays for TV

Plays of the world renowned Abbey Theatre, with Abbey players participating, will be filmed for tv distribution in the U. S. under a deal worked out with RKO Teleradio. The deal, agreement on which still must be reduced to written contracts, calls for a series of 13 Abbey plays on film, either of an hour or an hour-and-a-half length, all to be filmed in Ireland, or perhaps initially in London.

Tom O'Neil, RKO Teleradio prez, during his recent trip abroad, began negotiations in Ireland with Emmet Dalton, repping the Abbey Theatre in the venture. Dalton came to the U. S. as a follow through and got a handshake on the project, which is hoped to spark the building of film studios in Ireland. The country currently hasn't any film studio facilities.

RKO Teleradio, which is putting up financing and which has story and budget approval rights, hopes to make a network deal for the series. The initial Abbey play, already filmed and shown around to possible interested parties, is a comedy, "Professor Tim." The outfit in Ireland which turned out the pilot and made the deal with RKO is Dublin Film and Television Productions.

According to VARIETY's Dublin correspondent, Abbey plays are being adapted for the screen by Hy Kraft and the second play in the series will be "Boyd's Shop" by St. John Ervine. It goes into production at Nettlefold Studios, London, next month. Others in the immediate lineup are "This Other Eden," by Louis Dalton and "Twenty Years A-Wooing," by John McCann. Production will be switched to studios now under construction in Ireland as soon as they are ready, about mid-November, and deliveries are skedded for one a month through 1958.

WPIX Attracting National Clients

WPIX, N. Y., which will have 83% of its total weekly evening viewing time devoted to telefilms this fall, finds the half-hours attracting the national advertisers.

In fact, discounting the regional advertisers, the indie now claims that less than 1% of the station's advertisers are local sponsors. Recent study finds that 70 different national advertisers are sponsors and participants in the New York Daily News' station schedule.

Recent participation buys include Liggett & Myers for a 52-week spot campaign and Pontiac Division of General Motors for a 42-week spot drive.

Tokar to Meg 'Beaver'

Hollywood, Aug. 20.

Norman Tokar has been signed to direct first 13 telepix of "Leave It to Beaver" series, currently rolling at Revue.

Deal was set by David P. O'Malley, prexy of Gomalco Inc. and partner of George Gobel in the series.

Caravel Launches Built-For-TV Pix Production Centre

Caravel Films, one of the oldest of the industrial-tv commercial production houses in New York, is opening new mid-Manhattan studios on Sept. 1 and is claiming for them the distinction of the first built-for-tv film production centre in Manhattan. New site, which houses a 75x100' stage, a second insert stage and facilities for cutting, editing, animation, set con-

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QUALITY, NOT VINTAGE, COUNTS

By MURRAY HOROWITZ

With Paramount the only major feature pre-'48 backlog still not available to tv, all other companies having crossed the line, in one fashion or other, attention is being focused on the post '48, the remaining source of cinematic product.

From the station film buyer's point of view, contrary to many assumptions in the trade, post '48 is not a magic symbol, which automatically demands gold, upped prices because of newness.

As one station buyer put it, paraphrasing Gertrude Stein, "A 'B' is a 'B' is a 'B'." A poor picture no matter what its vintage remains a poor pic. Sure, it's granted that adding post-48's to the station's cinematic roster, especially if some of the newer pix are of the better variety, helps to create an impression among advertisers. There is a plus value involved. But in the last analysis, it's the quality of the picture that draws the audience and it's better to have a quality pic of older vintage than a new feature which may be a dog.

This position which tends to put a ceiling on how much stations will pay for post-'48's is germane to the recurrent negotiations on residuals which the studios have been holding with the guilds. Under the guilds' contracts with the studios, the guilds are to receive a share of the revenues derived from tv on all pix made after the cut-off date of August, '48. So far, no formula on what that share should be has been worked out, although reports indicate that a 25% to 35% share, to be divided among all the guilds, have been talked about.

That finally resolved residual payment, expected to be worked out within a year or so, most likely will be tacked on the price of the film to the station—and it's this point which station film buyers currently question. Cinematic prices over the past year have been on the upgrade, with new libraries opened up and competition among stations for cinematic product keen in many situations. Stations, which have bought the Metro library, the top from 20th-Fox, Warners, et al., have, in turn, upped their participation rates on the strength of new and better quality product capturing bigger audiences.

But is there sufficient quality post-48's to be made available which would warrant another round of rate hikes? It is the negative response to this question which stimulates station buyers to

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Elliot Hyman's AAP Prexy Status, Chesler Bd. Chm.; Deny Dissolution

Elliott Hyman has been elected prez of Associated Artists Productions, Corp., succeeding Louis Chesler, who continues as board chairman.

The elevation of Hyman to top the parent company of Associated Artists Productions, Inc., the operating subsid, came amid reports that there had been a fallout between Hyman and financier Chesler over policy. It's understood that Chesler is taking over the distribution of the Warner pix and other properties and leaving the AAP setup. But company spokesmen denials, coupled with Hyman's election to the presidency and Chesler's continuance as board chairman, may indicate the healing of the breach.

A press conference, slated for yesterday (Tues.), called to herald Hyman's election and company's earnings, was called off the last minute because of an illness of Hyman.

Hyman formerly had been general manager of the parent company and prez of AAP, Inc., its operating subsid, the latter title still being retained.

At the same time, the company issued a six-month earning statement. For the half-year period ended June 30, net income was put at $1,237,628, or 76 cents a share on 1,637,236 shares outstanding. Gross revenues totaled $26,660,000, of which $25,840 represented contracts with tv stations for lease of films. No comparison is available to prior years because Associated Artists, in its present form, was organized in June, 1956. Company's shares are traded on the American Stock Exchange.

Since the acquisition of the Warner Bros. library and all the film rights, as well as the Popeye film library from Paramount in June,

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'Be My Guest' Series

Hollywood, Aug. 20.

New tv series, "Be My Guest," rolls here Thursday (22), with Cobina Wright Sr. as hostess of pilot and Zsa Zsa Gabor, Robert & Rosemary Stack, BevHills hatter Rex and dance team of Betty Curtis, Alex Ruiz and Ricky Gonsalez as guests.

Lee Scott is exec producer of series, with Peggy Cleary as producer. Total of 32 telepix are planned, with some shooting abroad in the blueprints.

Goodson-Todman Broaden Their Vidpix Sights

Goodson-Todman, going strong in the live audience participation and quiz fields with six such shows networked, is diversifying strongly into telefilms.

First sold entry, "The Web," a network summer replacement for Procter & Gamble, distributed by Screen Gems, will be utilizing a pilot for another G-T projected series as its last episode. The pilot, to be scripted by Walter Brown Newman, will be "The Quill and the Gun," a project which had been on G-T's drawing boards for some time.

Initial talks for an hour-long filmed anthology series have been held with Stanley Kramer. Young & Rubicam is known to be interested in the project, still in the idea stage. Present plans call for Kramer to act as overall producer, as well as to direct a few.

G-T also recently bought the rights for a "Phillip Marlow" series, based on the works of Raymond Chandler.

Bill Todman, partnered with Mark Goodson, when asked about the financial risks of pilot making, responded by saying that the one-armed bandits offer you, if not better odds, at least calculable odds. Todman said that G-T, in making the pilots, got most of the underwriting from either the nets or the distrib, such as Screen Gems, with G-T contributing its idea, time and talent, as well as coin to get over-budget plus values. Two pilots which didn't make it for this upcoming season at this

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Plan Vidpix Series On 'Trader Horn'

Hollywood, Aug. 20.

TV rights to "Trader Horn" has been acquired from the Horn family by Michel Kraike, ex-topper of TCF-TV operation, who plans to lense a telefilm series abroad in conjunction with Gross-Krasne Ltd. Last week, Kraike was named a G-K veepee by Philip N. Krasne.

Kraike will shoot the Horn series in London and Kenya, using facilities developed by Kenya Productions Ltd. Latter firm has been lensing two series, "Adventures of Jungle Boy" and "African Patrol," for G-K, but Kraike deal will be first which Hollywood firm will film directly in Africa.

Horn series will be based on same book from which Metro made a feature film in 1931, and is slated for fall, 1958 release.

ZIV SALES ON 'KANE,' 'HARBOR COMMAND'

Ziv reports new sales on its two first-run properties "Harbor Command" and "New Adventures of Martin Kane."

On the sea adveynture skein, Hamm Brewing has added two new markets to the 55-station spread previously ordered, picking up KOAM-TV, Pittsburgh, Kans., and WEEK-TV, Peoria, Ill. Also buying the Wendell Corey starrer are the Rochester Milk Producers' Assn. and Blue Cross, which will co-sponsor the program on WVET-TV, Rochester, N. Y., and Muller-Pinehurst Dairy Co., which will use the show on WREX-TV, Rockford, Ill. New station sales include WNAC-TV, Boston.

"Martin Kane" has been bought by Ventre Packing Co. for WTRI-TV, Schenectady-Albany-Troy, N.Y., and KOLD-TV, Tuscon, and KTHV, Little Rock.

SG 'Auditions' A 32 & 20 Pattern

Screen Gems may have come up with an answer to a problem as old as the syndication business itself—how to break through the cost barrier in recouping production coin on firstrun syndication entries. The Columbia Pictures subsid, through a series of circumstances, is now shelling out $35,000 per episode for its "Casey Jones" series, about $8,000 above what's considered the ceiling for firstrun shows, yet hopes to be able to emerge with a profit the first time around.

Secret lies in the fact that Screen Gems is only making 32 episodes in the Alan Hale starrer, selling it on a 32 & 20 pattern instead of the normal 39 firstrun and 13 repeats. What this means, of course, is that there's a greater income-per-episode than in the normal 39 & 13 pattern. Beyond this, on the basis of superior quality, Screen Gems claims to be getting a higher per-market price for the show than is normal for syndicated entries.

In the past, the quality of syndicated production to a large extent has been limited by an economic ceiling on production costs. If a syndicator has gone beyond $27,000 per episode, he's taken a long chance on recoupment within the first 18 months since the limited number of markets plus the going price limitations have made almost prohibitive a break-even return on the show, taking into consideration print and distribution costs. The exceptions—very few—have been cases where syndicators got a good price in each market via a successful "quality" pitch or through large regional deals.

The 32 & 20 formula, however, may provide an answer to the problems, though Screen Gems is adopting a "let's wait and see" attitude. For one thing, there's the question of the larger number of reruns. In selling the show, Screen Gems hasn't run into any problems on this score, with the formula acceptable enough to the buyers. However, the films haven't gone on the air yet, and the audience reaction to that many repeats remains to be seen. Screen Gems is banking on the fact that the audience composition is anticipated at about 50% moppets, with consequently less objection to repeats. Another consideration is the final sales picture on the show. It's been sold thus far in about 36 major markets, with sales just getting underway in the smaller cities. Overall returns on the show will determine the effectiveness of the 32 & 20 formula.

The formula was adopted out of sheer necessity, stemming from the original circumstances in packaging the show for syndication. It was originally planned, budgeted and cast as a network entry, but Screen Gems was unable to sell it in light of the shrinking number of national advertisers who can support a high-priced network entry aimed at the kid audience. Subsequently, the station group comprising WGN-TV, Chicago, the Westinghouse stations, WPIX, N.Y. and KTTV, Los Angeles, decided they wanted the show for syndication and decided to back SG in the production. But at the original budgets, which couldn't be changed, SG would never have been able to come out without changing the production schedule to 32 shows instead of the customary 39.

Other TV-Film News on Page 42

New Season Invites New Litigation; Sam Lawrence, Celia Raeder Suits

Each new tv season with its new formats and properties inevitably invites a flock of suits charging plagiarism, etc. This season is no exception. For example:

Double-barralled suit against NBC and the packagers and sponsors of "Bride & Groom" and "People Are Funny" for $1,700,000 in damages was filed in N.Y. federal district court last week by Samuel Lawrence. Named as defendants in the action, which charges violation of copyright, were NBC, Bride & Groom Inc., John Masterson, John Reddy, John Nelson, John Guedel, John Guedel Productions, WRCA-TV, Toni Inc., Gillette Safety Razor Co., Miles Labs, Seeman Bros. and several John Does.

Lawrence claims he copyrighted in 1938 five ideas and manuscripts for radio and tv shows based on radio marriages, both in terms of on-the-air ceremonies and in introducing young couples on the air with object matrimony. Ideas were submitted to NBC and others, the complaint states, and subsequently NBC appropriated the ideas and used them in "Bride & Groom."

In 1955, Lawrence stated, he filed suit against several of the defendants in California courts for infringement on "B&G," and the suit was settled out of court by a fee plus an agreement by which Lawrence released the defendants from the action but reserved rights to sue for future damages. In July of this year, the defendants resumed the production of "B&G" despite previous settlement.

Second part of the action, against Guedel, Toni, Gillette and others charges that for the past two years Guedel's "People Are Funny" show, also on NBC, has used a sequence based on Lawrence's copyrighted material, in which young couples are introduced on the show with possible marriage as a goal

Science Suit

A packager of science shows who already is engaged in litigation over one of her series has warned CBS-TV that its new "Conquest" show "closely parallels, if it does not actually appropriate, the ideas, format, contents and scope" that same series. Warning was sent to CBS-TV, along with sponsor Monsanto Chemical and the American Assn. for the Advancement of Science, by Celia Raeder, who claims "Conquest" appropriates the ideas of her own "Creative Frontiers."

Miss Raeder, who claims she submitted the "Creative Frontiers" format on three separate occasions to CBS-TV, is currently the plaintiff in a $20,100,000 suit against the New York Times and its late science editor, Waldemar Kaempffert, for allegedly conspiring to prevent her from producing "Creative Frontiers." The legal warning to CBS and Monsanto, sent through attorney Edward A. Winkelman, added that the AAAS was one of the science associations was technical adviser and host for "Creative Frontiers."

WCAU-TV's Concept On Station Coverage Based on 2-Year Study

Philadelphia, Aug. 20.

WCAU-TV has developed a concept in television station coverage maps which it believes is the first of its kind. New map is based on factual proof, accumulated over an extensive two-year period.

To establish station's actual service area, researchers gathered info from a number of direct sources; ARB audience surveys in outlying cities, and community antenna system program listings. They ploughed through 30 daily newspaper tv listings, and the station's mail pull to determin new coverage area. All evidence of actual tv service was coordinated with station's engineering contour established by FCC standards.

WCAU-TV covers 40 counties in four states, including 10 major markets from Atlantic City, N. J., to Hazelton, Pa. New map pinpoints fact that within this area more than seven million people earn a spendable income of some $14 billion annually.

Weekly 'Wisdom'

With 26 "Wise Men" interviews already in the can, NBC-TV has decided to slot its "Wisdom" series as a weekly feature instead of spotting the conversations sporadically. "Wisdom" moves into the Sunday 2:30 to 3 p.m. period on the web starting Sept. 15 and running for 26 weeks.

Kickoffer is the tinted interview with Pablo Picasso, which shows the artist at work and stays away from politics. Second show is a talk with Israeli Prime Minister David Ben-Gurion. Others in the series are Igor Stravinsky, Ruth St. Denis and Ted Shawn, Vannevar Bush, Niels Bohr and Jacques Maritain.

WJZ-TV Accenting Local Live Strips

Baltimore, Aug. 20.

In the belief that local audience and sales appeal, even if grounded on film, gains added power when complemented by solid strips of local live shows geared to local conditions, Larry Israel, new general manager of the recently acquired Westinghouse station here, has hired three top local personalities.

Coming over to WAAM (which becomes WJZ-TV in September) are Jack Wells and Buddy Deane, both hired away from popular radio shows. Another live addition is newsman Keith McBee, signed away from WBAL-TV where he handled major local news broadcasts for nine years.

In the film department, WAAM has both Metro and RKO libraries, as well as Terrytoons and Popeye cartoons, in addition to other material.

One of station's three major daytime live shows will be programmed in the early morning period, from 7 to 9:30 five days a week, with Jack Wells at the helm. In the framework of a local design, it will feature music, weather, service, with strong emphasis on local news and interviews.

The afternoon highlight will be Buddy Dean's show, which will intro the first daily live Baltimore dance party, using youngsters from the area's teen centers as its guests and featured players. McBee's night news strip, tagged "7:23 Edition" and "12:23 Edition" will stress local news.

In the 6 p.m. and 10:30 p.m. periods, the ABC-TV affiliate will have a seven-day strip of feature films.

WABC's July Biz Peak

Billings for WABC, the ABC radio flagship in New York, hit an alltime high during July. Billings were 20% over the previous record month last year.

Responsible for the surge were some 50 advertisers who signed for new and renewed business during the month, according to general manager Stewart Barthelmess.

Donald O'Connor

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draw to other media, so the public won't see him so often."

As for fee-teevee, O'Connor remarks, "It would be wonderful for the producer. He could make a million bucks. But what can pay-tv offer which can't be seen now for free?"

As for the argument that pay-tv would permit "big" productions to be made for video, O'Connor asks, "How big can you make a production for television? You can only see so many dancers or actors on a small screen?"

O'Connor would like to stay a performer for some time, then move on to production. He directed his tv shows, with Sidney Miller, he points out. However, "I have no desire to be a one-man show. I don't aspire to be the producer, the director and the star, all in one."

Want Borge? Buy Hens

Hollywood, Aug. 20.

Cornish hens seems to be the way to influence Victor Borge.

Comic turned down a substantial offer from an auto manufacturer earlier this year, for a video one-shot. Yet he guested for free last week on KHJ-TV, during break on a late feature show.

Seems that the show is sponsored by local McDaniel market chain. It's reported that Borge, who markets frozen Cornish hens under the Vibo label, is near a deal for the chain to sell his product.

Maizlish's FM'er Sets 'Milton Cross Presents'

Hollywood, Aug. 20.

Milton Cross, dean of music commentators, has been inked by Harry Maizlish to host a new three-hour nightly transcribed music program, to bow on Maizlish's KRHM (FM), here on Sept. 2.

Program, "Milton Cross Presents" will be produced and directed in Gotham by Ira Marion. Signing of Cross is part of Maizlish's long-range plan to revamp programming on his FM station, which he retained after he sold KFWB to Crowell-Collier interests. KRHM was formerly KFWB-FM, but Maizlish retained property in the sale.

Lemon as Consultant

Bloomington, Ind., Aug. 20.

Bob Lemon, who resigned recently as general manager of Sarkas Tarzian's WTTV in Indianapolis after nine years, officially checked out of the station this week.

He will continue residence in Bloomington for the time being while serving as a station consultant.

Elliot Hyman

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1956, Associated Artists has entered into contracts for sale of its prdduct in the sum of $26,750,000. Hyman pointed out that in line with the company's accounting method of reporting income, only 25% of the contracts written are taken into income, with the other 75% pro-rated over the term of the contract.

In a statement, Hyman called bankers' confidence in the firm "most gratifying." Upon completion of the WB library for $21,000,000, the company paid $7,000,000 in cash, and obtained a loan of $9,000,000 and issued a $5,000,000 deferred payment to Warner, all payable over three years. Last April 26, Manufacturers Trust Co. assumed a Warner obligation and consolidated the entire $14,000,000 debt into one loan. This loan has been reduced to $9,620,000 by substantial acceleration of payments originally scheduled and at the same time the company was authorized to increase the amount retained for operating purposes from 17.5% to 35% of collections. The remainder is going to the bank for debt retirement.

Soviet TV Tie

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Soviets charged, interfere with promotion of friendly relations.

In its proposal for visits of radio-tv experts the U. S. denied that fingerprinting itself impairs improved relations between the nations. Such practice is routine in the U. S. and has not prevented exchanges with other countries, said a note delivered to Sergei R. Striganov, Charge D'Affaires of the Soviet Embassy.

The Department informed the Soviet Government that it is "convinced" that broadcast exchanges between the nations which are "periodic, uncensored and reciprocal in nature" can be carried out in such a way "which will make a significant contribution to the easing of international tensions and the increase of mutual understanding between the two countries." The U. S., it asserted, "is eager to take any and all appropriate steps which will accelerate and increase the development" of such exchanges.

The note declared that in order to facilitate technical, scientific and cultural exchanges between the nations the U. S. "is prepared to accept the proposal of the USSR to begin negotiations on the development of contacts of this nature in conjunction with periodic exchanges of radio and tv broadcasts."

However, the Department suggested that preliminary to such discussions, "small delegations of radio and tv experts be exchanged at an early date." Such visits, it explained, would enable the nations to become better acquainted with each other's broadcast facilities.

Hubbell To INS

Vet telecasting exec Richard W. Hubbell has joined International News Service as a business rep in the New York office. He'll handle INS services to radio-tv stations, newspapers and agencies in the New York and New England areas.

Also joining INS in a similar capacity in Atlanta is John A. Bunning.

Radio-TV Production Centers

Continued from page 26

came across on old file of 20 years ago giving an account of a project for pay-radio. It was still-born . . . The **Mannie Manheims** made this news last week: He left CBS-TV to join (NBC's) California National as production exec; Martha (Mrs. Mannie) sold some verse to Saturday Evening Post, and Mannie has a fiction piece in his typewriter for SEP . . . **J. English Smith**, recently a program exec with ABC-TV, tied up with General Film Laboratories as assistant sales director . . . Pressed for space to house the Guy Mitchell show, ABC sub-leased the El Capitan theatre in Hollywood from NBC . . . **Jack Benny's** J & M Productions will give **Dennis Day** another try in his own show. A pilot of a half-hour story line comedy show is being prepared.

IN CHICAGO . . .

Chicago Unlimited throwing a welcoming bash for **Dr. Frances Horwich today** (Wed.) at the Sheraton. Her "Ding Dong Schooi" starts on WGN-TV next Monday (26) . . . **Richard Cahill**, ex-ABC tv sales, has returned to NBC-TV spot sales under **Jack Mulholland** . . . **Marcella Hein**, WNBQ's "Bible Time" storyteller, leaving after 12 years to make her home in California. **Adele Hemphill** is taking over Miss Hein's other job in prop procurement at the station . . . WBKB has purchased reruns of 179 **Waiter Lantz** cartoons and 191 Looney Tunes for fall slotting on kid shows . . . **Ray Mueller**, ex-Sarra, Inc., now a film director at Kling . . . **Hugh Hill**, WBBM special events director, has prepared tapes on Milwaukee's pennant fever . . . WGN picking up nearly two hours of the Tribune's Chicagoland Music Festival this Saturday (24) . . . **Barbara Becker** takes over as female vocalist of "Club 60" this week now that **Nancy Wright**, recently wedded to WCFL's **Lee Petrillo**, has retired from show biz . . . **Holland Engle**, WGN, Inc. news chief, covering third assembly of the Lutheran World Federation in Minneapolis this week . . . WBBM's "Ear on Chicago" devoting Saturday's (24) show to behind-the-scenes color of Highland Park Music Theatre's version of "South Pacific" . . . **Don McNeill** and 20 members of "Breakfast Club" trouped to West Side Veterans Hospital on Monday (19).

IN SAN FRANCISCO . . .

Changes: **Vic Reed**, publicity boss, got the ax at KGO, ABC's o-and-o which **John Mitchell** and his Chicago gang took over last January . . . **Bill Ryan**, promotion chief at KPIX the last year, quit . . . **Richard Barnett**, KNBC and Radio Free Asia graduate, named public relations manager—that is, fund-raiser—at educational KQED, **Marilyn Sidwell's** moving over from publicity to help Barnett, and **Arlene Weiss** named new assistant to publicity chief **Marianne Goldman** . . . **Carol Martin** added to technical staff . . . **George Martin** departed Hollywood after 17 years to become KRON's new newscaster . . . **Carol Leyene**, Frisco tv writer-producer, laid up at Kaiser Hospital with a kidney ailment . . . KSFO started a new pre-game 49er Sportlites with **Bob Hansen** directing activities from the Sheraton-Palace Corner . . . Northern Calif. Academy of TV hosted **Jaime Del Valle** of "Lineup" . . . **Don Sherwood** on verge of starting a weekly tv show in Los Angeles—he'll commute.

IN PHILADELPHIA . . .

Pete Boyle ("Uncle Pete") who ankled WRCV-TV last year after long run as one of stations top personalities, joins WPFH next month . . . **Bob Laurence**, WIP theatre critic, planes to Italy to tape interviews at Venice Film Festival (Sept. 2-15) . . . **Gunnar Back**, WFIL-TV news director, in Washington (16) to film talks with Senators McClellan, Kennedy along with members of the Penna., New Jersey and Delaware Congressional contingents . . . For seventh consecutive season, WCAU has exclusive coverage of Eagles football games in area, broadcasting the six pre-season and 12 regular league tilts. Play-by-play will be handled by station's sport's director **Bill Campbell** assisted by **Tommy Roberts** . . . **Steve Allen** to headline hoopla marking opening of $10 million Gimbels-Upper Darby store (22) . . . WRCV-TV skeds are pix package next month for its Sat. night "Movie 3" series, among them four Italian films including "Bitter Rice" . . . **Howard Miller**, who took over as host of NBC-TV's Club 60 (19) in for exploitation—sales visit with brass at WRCV-TV, net's local outlet.

IN DETROIT . . .

WWJ has added three sports events to its program schedules. It will radio broadcast the entire schedule of U. of Michigan football games with veteran sportscaster **Bill Fleming** handling the play-by-play . . . Three Detroit Lions pre-season professional football games will be aired over WWJ radio with **Bob Reynolds** and **Bob Powell** calling the plays . . . WWJ-TV will televise the final game of the Babe Ruth League World Series game Saturday (24) originating in Ann Arbor. Nearly 100,000 boys in 46 states, six Canadian provinces and one European country competed in the Babe Ruth program which culminates each season in the World series. **John Parker** will handle the play-by-play with **Todd Purse** proving the color. Sponsor is Coca-Cola and the agency is McCann Erickson.

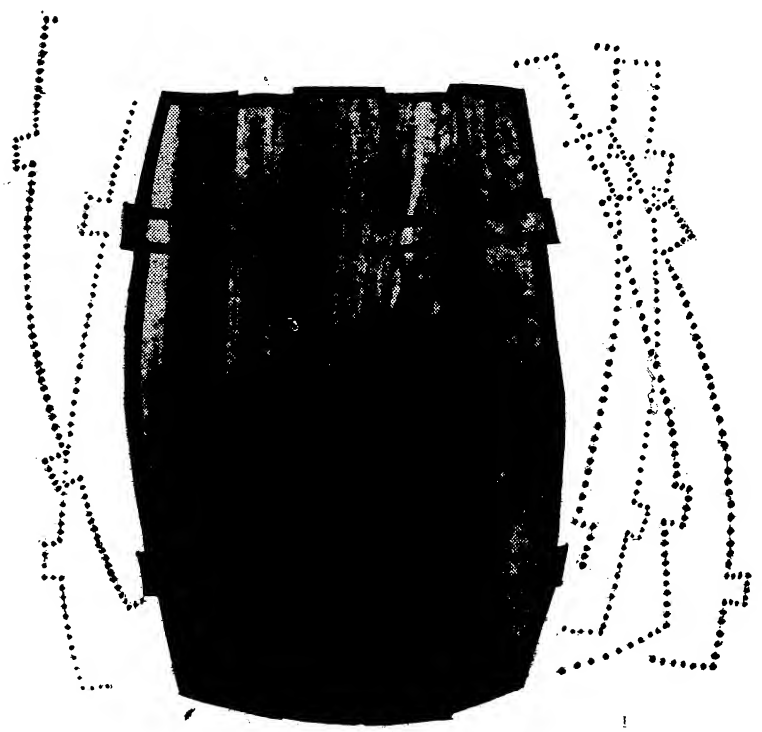
IN MINNEAPOLIS . . .

In cooperation with the Minnesota Historical Society WCCO-TV is sponsoring contest for a half-hour video script on the subject of Minnesota history for a tv show to commemorate the state centennial celebration next year. Winner will receive $1,000-. . . **Frank Butler**, freelancer, quitting his WCCO Radio shows and tv commercials here and moving to West Coast . . . KSTP-TV's locally produced "Treasure Chest" show's recent guests have included pianist **Carmen Cavallero**, screen star **Inger Stevens**, comedian **Herb Shriner** and native **Randy Merriman** of "The Big Payoff," the last-named vacationing here . . . **Jack Thayer**, local disk jockey for 15 of his 34 years, promoted by Storz's WDGY Radio in general manager, succeeding **Stephen Lanski** who resigned to become an ABC Radio network v.p. in New York . . . **James R. Hoel** from Katz Advertising Agency, Chicago, appointed WTCN-TV's new general sales manager under its present Time, Inc., ownership . . . Two local radio stations, WPBC and WTCN, using large newspaper display ads to inform public they've banned rock 'n' roll.

Nyary Critically Ill

Alec Nyary, vet NBC publicist, is on the critical list at the Hospital for Joint Diseases, N.Y.

Nyary has been suffering from an attack of hepatitis for the past week.



When you shake a barrel of apples long enough...

the big ones come



THE GRAY GHOST



DECOY



CAPT. DAVID GRIEF

BEST PROGRAM SCHEDULE EVER!

THE GRAY GHOST
WHIRLYBIRDS
POPEYE
MAMA
KINGDOM OF THE SEA
STUDIO 57
DR. HUDSON'S SECRET JOURNAL
CODE 3
HIGHWAY PATROL
AMOS 'N' ANDY
THE WHISTLER
COMBAT SERGEANT
CAPTAIN GRIEF

DECOY
BADGE 714
IDA LUPINO STARS
TOMAHAWK
PATROL CAR
THE TRAP MYSTERIES
ABBOTT & COSTELLO
NTA "PREMIERE PERFORMANCE"
CAPTURED
SOLDIERS OF FORTUNE
INNER SANCTUM
THE SILENT SERVICE
FRONTIER DOCTOR

CASEY JONES
SAN FRANCISCO BEAT
THE TRACER
DAVID NIVEN STARS
HALLS OF IVY
MAN BEHIND THE BADGE
MYSTERY THEATRE
DR. CHRISTIAN
FAST GUNS OF THE WEST
CITY DETECTIVE
PUBLIC DEFENDER
SHEENA
I SEARCH FOR ADVENTURE

DICK POWELL STARS
RANGE RIDER
LIFE WITH FATHER
DEEP SEA ADVENTURES
BRAVE EAGLE
SKY KING
FEDERAL MEN
BIG GAME HUNT
CRIME DETECTIVE
PARIS PRECINCT
MAN CALLED X
VICTORY AT SEA
CHARLES BOYER STARS

to the top!



FRONTIER DOCTOR



CASEY JONES



TOMAHAWK

WPIX-11 has been doing just that. For 3 years now we've been shaking the barrel of half-hour film shows... culling and selecting the *best* on the market.
And we think we know our apples!

The proof of the pudding is that WPIX-11 has enjoyed the *greatest audience increases* of any TV Station in New York...53% in the last 2 years!*

WPIX-11 has a barrel of hand-picked shows...the BEST and the MOST...over 60, in fact for the fall.

WPIX 11 new york

The Television Station of the New York Daily News
Represented by: Peters, Griffin, Woodward, Inc.

(*NSI 6-11 PM, S-S, April 8—week 1957-1955)

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

NEW YORK

Approx. Set Count—4,525,000 *Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	15.2	50.1	30.3	7 O'Clock Report	WCBS	9.8
							CBS News—D. Edwards	WCBS	9.8
2. Men of Annapolis (Adv)	WABC	Ziv	Tues. 10:30-11:00	10.6	26.0	40.8	Spike Jones	WCBS	12.9
3. Top Plays of '57 (Dr)	WRCA	Screen Gems	Tues 10:30-11:00	9.9	24.3	40.8	Spike Jones	WCBS	12.9
4. Last of the Mohicans (W)	WABC	TPA	Fri. 10:30-11:00	9.0	24.9	36.2	Pantomime Quiz	WCBS	15.9
5. Death Valley Days (W)	WRCA	McC-E	Wed. 7:00-7:30	8.6	39.8	21.6	7 O'Clock Report	WCBS	8.2
							CBS News—D. Edwards	WCBS	7.4
6. If You Had a Million (Dr)	WCBS	MCA	Sat. 7:00-7:30	8.0	36.5	21.9	Annie Oakley	WABC	4.3
							Superman	WPIX	4.3
7. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	7.4	36.4	20.3	7 O'Clock Report	WCBS	7.7
							CBS News—D. Edwards	WCBS	6.7
8. Racket Squad (Myst)	WABD	ABC	Mon. 9:00-9:30	7.2	11.7	61.2	Twenty-One	WRCA	31.2
9. Dr. Christian (Dr)	WABC	Ziv	Mon. 10:30-11:0	6.4	12.1	52.8	Studio One Summer Theatre	WCBS	31.9
10. My Little Margie (Co)	WCBS	Official	Sat. 6:30-7:00	6.0	33.0	18.2	Rin Tin Tin	WABC	4.3
10. Silent Service (Adv)	WRCA	NBC	Fri. 7:00-7:30	6.0	29.4	20.4	7 O'Clock Report	WCBS	5.9
							CBS News—D. Edwards	WCBS	6.1

CHICAGO

Approx. Set Count—2,900,000 *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

1. Superman (Adv)	WGN	Flamingo	Fri. 6:00-6:30	14.0	62.5	22.4	News—J. Bentley	WBBM	4.9
2. State Trooper (Adv)	WNBQ	MCA	Wed. 9:30-10:00	13.5	32.5	41.6	20th Century Fox	WBBM	12.3
3. Silent Service (Adv)	WNBQ	NBC	Tues. 9:30-10:00	12.8	29.5	43.4	Spike Jones	WBBM	12.6
4. Racket Squad (Myst)	WGN	ABC	Tues. 8:30-9:00	11.0	28.8	38.2	Spotlight Playhouse	WBBM	11.9
5. Highway Patrol (Adv)	WGN	Ziv	Fri. 8:00-8:30	10.9	31.5	34.6	Mr. Adams & Eve	WBBM	14.1
6. City Detective (Myst)	WGN	MCA	Fri. 9:30-10:00	10.7	32.8	32.6	Pantomime Quiz	WBBM	9.4
7. Don Ameche (Dr)	WGN	TPA	Tues. 9:30-10:00	10.4	23.9	43.4	Silent Service	WNBQ	12.8
8. Secret Journal (Dr)	WNBQ	MCA	Sat. 10:00-10:30	10.3	21.1	48.9	Best of MGM	WBBM	21.8
9. Sheriff of Cochise (W)	WBBM	NTA	Sat. 7:30-8:00	10.1	28.3	35.7	Julius La Rosa	WNBQ	19.2
10. Men of Annapolis (Adv)	WGN	Ziv	Mon. 9:30-10:00	9.8	22.2	44.2	Studio One Summer Theatre	WBBM	21.1

LOS ANGELES

Approx. Set Count—2,313,000 *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

1. San Francisco Beat (Dr)	KTTV	CBS	Sat. 9:30-10:00	16.3	35.2	46.2	Dollar A Second	KRCA	9.7
2. Life of Riley (Co)	KTTV	NBC	Mon. 8:30-9:00	13.4	25.5	52.5	Wells Fargo	KRCA	11.4
3. Whirlybirds (Adv)	KHJ	CBS	Mon. 7:30-8:00	12.2	25.6	47.7	Godfrey's Talent Scouts	KNXT	10.0
4. Death Valley Days (W)	KRCA	McC-E	Sat. 7:00-7:30	12.0	35.4	34.0	Jimmy Durante	KNXT	6.8
5. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	11.7	17.4	67.1	Twenty-One	KRCA	23.6
6. State Trooper (Adv)	KHJ	MCA	Mon. 8:00-8:30	10.6	21.3	49.8	Those Whiting Girls	KNXT	14.9
7. David Niven (Dr)	KNXT	Official	Mon. 10:00-10:30	10.2	18.3	55.7	Welk's Top Tunes	KABC	14.5
8. Sheriff of Cochise (W)	KTTV	NTA	Tues. 9:30-10:00	9.4	16.6	56.4	Spike Jones	KNXT	14.3
9. Confidential File (Doc)	KTTV	Guild	Mon. 9:30-10:00	9.3	14.6	63.9	Welk's Top Tunes	KABC	16.9
10. Men of Annapolis (Adv)	KNXT	Ziv	Thurs. 7:30-8:00	9.1	24.3	37.5	Search For Adventure	KCOP	8.3
10. Search For Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	9.1	25.5	35.7	Amos 'n Andy	KNXT	8.0
							Men of Annapolis	KNXT	9.1

CLEVELAND

Approx. Set Count—1,900,000 *Stations*—KYW (3), WEWS (5), WJW (8)

1. Highway Patrol (Adv)	WJW	Ziv	Tues. 10:30-11:00	24.8	50.9	48.8	Four Star Theatre	WEWS	13.5
2. Mr. District Attorney (Myst)	KYW	Ziv	Tues. 10:00-10:30	21.0	37.7	55.8	$64,000 Question	WJW	31.6
3. Silent Service (Adv)	WJW	NBC	Sat. 10:30-11:00	19.9	52.4	38.0	Adventure Theatre	KYW	11.0
4. Sheriff of Cochise (W)	KYW	NTA	Sun. 10:30-11:00	19.4	38.7	50.2	What's My Line	WJW	27.2
5. Men of Annapolis (Adv)	KYW	Ziv	Wed. 10:30-11:00	17.2	33.6	51.2	20th Century Fox	WJW	26.6
6. State Trooper (Adv)	KYW	MCA	Mon. 10:30-11:00	12.6	25.4	49.7	Studio One Summer Theatre	WJW	25.9
7. Frontier Doctor (W)	KYW	H-TV	Mon. 7:00-7:30	12.3	50.8	24.2	Waterfront	WEWS	8.3
8. Martin Kane (Myst)	KYW	Ziv	Sun. 7:00-7:30	10.9	44.1	24.7	Scoreboard; Range Rider	WEWS	8.8
9. Flamingo Theatre (Dr)	WEWS	Flamingo	Mon. 9:00-9:30	10.6	20.5	51.8	Twenty-One	KYW	28.8
9. Soldiers of Fortune (Adv)	KYW	MCA	Tues. 10:30-11:00	10.6	21.7	48.8	Highway Patrol	WJW	24.8
10. Annie Oakley (W)	WJW	CBS	Sat. 6:30-7:00	9.4	61.9	15.2	Gene Autry	WEWS	5.2

ATLANTA

Approx. Set Count—575,000 *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. Highway Patrol (Adv)	WAGA	Ziv	Fri. 10:00-10:30	16.8	51.1	32.9	Secret Journal	WSB	11.2
2. Ellery Queen (Myst)	WAGA	TPA	Sat. 9:30-10:00	15.8	50.5	31.3	Adventure Theatre	WSB	8.1
3. O. Henry Playhouse (Dr)	WSB	Gross-Krasne	Tues. 9:30-10:00	14.5	37.1	39.1	Baseball	WLW-A	15.1
3. Sheriff of Cochise (W)	WSB	NTA	Wed. 10:00-10:30	14.5	46.7	31.1	State Trooper	WAGA	14.0
4. Dr. Christian (Dr)	WSB	Ziv	Wed. 9:30-10:00	14.2	31.5	45.1	20th Century Fox	WAGA	22.4
5. State Trooper (Adv)	WAGA	MCA	Wed. 10:00-10:30	14.0	45.1	31.1	Sheriff of Cochise	WSB	14.5
6. Men of Annapolis (Adv)	WAGA	Ziv	Thurs. 10:00-10:30	13.0	34.3	37.8	Best of Groucho	WSB	17.1
7. Code 3 (Adv)	WAGA	ABC	Tues. 10:00-10:30	13.0	47.1	27.6	Captain David Grief	WSB	10.5
8. Badge 714 (Myst)	WSB	NBC	Mon. 9:30-10:00	12.7	25.8	49.2	Studio One Summer Theatre	WAGA	19.6
8. Soldiers of Fortune (Adv)	WAGA	MCA	Mon. 10:00-10:30	12.7	38.1	33.4	Susie	WSB	11.7
9. Science Fiction Theatre (Adv)	WAGA	Ziv	Tues. 9:30-10:00	12.0	30.7	39.1	Baseball	WLW-A	15.1
9. Waterfront (Adv)	WAGA	MCA	Wed. & Thurs. 10:30-11:00	12.0	52.9	22.7	Newsroom	WSB	11.2
10. Martin Kane (Adv)	WAGA	Ziv	Mon. 10:30-11:00	11.2	47.5	23.6	Newsroom	WSB	11.5
10. Secret Journal (Dr)	WSB	MCA	Fri. 10:00-10:30	11.2	34.1	32.9	Highway Patrol	WAGA	16.8

HI MOM
With Shari Lewis, Jane Warren, Josie McCarthy
Producer: Ben Hudelson
Director: Mike Gargiulo
Writers: Lan Okun, Gene Barnes
60 Mins.; Mon.-Fri., 9 a.m.
Participating
WRCA-TV, N. Y.

"Hi Mom" is aimed at both mothers and moppets. It should appeal to the kiddies, particularly the girls, and may have some value for the distaff parents in its baby care and cooking advice. On the overall, the program is geared more for juve than adult attention.

It's the under-school-age youths and young mothers at whom this hour-long cross-the-board entry is pitched. For the juves, there's Shari Lewis and her puppets. Miss Lewis is an old hand at kiddie programs and handles her job well. That's reflected in her storytelling, puppeteering, game suggestions and other juve-slanted items.

Catering to the parents are Jane Warren, a registered nurse, and Josie McCarthy, who handles the cooking suggestions. The show caught last Friday (16) had Miss Warren, who appears live and in "Baby Time" film clips with Dr. W. W. Bauer, participating in a segment on the feeding of babies. Dr. Bauer, incidentally, is director, Bureau of Health Education, American Medical Assn. The cooking segment was limited to about the last five minutes of the program. *Jess.*

Foreign TV Reviews

MY HEART'S IN THE HIGHLANDS
With Robin Brown, Reginald Marsh, Norman MacOwen, Robert Rietty, Kerrigan Prescott, David Graheme, Reginald Hearne, Franklin Fox, Brian Hankins, Nanette Newman, others
Writer: William Saroyan
Director: Jerry Epstein
60 mins., Thurs., 9:15 p.m.
Granada TV, from Manchester

Granada TV must certainly be praised for its courage in airing this offbeat drama. It had never been seen here before and was surely one of the biggest gambles the programmers had taken. Prior to the play's presentation they asked viewers not to switch off their sets because it was a play outside their usual experience of the theatre. Whether the request was heeded is doubtful, but for those who strung along throughout the full 60 minutes, there must at some time have emerged a glimmering of understanding for what Saroyan was getting at. However, the play can only appeal to a very small minority, and its commercial possibilities are practically nonexistent.

The tv version had obviously been hacked out of the original, but what was left of the plot, if it can be described as such, was about a pennilless poet, his son and a cornet playing ancient who'd escaped from an old folks home. Their lives appeared to be presented, in a roundabout way, as a protest against all the material things in life. The bond between father and son was well portrayed by Reginald Marsh and Robin Brown, the 14-year-old son of actor Phil Brown. The mood turned on an off like a faucet between humor and pathos so, that it was impossible to become really absorbed in the action. The set, a shack somewhere in California with a dirtpatch-out front, was realistic. *Bary.*

TELEMATCH
With Enzo Tortora, Silvio Noto, others
Director: Piero Turchetti
65 Min.; Sun., 9 p.m.
RAI-TV, from Rome

Currently the toprated weekly teleshow in this country, "Telematch" is a quiz potpourri styled after a similar French video quizzer of some time ago. Popularity lies both in its varied format and, inevitably, in its key time slot: Sun., 9 p.m.

Grab-all quizzer starts off with mystery object guessing, given a fillip via remote pickups from various unrevealed public squares in Italy, which help local identification as well as stimulating interest in the still-growing medium throughout the boot. Each failure to guess raises the ante, of course, and so on. Object is picked up several times each stanza, increasing suspense. Among other items on the "Telematch" agenda every week (a charade game was recently dropped) is one called, in translation, "brain and brawn," in which a contestant who misses a crucial question is given a second chance at the $1,500 prize if his partner ("brawn") fulfills his difficult physical assignment, such as hitting a

(Continued on page 40)

Tele Follow-Up Comment

Club 60

Howard Miller's video manner is so unlike that of Dennis James that the whole personality of NBC-TV's "Club 60" is bound to undergo a change under his helmship. When James maneuvered it, the daytimer was freewheeling and utterly informal; with Miller, evidently, it's going to be more businesslike and more briskly paced. A gift of glibness crowns Miller's winning ways, but whether this Chicago origination remains on the co-op network 13 weeks from now may depend not so much on his own talents as on his ability to integrate them with those of the cast.

Miller hosted Monday's edition (19) with a smoothness that belied a debut. Though he wasn't able so early to tap that one-big-happy-family spirit from his co-workers as James did so well—and perhaps he never will—he did transmit plenty of good fellowship and a personal enthusiasm for the show's musical wares. On a few occasions he got carried away by his own ability to talk and ran on about nothing in particular, and his euphoria brought out a rash of superlatives (12 "wonderfuls" in the hour and many more "greats," but the reviewer lost count), but on the whole he managed to keep his audience engaged, and the script kept the music coming fast enough.

Same segment marked the "Club 60" debut of singer Barbara Becker, taking over for Nancy Wright who left the show last week. A wholesome looker with a fine set of pipes, Miss Becker fills the assignment more than adequately. In two her numbers, "Boy Next Door" and "I Dreamed," she exhibited spunky song salesmanship. Talent on the show continues to run deep, the best of it being the showmanly Mello-Larks, who are as good in off-the-cuff chitchat as in song. Mike Douglas has found ease in his role as the show's male singer, and the Art Van Damme Quintet and Joseph Gallichio orch dish out firstclass instrumentals.

Miller is still the key. He's been on the brink of the big time before but never as near as now. If he can translate to the hosting chore those assets that made him one of the country's top disk jockeys, he may get there yet, and the show with him. *Les.*

Camera Three

Recent death of Oliver Hardy is largely responsible for the "Camera Three" tribute to the team of Laurel & Hardy Sunday (18) via "Camera Three," the CBS-TV educational series originated by the network's N.Y. flagship, WCBS-TV. "The Private World of Laurel & Hardy" was the first in a "Camera Three" series on American humor from Mark Twain to James Thurber, with Hardy's death no doubt pushing the team to the forefront of the series for timeliness' sake as well as their indisputable niche as a pair of highly original comedians.

Guesting with moderator James Macandrew was motion picture archivist William K. Everson, and together they drew a skillful pictorial essay of L&H in their various comic techniques. In something of a wry trist, one of the closing credits on the show went to Governor TV, the telefilm distributor which has wrapped up rights to most of the L&H films, for its cooperation in providing footage of the theatrical picture greats.

Included in the footage was some early stuff showing the pair as singles, before their teamup, with Hardy as an unbilled stooge in a Harry Langdon pic but Stan Laurel already an established star on his own. From that point on, it was L&H all the way, ranging from slapstick to dialog in a series of clips that were minor classics each in their own right. If Messrs. Macandrew and Everson at times waxed over enthusiastic about specific segments, it was due to a pardonable eagerness in "rediscovering" the comics. Most of the time, they were right.

As per usual, "Camera Three" technical credits were right on the beam, ditto the creative elements. The series on American humor is an excellent idea, and it got off to a fine start. *Chan.*

Steve Allen Show

Steve Allen's show was booked like a rock 'n' roller on the Sunday (19) edition. There were singers all over the lot, with the result that Liberace took the best possible course by concentrating on pianistics. The layout, in toto, wasn't one of Allen's best, but there was some compensation in the Liberace spot and the comedy sketch by Lou Costello, who did one of his classic bits "A Visit to the Hospital." Some of these old bits have an amazing hardiness and a sense of timelessness when done properly. Costello performed this bit excellently.

Liberace moved in and out of the proceedings for little effect save at the end when he poured out his heavy artillery on the ivories. His own piano ramblings scored tellingly; and additional schmaltz poured on by singer Jean Fenn and brother George gave added entertainment factors to the sequence. Allen and Liberace got together for a tandem of 88ing and tapstering that also registered handily. Miss Fenn had a spot of her own, a scholarly rendition of "Jewel Song" from "Faust."

In the song brigade, Abby Lincoln started with a briefie of "Long Way from St. Louis" for good effect, and Andy Williams in his major spot, did what must have been a pantomime while his Cadence recording of "Lips of Wine" spun in triple voice. There was some attempt to disguise the fact that it was a recording in multiple voices by registering three images of Williams on the screen. Brilliant, huh? With Miss Fenn following Williams singing predominated.

There was also a surplus of handshakes on the show. Liberace appeared thrice and shook hands with Allen that many times. *Jose.*

Ed Sullivan Show

A knife throwing act and neat offbeat acrobatics supplied some of the most exciting moments on Sunday's (18) Ed Sullivan Show. The two aforementioned stints, the acrobatic Morlidors and knife wielder Elizabeth & Collins, were in the midst of some stiff company, Cab Calloway, Janet Blair, Connie Towers, and others, some of whom did not click too well this time around.

Topical headliners were counterspy Boris Morros and the out of the North Carolina sticks "nature girl," Dorothy Brown. Morros handled himself with aplomb and supplied a few interesting moments. But the "nature girl" stint must have left viewers mystfied. The show stood still as a group of New York newspapermen attempted to simulate an earlier press conference with the pretty lass. The whole thing looked foolish and gimmicky, strictly out of Cornville.

Cab Calloway was his winning self in an opening production number, but did not register nearly as well as his closing number "Ain't Necessarily So," which was done solo. Dick Contino showed off his finger dexterity on the accordion as he sang "Martha." Connie Towers was okay in a medley of romantic tunes and mimic Sue Carson got a number of yocks with her takeoff on actors of yesteryear and today. Janet Blair lent her talents to a production number of "Down With Love," which was cute, but lacked freshness. During many intervals, Sullivan introed a number of sports figures and other celebrities on hand for the third anniversary of Sports Illustrated mag. *Horo.*

Goodyear Playhouse

Emotional difficulties harassing members of a crew who have been chosen to man a space ship theoretically should add up to a teleplay replete with drama and suspense. But "The Dark Side of the Moon," an hour-long Sunday (18) production of NBC-TV's Goodyear Playhouse failed to generate much excitement.

Written by Arthur Sainer, editor of the N.Y.-Metropolitan edition of TV Guide, and based on a story of Sainer and Alexander Singer, the script was fairly interesting in its introductory phases as scientist Alexander Scourby assembled four crews for a trip to the moon. Only one, however, is to make the flight through space and the others represent standbys.

Key figures aside from Scourby were geologist Biff McGuire and his expectant wife, Kathleen Maguire. Throughout the long 14-month rigorous training schedule the spirit, character and abilities of the individual crew members were relentlessly tested. They were briefed on the hazards to be expected and warned to "prepare for the trip as if your lives depended on it."

But after this long build up what do we have left for the denouement? Not the actual trip to the earth's satellite, but a distraught Miss Maguire who fears for her husband's safety on the upcoming journey. Admonishing Scourby that "I'm pregnant," she protests "Is this project more important than our marriage?" Her spouse later proclaims he must go (on the trip) while the final line of the teleplay is Scourby's who resolutely intones: "Somehow at 4:30 in the morning I had a feeling that my crew would go to the moon."

Countless science-fiction theatrical films on space ship travel have primarily relied upon special effects to provide the major drama and audience interest. Obviously, special effects in a live tv studio presentation can't hold a candle to a Hollywood production. Hence the character studies of the crew and the emotional stress they're subjected to remain the tv writer's only logical approach. Unfortunately neither the quality of the script nor Paul Stanley's direction were sufficiently adept to keep viewers on edge.

Perhaps the best performance was that of Scourby as the painstaking scientist who organized the crews. McGuire was routine as the geologist beset by a family problem while Miss Maguire's delineation of his dismayed wife failed to evoke much sympathy. Eddie Firestone was okay as a crew member who worried about his girl's romantic loyalty. Rounding out the cast of this Philip Barry Jr. production were Addison Powell, Douglas Watson, John Alexander, Douglas Rodgers and Norma Moore. *Gilb.*

Studio One

If playwright Dan Calabrese were as sure of his sociology as he is of his touch for dialog, characterization and dramatization, he'd have packed a wallop with "Rudy," the "Studio One" presentation Monday night (19). As it was, with some expert performances and tight direction by Perry Lafferty, "Rudy" emerged as a quietly effective drama of a teenager and his family in a spot of trouble.

"Rudy" is a teenager who's a solid but lonely type, blessed with an understanding and sympathetic father but plagued with a bickersome and selfish elder brother and sister and their respective spouses. He turns to a "club" of neighborhood youngsters for friendship, and winds up in trouble. The family finally realizes it was their provoking that caused it. So far so good. But in filling in the background of the other youngsters, Calabrese marks every one as from a broken home. The oversimplification not only rings false in itself, but hurts the overall impact of the play.

Nevertheless, Calabrese got in some fine licks in his characterizations of the boy, his father, another lonely youngster and the family, particularly the pettish sister and the selfish sister-in-law. Moreover, his teenage dialog ran wonderfully true. In all, a tight little drama marred primarily by some overambitious but oversimplified generalizing.

Calabrese got some real help from a gifted cast, headed by Burt Brinkerhoff as the reticent but decent Rudy, Jacob Ben-Ami as the understanding and forthright father, Nancy Marchand, Madeleine Sherwood, Leo Penn and Peter Falk as the family, and Joey Walsh, Buzz Martin, Pat De Simone, Richard Bright and Jon McGovern as the teenagers. *Chan.*

It's A Hit

Juves should get a kick out of watching this baseball-quizzer game Saturday mornings, 11:30 to 12 p.m., CBS-TV. Emceed by Happy Felton, it's smartly paced, offering a lot of excitement and good fun.

Felton, who also does the "Knothole Gang" for youngsters on WOR-TV, acts the unpire, lending a lot of vitality and good nature to the role. Essentially, the show is about the same as two months ago, when it bowed. But some refinements have helped. There's a baseball "commissioner" who rules on the acceptability of answers, and each apposing team has a big league baseball player as coach.

On show caught (17), it was the American Legion teams, Brooklyn Vs. Nassau County. The kids appeared to act naturally and enjoy the proceedings. Questions on general subjects were not too difficult. To get the distaff side into the play, next Saturday (24), it will be a group of girls from a Catholic organization against Hoboken boys. Watch out Hoboken! *Horo.*

HOTEL COSMOPOLITAN
With Donald Woods, Dinnie Smith, John Holm, Wesley Lau, Walter Brooke, Tom Shirley
Producer: Roy Winsor
Director: John Desmond
Writer: Harold Gast
15 Mins.; Mon. thru Fri., 12 noon
Sustaining
CBS-TV, from N.Y.

"Hotel Cosmopolitan" bowed Monday (19) as a new cross-the-board dramatic serial, otherwise known as soap opera. And like all other soap operas, this one is racing through its story at a snail's pace. With each situation due to last several weeks, it becomes virtually impossible to measure the progress of the plot from day to day. Kickoff stanza, however, succeeded in introducing four or five main characters.

Using the always serviceable "Grand Hotel" format, this show is set in a major New York hostelry where Donald Woods, playing himself as a television actor, looks at the passing parade from the strategic viewpoint of a chair in the lobby. He undoubtedly will become involved in the plot mechanisms when the wheels begin to move. With a copy of VARIETY tucked under his arm while strolling through the hotel's main floor, he overhears a woman pleading for a room. The big question on the first stanza, as kicked around by Woods and three other male hotel residents, was "who is she?" For the answer, you gotta tune in the next day and probably the day after too.

For its type, it's a slick presentation. Woods is a highly personable performer and good support was turned in by Dinnie Smith, as the mystery woman, and John Holm, Wesley Lau and Walter Booke and Tom Shirley as assorted guests and employees of the hotel. *Herm.*

PRINCESS MARY'S MAGIC CASTLE
With Mary Hartline, Don Alan, others
Producer-Director: Dick Locke
Writer: Carl Carleton
30 Mins., Mon.-Fri., 9:30 a.m.
PARTICIPATING
WBKB, Chicago

Wisely, Mary Hartline held off her return to television, after her "Super Circus" click, until she had a firstclass vehicle to ride back on. She has it in this fresh and well-conceived moppet format which casts her as a storybook princess in the fanciful setting of a medieval castle. The show has already strengthened WBKB's morning plan and deserves a close look by the ABC network.

Miss Hartline's long golden hair is of course the feature of any princess worthy of a fairy tale heroineship, and her good looks add to the credence. Her manner with the youngsters is sweet, but not saccharine, and carries the pleasantest kind of authority. Working with her are Sir Dono (Don Alan), the court magician, a puppet elf named Windy Widget (whose balloon nose grows when he tells a lie), and a number of distorted voices that come from the Wishing Well, a pair of iron masks dubbed Sir Day and Sir Night, and a few other puppet figures. The blurbs are cleverly led into as the "message" from the Magic Mirror.

Each day as she opens court, Princess Mary makes her gracious rounds to consult with these subjects. Sir Dono makes with the smooth magic, the iron masks comment on the good and bad behavior of kiddies, Windy Widget does a share of fibbing, and before court adjourns the princess takes to her throne to read a short, instructive fairy tale. Nothing much happens in the way of story line, but the show's topics, humor and fantasy are of the stuff the towheads find delightful.

Particularly impressive is Bruce Newton's castle setting, which looks more expensive than it probably is. Carl Carleton's script is intelligent, and under Dick Locke's deft direction it unfolds with casual smoothness. Apart from the entertainment values, the show figures to be a good influence on the youngsters. *Les.*

Dody Goodman Signs 5-Year NBC-TV Pact

NBC-TV has signed comedienne Dody Goodman to a five-year pact and has installed her as a permanent fixture on the Jack Paar "Tonight" show. She's been appearing on the segment frequently since it started at the end of last month, and NBC decided to tie her up permanently.

"Tonight's" her first regular show, though she's done tv guest shots before. She was a featured player in last year's "Shoestring Revue" in legit.

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

SALT LAKE CITY

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JUNE, 1957 TOP COMPETING SHOWS	ARB RATING
1. **RED CANYON**— Ann Blyth, Howard Duff; 1949; Universal; M&A Alexander	Electric Theatre Wed. June 19 9:05-10:30 p.m. KUTV	37.8	39.1	36.7	64.4	Triple Crown Theatre ..... KTVT	11.0
2. **KEEPER OF THE FLAME**— Spencer Tracy, Katherine Hepburn; 1942; MGM; MGM-TV	MGM Theatre Mon. June 17 8:30-10:00 p.m. KTVT	29.2	30.2	26.6	54.9	Studio One Summer Theatre .. KSL Burns & Allen ..... KSL December Bride ..... KSL	13.7 14.1 17.3
3. **BEST OF THE BADMEN**— Robert Ryan, Claire Trevor; 1951; RKO; C&C	Neighborhood Theatre Fri. June 21 9:00-10:30 p.m. KUTV	24.9	25.4	24.2	26.3	Sheriff of Cochise ..... KSL Wrestling ..... KSL	22.2 15.5
4. **BLACKMAIL**— Edward G. Robinson, Ruth Hussey; 1939; MGM; MGM-TV	Triple Crown Theatre Tues. June 18 9:00-10:30 p.m. KTVT	19.5	20.2	18.1	39.2	Phil Silvers ..... KSL Whiplash, Premiere Theatre .. KUTV	19.8 16.8
5. **A WALK IN THE SUN**— Dana Andrews, Richard Conte; 1945; 20th Century Fox; Cheryl-TV	Million Dollar Movie Thurs. June 20 9:00-11:30 p.m. KUTV	18.9	21.0	14.9	42.9	Climax ..... KSL Summer Theatre ..... KTVT	14.7 13.9
6. **SITTING PRETTY**— Robert Young, Maureen O'Hara, Clifton Webb; 1948; 20th Century Fox; NTA Film Network	Premiere Performance Sat. June 22 10:30-12:15 a.m. KSL	18.3	20.2	12.5	73.0	Soldiers of Fortune ..... KUTV Triple Crown Theatre ..... KTVT	7.1 5.4
7. **WHIPLASH**— Dane Clark, Alexis Smith, Zachary Scott; 1948; Warner Brothers; Associated Artists Productions	Premiere Theatre Tues. June 18 9:00-10:25 p.m. KUTV	16.8	17.3	16.5	33.8	Phil Silvers ..... KSL Blackmail, Triple Crown Theatre ..... KTVT	19.8 19.5
8. **RIDERS TO THE STARS**— Richard Carlson, Martha Hyer, William Lundigan; 1954; United Artists; United Artists-TV	Summer Theatre Thurs. June 20 9:00-10:30 p.m. KTVT	13.6	14.5	12.9	30.9	A Walk In The Sun, Million Dollar Movie ..... KUTV	16.9
8. **SUBMARINE D-1**— Pat O'Brien, George Brent; 1937; Warner Brothers; Associated Artists Productions	Academy Theatre Sat. June 22 7:30-9:00 p.m. KUTV	13.6	14.5	12.9	33.7	Jackie Gleason ..... KSL Gunsmoke ..... KSL Zane Grey Theatre ..... KSL	12.1 19.0 17.7
9. **WALK SOFTLY, STRANGER**— Joseph Cotton, Valli; 1950; RKO; C&C	Hollywood Film Theatre Sun. June 23 7:30-9:00 p.m. KUTV	13.0	14.1	10.9	27.4	What's My Line ..... KSL Ed Sullivan ..... KSL	26.6 19.2
10. **PORT SAID**— Gloria Henry, William Bishop; 1948; Columbia; Screen Gems	Yours For the Asking Sun. June 23 10:00-11:30 p.m. KSL	12.0	12.9	11.3	53.6	Ford Theatre ..... KUTV Two On The Aisle ..... KUTV	18.8 7.3

SYRACUSE

1. **TARS AND SPARS**— Sid Caesar, Janet Blair, Alfred Drake; 1946; Columbia; Screen Gems	Hollywood Matinee Fri. June 14 12:45-2:25 p.m. WSYR	11.8	12.8	9.9	67.1	Guiding Light ..... WHEN Kay's Kitchen ..... WHEN As The World Turns ..... WHEN	9.5 3.1 3.9
2. **THE GREAT ZIEGFELD**— William Powell, Myrna Loy, Louise Rainer; 1936; MGM; MGM-TV	Star Theatre Fri. June 14 11:15-2:00 a.m. WHEN	10.9	15.7	6.2	92.4	Top Plays of '57 ..... WSYR	3.7
3. **CRAIG'S WIFE**— Rosalind Russell, John Boles; 1936; Columbia; Screen Gems	Hollywood Matinee Wed. June 12 12:45-2:25 p.m. WSYR	9.3	10.3	6.2	70.0	Guiding Light ..... WHEN As The World Turns ..... WHEN Our Miss Brooks ..... WHEN	9.5 4.8 2.9
4. **DESTROYER**— Edward G. Robinson, Gleen Ford; 1943; Columbia; Screen Gems	Hollywood Matinee Mon. June 10 12:45-2:25 p.m. WSYR	8.8	9.9	7.0	67.3	Guiding Light ..... WHEN As the World Turns ..... WHEN Our Miss Brooks ..... WHEN	10.3 6.2 2.1
5. **MANHUNT**— Joan Bennett, Walter Pidgeon; 1941; 20th Century Fox; NTA	Hollywood Showcase Sun. June 9 1:30-3:00 p.m. WSYR	8.4	9.1	7.9	60.9	Action Theatre ..... WHEN Premiere Performance ..... WHEN	5.0 5.0
6. **HER HUSBAND'S AFFAIRS**— Franchot Tone, Lucille Ball; 1947; Columbia; Screen Gems	Hollywood Matinee Tues. June 11 12:45-2:25 p.m. WSYR	8.1	9.1	7.0	69.1	Guiding Light ..... WHEN As The World Turns ..... WHEN	10.3 4.6
7. **SEE HERE, PRIVATE HARGROVE**— Robert Walker, Donna Reed; 1944; MGM; MGM-TV	Star Theatre Sat. June 8 11:15-1:15 a.m. WHEN	8.0	10.7	3.7	41.6	Lawrence Welk ..... WSYR Hollywood Showcase ..... WSYR	20.5 5.8
8. **HEAVENLY BODY**— Hedy Lamarr, William Powell; 1943; MGM; MGM-TV	Star Theatre Tues. June 11 11:15-1:30 a.m. WHEN	7.8	9.5	5.4	97.5	Amateur Hour ..... WSYR	2.5
9. **FLIGHT COMMAND**— Robert Taylor, Ruth Hussey, Red Skelton; 1940; MGM; MGM-TV	Star Theatre Sun. June 9 11:20-1:25 a.m. WHEN	7.5	12.0	3.7	63.0	Hollywood Showcase ..... WSYR	5.6
10. **THE DARING YOUNG MAN**— Joe E. Brown, Marguerite Chapman; 1942; Columbia; Screen Gems	Hollywood Matinee Thurs. June 13 12:45-2:25 p.m. WSYR	7.4	8.3	6.2	60.1	Guilding Light ..... WHEN As The World Turns ..... WHEN Our Miss Brooks ..... WHEN	11.2 5.4 3.5

Famous on the local scene...
yet known throughout the nation.

Plymouth Rock . . . just another rock on the New England shore . . . until the Pilgrims touched it. Then it became a national monument.

Broadcast stations, too, lie unknown as "rocks" or achieve national recognition— depending upon how they are "touched" —and by whom. Storer stations are known to have the "touch."

A Storer station is a *local* station.



STORER BROADCASTING COMPANY

WSPD-TV Toledo, Ohio	WJW-TV Cleveland, Ohio	WJBK-TV Detroit, Mich.	WAGA-TV Atlanta, Ga.		WPFH-TV Wilmington, Del.
WSPD Toledo, Ohio	WJW Cleveland, Ohio	WJBK Detroit, Mich.	WAGA Atlanta, Ga.	WIBG Philadelphia, Pa.	WWVA Wheeling, W. Va.	WGBS Miami, Fla.

NEW YORK—625 Madison Avenue, New York 22, Plaza 1-2940
SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-4758
SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-7469

'Affiliate's Always Right'

Continued from page 27

there have been a number of alternative plans presented in contract form to affils. But affiliates have demanded bigger and bigger compromises (or not signed at all), so that now, under new ownership, MBS owns and delivers only news programming. Network was recently characterized as "a news service with a sponsorship potential."

Eastman 'Plays' to Affils

Robert Eastman, prexy of ABN a relatively short time, has been the most aggressive of the network blueprinters in seeking affiliate sanction for his actions. He's intent on satisfying local programming needs and is understood to have been tapping major ABN stations for advice and even for performers, who have built local reps in the bigger markets and might be shifted to the networks. Seeking out-of-town jocks and so forth has been interpreted as a high form of flattery to certain affiliates.

In the apparent realization that stations most need special events, national and international news, and the like, NBC has been wrapping all these "desirables" into productions along the order of the successful "Monitor," the still-unproven "Nightline" and the special news service, "Hotline," to which the hinterlands are only lukewarm, it is reported. As to NBC, there is no reason to believe the network's stations have declared precisely what they want in the way of programming, but they have begun to use a high degree of selectivity in their choice. This course of action by stations has NBC playing around with new program ideas in an effort to get majority support for at least a couple of them.

CBS has taken the least direct course in pleasing affiliates' program demands, if the word "demand" is in order. It has Arthur Godfrey, a big prestige item, the popular soapers, and a powerful news-gathering and disseminating organization. In return, affiliates clear time for such nighttime shows as Robert Q. Lewis and "Amos & Andy." But it's hardly a secret in the trade that stations are engaged in a constant struggle to lower the amount of straight entertainment programs offered by CBS Radio.

That even CBS is aware of the growing demand for a "local listen" is evidenced in the fact that its owned & operated giant in New York, WCBS, is making it an express point in exploitation to avoid distinguishing between its own strictly local productions and those off the network lines.

ALL TEN

OF THE

TOP TEN

PLUS

24 of the

TOP 25

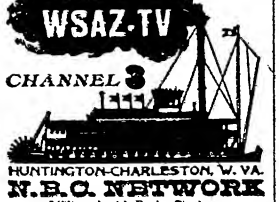
ON

WSAZ-TV

In the June 1957 ARB survey of the 110 county area served by Huntington Charleston television . . .

WSAZ-TV PROGRAMS ARE WAY OUT IN FRONT

1 THE FORD SHOW
2 THE PERRY COMO SHOW
3 YOUR HIT PARADE
4 THE LORETTA YOUNG SHOW
5 THE CHEVY SHOW
6 THE PEOPLE'S CHOICE
7 FATHER KNOWS BEST
8 THE STEVE ALLEN SHOW
9 TWENTY ONE
10 THIS IS YOUR LIFE



HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

Arthur Murray

Continued from page 26

Anything over that, he stated, comes out of the Murray exchequer and it's a healthy item for he estimated the weekly talent cost as ranging from $20,000 to $30,000.

"Stars make the show more interesting to the sponsor," Murray said, "but don't help the rating." Reviewing the past, he noted that the program used to be a variety show featuring comics. "But the comedians became exposed too much and we changed the format to an amateur contest, then a comic contest and finally a dance contest of celebrities."

He cryptically remarked that he was impressed with the celeb contest because "it attracts attention of their friends." This match, incidentally, calls for the star to execute a dance (samba, cha cha, waltz or whatnot) in competition with other names and the winner is determined by audience applause.

Among the array of names who have tripped the light fantastic as "Party" guests have been Helen Hayes, Gene Tierney, Cornelia Otis Skinner, Lloyd Nolan, Tallulah Bankhead and George Jessel. "These stars like to appear," Murray observed, "because it's a means of showing another aspect of their ability."

One of Murray's lesser-known talent bagging methods is an arrangement under which he makes a donation to the star's favorite charity in lieu of compensation on the program. Admittedly, the charity donation angle is useful generally only for those who are in the high income tax bracket.

"I gave Helen Hayes a $5,000 check for the Paralysis Fund," Murray said, "plus $1,000 cash for which she didn't ask. Jessel didn't ask for money. Tallulah Bankhead, who's noted as an actress, appeared because she wanted people to know 'I really can dance.' She did a beautiful adagio waltz. People think of Cornelia Otis Skiner as stiff and conservative. Yet, she did a paso doble so the public could see her other side."

Murray, who's generally regarded as the dean of dance instructors, looks upon the tv "Party" as a personal thing—in the nature of a hobby. "Kathryn (Mrs. Murray, the show's emcee)," he said, "likes television and we both take an active hand in the entire program." Murray, for example, personally tutored Dagmar and Arnold Stang in a tango routine for the Aug. 12 show.

At one time the "Party" closed with a "mystery" dance requesting viewers to name the dance via postal cards and winners would receive two free terp lessons at the Murray studios. Murray, however, denied that the purpose of the offer was to build up prospects and a mailing list to benefit the studios. He described it as a sort of "private rating service" to determine viewer response.

"I wouldn't say that the program is of an 'institutional' nature either," he emphasized, "since the Arthur Murray Studios are franchised operations in which we retain a small interest, and if they're looking for plugs they can advertise on their own."

A practical, scholarly appearing man, Murray long ago discovered the advantages of "merchandising" his name and today there are "Arthur Murray" shoes, hosiery and dolls, among other things. In fact, a Murray doll in a billowy green evening gown, similar to a creation that might be worn by one of his hostesses, graces a prominent place above his desk.

Inside Stuff—Radio-TV

John M. Outler Jr., general manager of Cox radio and television properties in Atlanta, o&o by Atlanta Newspapers, Inc., was given the first lifetime membership in the Georgia Association of Broadcasters assembled in annual convention here.

Honor was conferred upon Outler following his address to GAB session. Veteran radio-tv official cautioned his fellow broadcasters that they had a present-day responsibility that has never before been so pronounced.

Outler reminded GAB members that the public looks at them through critical eyes and that they must make certain that "broadcasting remains above reproach."

John Jacobs Jr., of WDUN, Gainesville, was elected to the presidency of GAB, succeeding L. H. Christian, WRFC, Athens. Other officers are Frank Gaither, WSB, Atlanta, first vice president, and Ralph Edwards, WWGS, Tifton, second vice president.

New directors are George Patton, WBML, Macon; Ben Williams, WTOC, Savannah; Miles Ferguson, WDAK, Columbus; and L. H. Christian, ex-officio.

CBS Television Affiliates Assn. will hold its annual board meeting Aug. 29 and 30 at the Hotel Broadmoor in Colorado Springs. CBS-TV brass, topped by prexy Merle Jones, exec v.p. in charge of programming Hubbell Robinson Jr., v.p. in charge of sales administration Bill Hylan, corporate v.p. Dick Salant and a station relations contingent headed by v.p. in charge of s.r. and engineering Bill Lodge, will be in attendance to discuss programming, sales, promotion, research, engineering and station relations.

Affiliates will be repped by 11 station managers, headed by C. Howard Lane of KOIN-TV, Portland, chairman of the affiliate board.

With the windup yesterday (Tues.) of the first of the Radio Advertising Bureau's annual regional management conferences at Palo Alto, Calif., the RAB team will move to Estes Park, Colo., for another such conference. RAB team is topped by prez Kevin B. Sweeney, John F. Hardesty, v.p. and general manager, and Sherrill Taylor, v.p. and promotion director.

The Estes Park meet on the many problems confronted by radio stations currently will be held tomorrow (Thurs.) and Friday (23). Other sessions will be held in Upper Saranac Lake, Sept. 5-6; White Sulphur Springs, W. Va., Sept. 9-10; Rockton, Ill., Sept. 12-13; and Edgewater Park, Miss., Sept. 16-17.

Paul Tripp, coproducer and host of the WCBS-TV, N.Y., educational series, "On the Carousel," made a family affair out of his appearance last week at the Clinton (Conn.) Playhouse in the lead of "Inherit the Wind." Appearing with Tripp in the play (his first legit stint in 10 years, although he's done dramatic roles on tv), were his wife, Ruth Enders, in the femme lead, his daughter, Suzie, in a bit, and in one performance, his six-year-old son, David, who appeared in a crowd scene.

To top it off, key role of the schoolteacher was played by Jerry Solars, who's Tripp's coproducer on "Carousel." Solars has been acting at the Clinton barn for several years. Tripp, incidentally, returns to "Carousel" this week (24), while Miss Enders stays on at Clinton for the femme lead of "Wedding Night."

John Blair & Co., radio station reps, in an effort to build effective program techniques in cooperation with its stations, has created a new post of station operations manager, naming Wells H. Barnett Jr., for the spot.

Reppery also promoted Albert C. Long to the post of director of sales development and Mary H. Mason to the post of station service manager in the sales development department.

New ABC-TV strip version of "Do You Trust Your Wife," to be telecast in N.Y. with Johnny Carson as emcee, will emanate from Gotham's Little Theatre on W. 44th St., with lease signed this week.

Producer Jim Morgan returned to Hollywood over weekend after setting up N.Y. headquarters for "Wife," for a week's confab with package owner Don Fedderson, Carson and exec producer Fred Henry. Morgan then returns permanently to N.Y., to be followed by Carson on Sept. 15.

A New York to Johnstown, Pa., airlift of research brass from leading ad agencies, for an on-the-scene survey of tv coverage in the Altoona-Johnstown area was completed (12) by WFBG-TV, Altoona-Johnstown.

Ten New York-based agency reps participated in the three-plane caravan for a day's air and ground coverage of the WFBG area. The trip afforded key execs the opportunity to study an area important in the evaluation of tv buying from Pittsburgh to Harrisburg.

Roger W. Clipp, veepee of the radio and tv division of Triangle Publications, Inc. WFBG-AM, tv, headed the list of WFBG-TV, Triangle, and Blair-TV officials accompanying the group.

Capposella's Daily Double

CBS Radio sports chief Jimmy Dolan has come up with a neat solution to a two-ply problem relating to the web's coverage of racing at Saratoga and the New York tracks. Web had been doing the radio half of a CBS simulcast of the races, and found that the calling of the race by Bryan Field, aimed primarily at the television audience, wasn't satisfactory for radio purposes since it was called primarily as a telecast. At the same time, CBS Radio couldn't afford to bring in a vet caller from the sportscasting biz for budgetary reasons, since the races have been sustainers.

Dolan hit on the ideal solution. He signed up Fred Capposella, who's been calling the races on the track loudspeakers around New York for years, to double in brass. Capposella now calls the races both for CBS Radio and for the crowds at the track. He does it by means of a tiny switch which hangs from his neck. Flicking the switch cuts in the loudspeakers at the track, so that most of the time he's calling on radio only, but at the required time is able to cut in the track speakers and make his grandstand calls as well in his own form of "simulcast."

'B'fast Club' Coin

Chicago, Aug. 20.

ABC's "Breakfast Club" added two new participations last week. The KVP Co., makers of frozen foods wrapping paper, bought one five-minute segment per week for 52 weeks through the Grant agency, and the Charles Pfizer Co. (animal feed and pharmaceuticals) through Leo Burnett signed a 10-week contract for one five-minute segment per week.

Buys were made through ABC's central division network sales office.

Mutual

Continued from page 27

other four weeks its weekday morning news strip at 7:30 a.m., plus the Monday, Wednesday and Friday evening broadcasts at 7:30 p.m. in the Gabriel Heatter series of commentaries. Originally set to conclude Friday (23), GMC campaign will continue until Sept. 20.

Voice of Prophecy, Inc., of Los Angeles, has renewed for its Sunday morning half-hour. Other clients initiating MBS sponsorship arrangements include Spring Air Co. for Heatter evening commentaries on Fridays starting latter part of December, Sleep-Eze Co., of Los Angeles; Rhodes Pharmacal, Cleveland; and Beltone Hearing Aid, Chicago. All are presenting Heatter commentaries.

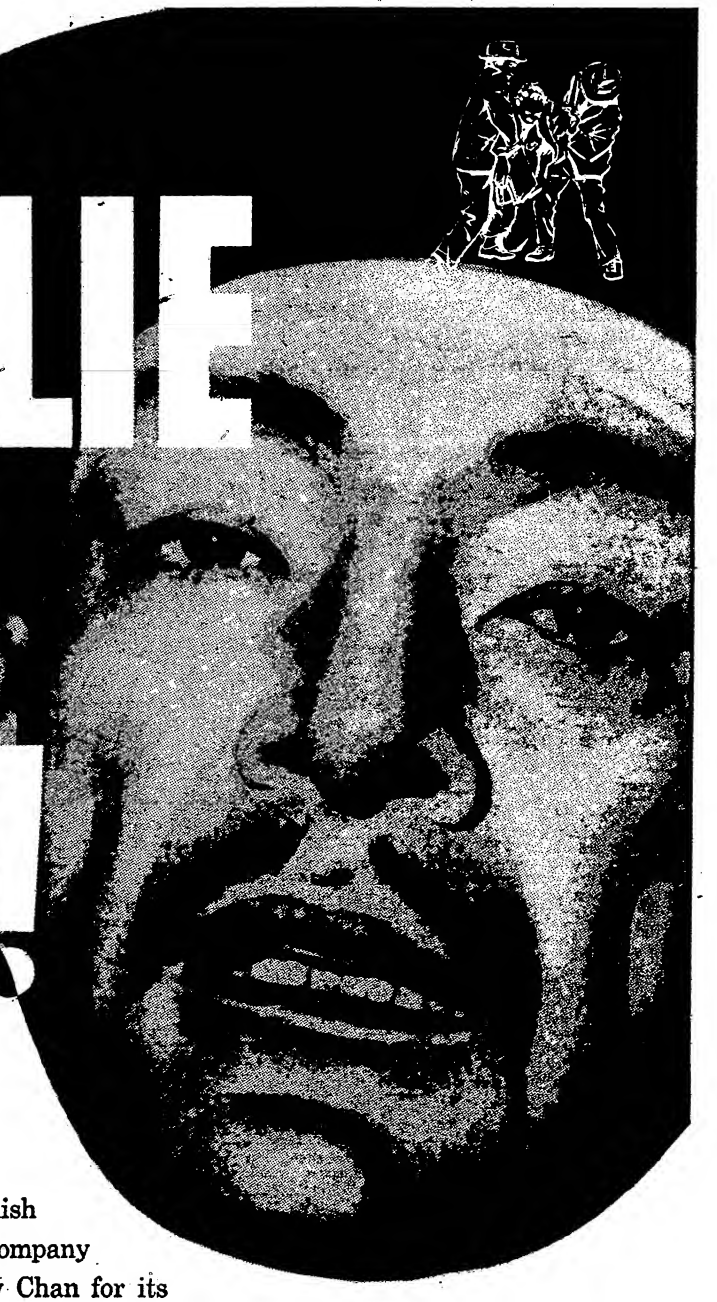
In the station relations department, net has picked up two other affiliates, former indie WTOD, Toledo, O., and WFOX, Milwaukee.



SHE's the world's most important purchasing agent... and in Portland, Oregon and 30 surrounding counties, her station is KOIN-TV. Her reactions are as interesting as KOIN-TV's ratings. Fantastic! The gentlemen from CBS-TV Spot Sales are not unwilling to confess everything.

NEW

CHARLIE CHAN SELLS!



See the NEW Charlie Chan—you'll share critics' acclaim: "fresh and entertaining"—"crisp scripting, and sharp direction." J. Carrol Naish "the best ever to do the role." The Coca-Cola Company (McCann-Erickson, Inc.) has signed up the new Chan for its world-wide home market! Regal Beer (Tracy-Locke Company, Inc.)! Bowman Biscuit (Ball & Davidson, Inc.)! KRCA-TV, NBC's O-&-O in Los Angeles! WCAU-TV, CBS in Philadelphia! Other sponsors have already snapped up 78 key markets! North! South! East! West! Cleveland! New Orleans! Detroit! St. Louis! Denver! Dallas-Ft. Worth! Southern markets like Miami, Atlanta, Jacksonville, Tampa-St. Petersburg, Mobile, etc. Pittsburgh, Columbus, Wilkes-Barre-Scranton, Youngstown, etc., in the East! Albuquerque, Oklahoma City, Tulsa-Muskogee, Little Rock, Pine Bluff, etc., in the West! Indianapolis, Madison, Wichita-Hutchinson, Hannibal-Quincy, etc., in the Mid-West! For a private showing of "The Case of the Profit-Building Program," wire or phone Michael M. Sillerman at 488 Madison Avenue, New York 22, Plaza 5-2100.

tpa

TELEVISION PROGRAMS OF AMERICA, INC.

'57-'58 Battle For Supremacy

Continued from page 25

"21," in light of Thomas' great critical reception but poor rating record on ABC (wonder how Thomas'd do on CBS; the speculation has run). At 9:30, the new "Alcoa-Goodyear" entry tries to crack the "December Bride" stranglehold, with ABC's Lawrence Welk a threat to divide and conquer. And at 10 to 11, it's an all-out fight between NBC's "Suspicion" and CBS's "Studio One," with Welk in for the first half-hour as well.

Tuesday — Here it's mainly a 7:30-9 contest, but a three-way affair all the way. At 7:30, it's Nat King Cole for NBC vs. "Name That Tune" for CBS and the powerful "Cheyenne" for ABC. At 8, NBC is unfolding the hourlong George Gobel-Eddie Fisher stanza, vs. Phil Silvers and the new "Eve Arden Show" for CBS and the second half of "Cheyenne" and the strong "Wyatt Earp" for ABC.

Wednesday — This is primarily an NBC-CBS battle against "Disneyland," with CBS posing "I Love Lucy" reruns at 7:30 and the new "Big Record" at 8-9, while NBC tries to crack the puzzle with the hourlong "Wagon Train" western.

ABC's Thursday Threat

Thursday—ABC poses some substantial threats, what with "Zorro" bucking NBC's Groucho Marx and CBS' new "Harbor Master" at 8; "The Real McCoys" vs. the holdover "Dragnet" and "Climax" at 8:30; Pat Boone as a major contender against the stet "People's Choice" and "Climax." In the field vs. "Playhouse 90" 9:30-11 competition, NBC again serves up "Tennessee Ernie," followed by Rosemary Clooney and Jane Wyatt, while ABC is relying on "OSS" and "Navy Log," the latter filling in what used to be a sustaining niche.

Friday—Anybody's night. ABC has the edge at 7:30 via its "Rin Tin Tin" standby, vs. "The Vise" for NBC and the new "Wally & the Beaver" for CBS. At 8, it's all-new for CBS and NBC, with "Trackdown" for the former and "Court of Last Resort" for NBC, with ABC repeating on "Jim Bowie." ABC has Patrice Munsel at 8:30 as its newcomer, vs. holdovers "Zane Grey Theatre" and "Life of Riley." NBC is posing an all-mystery block at 9 via "Manhunt" and "The Thin Man," with ABC offering Frank Sinatra and the holdover "Date With the Angels" and CBS standing pat with "Mr. Adams & Eve" and "Schlitz Playhouse." ABC will challenge CBS' 10 o'clock supremacy ("The Lineup") with "Colt 45."

Saturday—Also a scramble, but NBC looks good. CBS will try to upset Perry Como's 8-9 applecart by starting "Perry Mason" at 7:30 and following through with "Dick & the Duchess" at 8:30. At 9, NBC will buck the Lawrence Welk stronghold with a musical pair, the Dean Martin-Polly Bergen entry and the new Gisele MacKenzie show, while CBS stands pat at 9 with Gale Storm and goes the western route with "Have Gun, Will Travel" at 9:30. At 10, it's another three-way scramble via ABC's Guy Mitchell show, NBC's "What's It For" panel and CBS' old reliable, "Gunsmoke."

Sunday — The most peaceable night of the week, but not without interest. ABC is trying the western bit vs. Ed Sullivan and Steve Allen by starting "Maverick" at 7:30 and bridging the variety shows. And Dinah Shore shows up at 9 to 10 in the most potent challenge yet to CBS' "General Electric Theatre"-"Alfrted Hitchcock" presents combine.

As noted, there's enough in the way of intriguing competitive twists to keep the most active dopesters in business all year. As another aspect, there's the increased use of block programming, a la NBC's Monday night westerns pairing of "Restless Gun" and "Wells Fargo" and CBS' Saturday ditto on "Have Gun" and "Gunsmoke." In other categories, NBC has lined up Como, Martin & Bergen and Miss MacKenzie 1-2-3 Saturday nights, while ABC has dittoed with Miss Munsel and Sinatra Fridays. On the mystery side, CBS back-to-backs "Perry Mason" and "Dick & the Duchess," and NBC does the same with "Manhunt" and "Thin Man," likewise with "The Vise" and "Court of Last Resort."

Foreign TV Reviews

Continued from page 38

distant bullseye with a crossbow, etc.

A "do you trust your wife" variation fills another segment of "Telematch," while still another part of the show consists of a poker-like truth or consequences game played by a contestant and quizmaster Silvio Noto, who ably runs the show together with a likeable Enzo Tortora. Both have become top names in the Italo entertainment picture via their video fortunes, latter also making the grade in films. Show is technically well run, oven though suffering at times from the usual local timelag malady. Coordination of remote pickups and studio setups is excellent. *Hawk.*

ESCAPE
With Alex Scott, Michael Beint, Michael Bird, Anthony Sheppard, Gordon Bell, John Brooking, John Nettleton, Michael Guest
Producer writer: Arthur Swinson
Director: Ronald Eyre
30 Mins., Saturday, 9 p.m.
BBC-TV, from London

Escape plots by POW's have provided a fertile source of material for writers, motion pictures and also tv. Last year the British commercial network had an effective series in its "Escapers' Club" and now BBC-TV has its own skein introed by Aidan Crawley, wellknown political commentator. Such yarns are a natural in dramatic content and the current program merits its Saturday night slot.

Mainly a live show, but with added filmed sequences, the current episode "The Warburg Wire Job" described a mass escape plan conceived and carried out in Oflag VI B in the summer of 1942. Having tried tunnelling without success, the British officers in the camp turned their attention to a plan to beat the double wire fencing surrounding their camp. They achieved this by building ladders and bridges in the music room and fusing the camp lights at the point of escape.

There was added drama in the fact that the date for the mass escape had to be brought forward a couple of weeks because posting notices had gone up and most of those involved were to be sent to other camps. Several of the officers avoided transfer by being buried alive under the camp huts for several hours and one lost his life.

Production and direction maintained the tense dramatic atmosphere, but the end was too abrupt. Good acting and all-round technical credits were a feature of the show. *Myro.*

APPUNTAMENTO CON LA NOVELLA
15 minutes, Sat., 10:45 pm.
RAI-TV from Milan

Indications of the adult, intelligent possibilities of the video medium are contained in this 15 minute literary interlude, which also helps spotlight the considerable thespic and interpretative talents of Giorgio Albertazzi, a young legit actor whose unerring tv projection has made him the number one talent in Italy's growing telepicture.

Stanzas, limited to a weekly quarter-hour, consist merely of Albertazzi's reading of excerpts from novels of past and present, and in inexpert hands would quickly result in sets going off all over the country. To a large degree his ability, and to a small one his choice of bits of material, explain the success of such anti-conformist fare. Secret, if there is one, lies perhaps in the fact that thesper almost memorizes his (often very long) excerpt, then acts it out with an extremely expressive manner and face. Result is near spellbinding, so that even persons normally and frankly bored by reading sessions or literary material are held to the image by this young yet extraordinary talent.

Fact that this weekly "act" is one of the most-parodied by vaudders or even by other Italo teleshows is an indication of the large following already enjoyed by this offbeat item. Italo TV has a great property in Albertazzi. *Hawk.*

SG's Chillers

Continued from page 28

well at the boxoffice in support of his thesis that the chillers will do well on tv.

So high is Stone on the deal that he's written a clearance clause into his pact with Screen Gems. Under this clause, should Screen Gems market another package of horror films and sell it to another N.Y. station, the new package can't be played on the air until Sept. 30, 1958, giving WABC-TV a year's exclusivity on the films. Stone was unable to get a first refusal on a new package, due to the fact that when WCBS-TV purchased the first Screen Gems feature package over a year ago, it got a first refusal right on all future Screen Gems feature product.

Screen Gems has at least enough horror stuff in its 600-film Universal library to bring out another group of 52 horror entries. In setting its marketing plans for the Universal group, which it acquired only two weeks ago, the Columbia Pictures subsid had to take into consideration the question of whether the plentitude of product currently on the market might not drive prices down. Instead of marketing a heterogeneous package of the U-I features, SG instead decided to tailor a specialized package for which a demand above and beyond the norm could be created, and came up with the horror pictures as the answer.

Hub Newspaper Strike

Continued from page 25

ments in between, would have garnered the entire Hub listening aud. As it was, news hungry Bostonians had to snatch incomplete five-minute summaries on the half hour from most stations. WBZ stepped up to four times an hour on Sat. (17).

Dept. Store Biz

As department stores and other retail businesses deluged radio with announcement copy, disk jocks and announcers were hard pressed to get the plugs out and imagery of words was on the crude side with the department stores trying to lure customers to sales via voice descriptions of merchandise on which formerly they would have taken full page ads. The rush and confusion produced hurriedly prepared and far from sharp copy.

As an example of the bonanza that radio got in on, Paramount Hub office with "10 Commandments" opening in nabe houses around Boston transferred $4,000 from the conked out newspapers to radio. Arnold VanLeer, Paramount field exploitation chief, said radio would be used throughout the newspaper strike duration.

It was estimated that Boston department stores depend approximately 90% on newspaper advertising. Effect of the newspaper blackout on retail shopping began to be felt as the strike reached its first week Friday (16). Mayor John B. Hynes said he feared for the economy of the city and effect on the larger department stores. Boston's big department Jordan's, Filene's, Raymond's, Gilchrist's, specialize in sales and buying out of other store stocks in Miami, Dallas, Hollywood and other sections of the country, and this merchandise is sold to New Englanders through heavy newspaper advertising. Stores are also caught in the back to school selling period as Boston schools open a week earlier this year.

Some idea of the money involved is indicated by the R. H. White Co. department store, which just closed its Boston store, advertising budget in Boston newspapers which was $750,000 annually. White's was one of the smaller department stores and budgets for the bigger ones are estimated at three to four times the $750,000 anni figure.

With increased radio listening in Hub, new listeners, who, for the most part were three and four newspaper a day readers and seldom radio listeners, complained that most Hub radio is a "juke box operation."

Radio stations started on the competitive kick as it became increasingly clear that the strike would go through its second weekend. Both WNAC and WBZ in tie-up with Donnelly Advertising took outdoor billboards on Boston Common. The Donnelly org painting news bulletins from the two stations and rushing them to the Common to go on each station's respective board. WBZ also set up a news center in the lobby of Hotel Statler.

WGBH, WGBH-TV and FM tied up with the Boston Globe and Boston Record-American gave an hour a day and two hours on Sunday (18) alternating news broadcasts with staff members of the two newspapers. From the Globe, Paul Benzoquin, reporter; John Harriman, financial columnist; and Charles Whipple, political writer, did news broadcasts. From the Record-American, Eliot Norton, film-drama critic; C. Edward Holland, city editor; Ruth Muggiebee, women's page editor.

WNAC issued a daily "Diner-Gram" news sheet to hotels and restaurants with news flashes, film theatre attractions and starting times. WBZ-TV as of Saturday (17) upped its live newscasts to 16 daily, 112 weekly, with special bulletins every hour on the half hour. As significant news stories broke, cutins on regular programs were put in. WORL put on night-life summaries with George Clarke night club columnist of the Boston Record.

WBZ came up with "Operation: Boston Beat," 73 newscasts a day around the clock, and put bulletin boards in the John Hancock Building. WNAC featured highlights from the city desks of the Boston Globe and Record-American. Leland C. Bickford, Yankee net news chief, put obituaries from the Boston Globe on the air. (Skeleton staffs of management employees are on duty at the struck papers to maintain files and property).

Around the clock skeds on Hub radio and tv newsstaffs were being kept through the emergency. WBZ-TV came up with "Comment" for Saturday (17) and Sunday (18), analyzing top news stories of the day with Hub editors and commentators, and skedded the program daily.

Caravel

Continued from page 28

struction and special effects, is on West End Ave. at 60th St., overlooking the new New York Times plant.

New facilities, housed in a brand-new building (as contrasted with renovated sites employed by most commercial producers) will be used for commercials and also for regular tv package production, first time Caravel will have engaged in program production. Moveover of Caravel's personnel and facilities, set for Sept. 1, is the first stage in a $1,000,000 expansion project set for the company by prexy David I. Pincus. Current construction and moveover will cost about $350,000, with the second stage consisting of building additional studio space and third outright purchase of the building itself.

Caravel, which services such accounts as Socony Mobil Oil, American Telephone & Telegraph and American Can Co., will retain its studio setup in Hempstead, L.I., but the bulk of the production will shift over to the new Manhattan plant, which is about 10 minutes from Agency Row. Caravel has been in business for 37 years and has been turning out tv commercials since 1939.

DuMont Hearings

Continued from page 25

phone calls since coverage of the hearings started July 31 and its eight telephone lines are kept constantly busy. Most of the calls are from viewers who feel they should express gratitude for the service or wish to check on time of the broadcasts. Many letters have also been received, invariably to say "thank you."

Station's handling of the hearings has been generally praised, particularly the summaries of Mathew Warren and Clark Mollenhoff of the morning and afternoon testimony. Program director Wes Harris, producer Leonard Zweig and director Ed Shearer have done an all-around good job in spotlighting the dramatics of the witnesses while maintaining the decorum of the proceedings.

General reaction of the viewing public is one of shock at the evidence uncovered by the Committee. There has been no reaction to the telecasts from the ranks of organized labor. Members of the Senate have expressed the belief the telecasts are highly beneficial.

Among the few beefs was one from an elderly lady who thought the testimony was "just terrible." She could hardly wait, she said, for Liberace to "come back."

ZIV HAS THE HOT SHOWS!
"SCIENCE FICTION THEATRE"

50.7
IN 2-STATION OMAHA
beating Dragnet, George Gobel, Disneyland, What's My Line and many others.
ARB—Feb. '56
ZIV TELEVISION PROGRAMS, INC. New York


EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C.—Tel. PL. 7-5800

Here Comes 'DAVY JONES'
STARRING BUSTER CRABBE
TV's Newest, Unduplicated Adventure Series on Film
NOW AVAILABLE FOR SPONSOR SHOWINGS
GEORGE BAGNALL & Associates
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Chicago, Michigan 2-5231

ABOUT SEPT. 15
WILL EXCHANGE PERFORMER'S 3400 SQ. FT. HOME — ENCINO
Calif. 25 min. from Movie & TV Studios, for period of 6 months. 3 Large Bdrms., Den & Mid's rm. Large Kitchen, all-enclosed 20x40 Heated POOL. Badminton ct., play area for children. COMPLETELY FURNISHED w/washr.-dryer-frzr., etc. FOR COMPARABLE HOME in SUBURBS N.Y., UPSTATE N.Y. or CONNECTICUT or will lease same for period of 6 mos.
J. W. CARSON — STate 9-9293
4259 Hayvenhurst Ave., Encino



26 MEN

thundering out of the West

... The 26 daring Arizona Rangers tamed America's last wild territory... rounded up over 4,000 rustlers, desperadoes, gunmen and swindlers at the turn of the century. All the flavor of the historical conflict between law and outlaw is in 26 MEN... filmed for TV on scenic Arizona locations capturing the impact and excitement of the last frontier. Producer — Russell Hayden.

new! ADULT *action!* WESTERN



Jim Moran Goes the Limit (500G) In New Bid as Chi Feature King

Chicago, Aug. 20.

Auto dealer Jim Moran, who hasn't stinted with the television buck for 10 years, has just shelled out his fattest coin to date—reportedly over $500,000—for a year's supply of potent Warner Bros. titles, with which he hopes to recapture the lion's share of the Sunday night firstrun sweepstakes.

With all four local stations on the feature film bandwagon and competition growing fiercer by the week, Moran's "Courtesy Theatre" on WGN-TV has experienced a descent from the ratings stratosphere since the first of this year. Mainly it has been WBBM-TV's formidable MGM library that has cracked Moran's Sunday night monopoly. Since January, "Courtesy" has been unable to hit higher than an 18.4 (February) ARB, and on at least two occasions, the WBBM-TV film outstripped Moran's in the ratings.

Not only has "Courtesy" been Chi's top rated local show over its nine year course, it has frequently ranked in the top 10 along with nine network opuses. It holds the highest quarter-hour rating here for a local show—37.1 ARB posted for "Farmer's Daughter" last Sept. 9—and, despite its decline in the first half of this year, still has a 23.2 average ARB for the past 25 months.

WBBM-TV's inroads into "Courtesy's" longtime dominion of Sunday nights reached a peak last month, when July ARB gave the CBS station a 13.3 average opposite "Courtesy's" 10.4 from 10 p.m. to midnight. WBBM-TV has half an hour of news and weather with Fahey Flynn and P. J. Hoff tan extension of their successful weeknight show for Standard Oil) and doesn't begin its film until 10:30. The NBC station, WNBQ, starts its pic at 9:30 and has a half-hour advantage, but its ratings, like that of ABC's WBKB, haven't as yet figured importantly in the Sunday night competion.

The CBS station's progress in the time period is seen in sharpest relief when compared with earlier ratings. In January, 1955, ARB gave "Courtesy" a 31.4 average and WBBM-TV a 1.6 for the two hour stretch. In November of last year, the Moran film got a 26.4 ARB against WBBM-TV's 4.5. Two months later, the nip and tuck race began, with "Courtesy" getting 15.2 against WBBM-TV's 15.5 for the 10-12 period.

Moran's new purchase of film is an attempt to re-establish the "Courtesy Theatre" habit with a sock title every week, instead of favoring rating weeks. The $500,000 WB package includes such biggies as "Casablanca," "High Sierra," "Anthony Adverse," "Sergeant York," "Johnny Belinda," "Mildred Pierce," "Key Largo," "Treasure of Sierra Madre," "King's Row," "Fighting 69th," and "Big Sleep."

Evidently the rating changes haven't unnerved Moran. Hal Barkun, account exec at the Malcolm-Howard ad shop which has handled Moran ever since his entry in tv 10 years ago, says Moran's own rating system tells the story better than any other. "We know where our customers come from," Barkun says. "They've nearly always come from tv, and as long as we're getting responses to Jims' commercials we know that nothing's wrong."

Barkun, in whom Moran has entrusted the selection of film these nine years, has formed some specific ideas about purchasing film for television. Says Barkun: "We don't go by the theatrical record of the film we use. Many which did good business in movie houses do not get big ratings on tv. The ticket purchaser at the theatre is a captive audience. The television viewer, on the other hand, has three other stations to choose from and other distractions in the house, so it's important to get him thoroughly absorbed in the first few minutes of the film. Talents like Darryl Zanuck, John Houston, and David O. Selznick seldom fail us. In two or three minutes they pack in so much interest that the dial twirler can't be tempted."

Moran's other feature film, Friday nights on WBKB, is also running a nip and tuck race for ratings, this time against a WGN-TV film. Until December of 1956, Moran's Friday night stanza had been a country & western variety show. When he switched it to film —an assortment of RKO, United Artists, and 20th-Fox product—the period became redoubtable competition for WGN-TV. In the past eight months, Moran's WBKB film has dominated the ratings four times and WGN-TV's the other four.

Moran has always done his own commercials on both shows, and after 10 years on the video screen he's become a well-known local tv personality. A Chicago pressagent who describes himself as a "bringer" tells this anecdote: "For years I've been bringing some of the top show biz names in the country to various places along Michigan Ave. and in the Loop and never stopped traffic. It was only when I was taking him someplace that heads turned and people pointed, saying, 'Look, there goes Jim Moran.'"

Goodson-Todman

Continued from page 29

stage are "Adventures of Ethan Allen," half-hour project, and "Landmark," hour entry based on the Random book publishing series of the same title. "John Paul Jones" was the "Landmark" pilot episode, for which CBS footed a good deal of the bill.

Todman acknowledged that "The Web," as a 14-week summer replacement won't make any profits for G-T, but reruns, via an anthology series or other means, should turn the trick.

G-T, which now is grossing about $5,000,000 annually, has another two live shows under wraps for network airing, one aimed as a daytime strip, loosely described as an audience participation show with a musical base, and the other a projected weekly expensive entry.

G-T's hardy live entries include "What's My Line," CBS-TV; "I've Got A Secret," CBS-TV; "Beat the Clock," CBS-TV; latter also going nighttime weekly beginning Sept. 16, as well as being stripped daytime; and "Two for the Money," CBS-TV. House also does "To Tell the Truth," CBS-TV; and "The Price is Right," NBC-TV.

Post-'48 Pix

Continued from page 29

say that feature prices, no matter what their vintage, are reaching a plateau, and while there is a plus value in updating the product, the price paid in the main must be based on the pix's quality.

From the seller's point of view —one major distrib exec sees the need for a complete alteration of the technique of selling pix to stations, especially with the post-'48's. Instead of flat payments for cinematics, a guarantee against a percentage formula should be worked out, with the distrib reaping the harvest with the audience catching pix on tv and sharing the losses on a poor drawing pix. The formula would be geared to ratings and the prices stations get for participating spots, a percentage system similar in many respects now current in the theatrical industry where the distrib shares in the revenues of the boxoffice.

British TV

Continued from page 28

times a week, will continue until Oct. 9, when it will be replaced by "Spot the Tune." Also skedded to return will be "The $64,000 Question," which was replaced during the summer months by "The $64,000 Challenge." A new panel game is being introduced by Associated TeleVision, entitled "Tell the Truth," while A-R's "Turn-about Quiz" show is to be superseded by "Take Your Pick."

Among the key live shows, "Sunday Night at the London Palladium" will return on the full network after its summer residence at Blackpool, while new programs include Ben Lyons and family in "Life With the Lyons," adapted from their hit radio show, a new Max Wall series and a batch of Northern shows featuring such performers as George Formby and Albert Modley.

The commercial webs are also making a big pitch in the drama field and the new season's lineup includes plays by H. G. Wells, J. B. Priestley and Ibsen.

Inside Stuff—TV Films

KTTV, Los Angeles, copped first prize in NTA Film Network's $10,000 Showmanship Contest" for overall promotion of the "Premiere Performance" series. A special award for promotion of a single program in the network series went to KLFY-TV, Lafayette, La.

The winning entry was submitted by Jack O'Mara, director of ad-promotion, and Reavis Winckler, director of publicity, for the Coast indie. The prize is a two-week trip to Paris for two. It was decided by a flipped coin that Winckler would get the Paris trip and O'Mara will get a trip to Bermuda, a junket which should have gone to general manager Richard A. Moore, who graciously bowed out.

Miss Avis Moore, KLFY-TV's promotion manager, the winner of the special award, will receive a color tv set as her prize. Contest covered the first 13-week cycle of the "Premiere Performance" series over the net's 134 stations.

Bond Bread and BBD&O are putting some unusual promotional angles to work on WFIL-TV, Philadelphia, where Bond is sponsoring "The Silent Service" starting Sunday (25). Series normally ends with a one to two-minute interview of the story's hero by Rear Adm. Thomas M. Dykers, who is host, adviser and coproducer on the California National Productions series on the submarine service. Bond and BBD&O will knock out the Dykers interview and substitute interviews with local Philadelphians who are or have been in the submarine service. Interviews will be live, with Ed McMahon hosting.

Another unusual promotion is the use of Bond's route men, who in making their home deliveries will drop off story lines of each show every three weeks. As an employee promotion, Bond will send its 5,000 workers through the Philadelphia Naval base in weekly groups of 100.

ABC Film syndication appears to be having "26 Problems" with "26 Men" in the New York market—and not because of lack of sponsor interest.

Brylcreem wants the show as an alternate sponsor and WABC-TV seems the most likely berth. Additionally, Brylcreem would like to have an extra play via double exposure on WPIX. But at this point, WABC-TV is seeking a matching sponsor, one who also would take the WPIX "double-exposure" of the skein.

TV Film Chatter

Ely Landau, prez of National Telefilm Associates, has returned from the Coast . . . As part of Metro TV's plan to use studio contractees in segments of "The Thin Man" series, **Myrna Hansen** and **Theona Bryant** have been cast in featured roles in "The Duke of Sing Sing" episode . . . **Irish McCalla,** more widely known as "Sheena, Queen of the Jungle," will appear on Steve Allen show Sunday (25) . . . An animated short subject, "The Violinist," for theatrical release has gone into production at Pintoff-Lawrence Productions. Prez **Robert Lawrence** has left for the Coast . . . (Captain) **Allen Swift,** who steers WPIX's "Popeye" strip, off on vacation. He's being replaced by weekender host **Ray Heatherton** . . . **Diane Brewster** has been set for a top femme role in "According to Hoyle," one of the Maverick tv series being shot on the Warner Bros. lot. She's also doing a top role in "The Missing Scientist," a stanza of the "Line Up" series . . . **John Wingate,** the "Night Beat" interviewer, has been contracted by the International Ladies Garment Workers' Union to narrate an upcoming documentary dramatizing the history of labor unions.

Leon H. Cagan has resigned as foreign topper of ABC Film Syndication, moving over to NBC's international operations, heading up latter's division in Mexico City . . . Guild Films has sold "The Michaels of Africa" skein to KOMO, Seattle, and WCKT, Miami . . . **Curtis Kaufman,** who served as client relations director for Guild Films during '55, has returned to his post after a year's absence. While away, Kaufman was in the sales promotion department, of WMBV-TV, Marinette, Wisc. . . . WABD, N.Y., now is stripping "Douglas Fairbanks Theatre" and "TV Reader's Digest" in the afternoon, Monday through Friday.

Screen Gems sales v.p. **John H. Mitchell** off to Maine tomorrow (Thurs.) for a vacation through Labor Day . . . **Claudia Crawford** finishing a "Phil Silvers Show" role in N. Y. . . . **Kerry Mark Joels,** son of actor **Merrill E. Joels,** completed 17 voice-over Monsanto Plastics commercials filmed by David Piel . . . **James B. Faichney,** producer of four half-hour shows on aviation in the CBS-TV "The Twentieth Century" series, on the Coast for research and discussions with aircraft manufacturers preparatory to shooting in Las Vegas and Phoenix . . . **Ronald Dawson** doing a Navy training film, while **Jim Campbell** tagged to do the narration for one Air Force film and set to play the lead in a second pic for the Air Force . . . **John Wilkoff,** former supervisor of tv sales promotion, joins Screen Gems sales department as a special program presentation writer.

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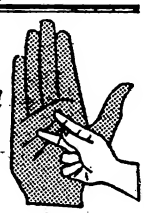
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RADIO'S TOP 40: BOON OR BANE?

Do Disk Jockeys 'Own' Detroit Radio? WJR Pays to Put Itself on Record

Detroit, Aug. 20.

In an obvious rebuttal to a Detroit Free Press series of stories "exposing" the extent to which disk jockeys have taken over radio, their influence on teenagers through record selection and payola, WJR bought full page ads Sunday (18) carrying this headline: "Disk Jockeys Have Not Taken Over Radio."

The ad reads as follows: "It's annoying to the many talented and conscientious people in radio broadcasting to read these days that disk jockeys and attention-getting gimmicks have taken over radio. It's presumptuous of newspaper and magazine reporters to add that this is typical of all radio. This attitude may be typical of some stations—certainly not radio in general . . . definitely not WJR.

"Good radio programming is an art. It consists of careful blending of information, entertainment and public service. WJR backs that belief with a program payroll of a million dollars annually. This represents the highest program budget of any radio station in the country. Many stations, like WJR, practice the art of good programming with great success. Others, either lacking the art or inclination, resort to canned music around the clock.

"Music, being a popular form of entertainment, is an important consideration in WJR's programming. But here it is a well-balanced blend of 'live' musical shows featuring talented artists, and recorded programs that offer music for every

(Continued on page 48)

Satchmo's Symph Stint At Hollywood Bowl As Prelude to Teleshow

Louis Armstrong, who made his first mark with the "Hot Five," is now heading for a new career with a symphony orch. Last Friday (16) night, Satchmo performed at the Hollywood Bowl with a 100-man symph conducted by Russ Garcia who arranged the program of 11 pop standards and one spiritual. The Bowl date was Armstrong's first symph turn since last December when he worked a one-night charity stand at the Royal Festival Hall in London for the Hungarian Relief Fund.

Armstrong's Bowl appearance was a warmup for his forthcoming NBC-TV Christmas show with a symphony and was designed to develop material for the telecast. Joe Cates, producer of the upcoming NBC show, is flying to the Coast this week with Joe Glaser, Armstrong's manager, to set the tv show's details.

Meanwhile, Norman Granz, who promoted the Hollywood Bowl date, has already begun an extensive series of Satchmo and the Symphony" recordings at the Capitol Studios in Hollywood for the Verve label. Garcia is again conducting for the platters.

Garner Ups Cleve. Symph To Second Largest Draw

Erroll Garner's date with the Cleveland Symphony in Cleveland last Thursday (15) drew 7,000 persons marking second largest house of the season. A Rodgers-Hammerstein Night a few years back is the topper. Columbia Records' distributors held reception for Garner and Mitch Miller, Col's pop a&r chief, who conducted the Garner portion of the program. Concert pulled in a hefty $7,368.

The Col distributors tied in with the concert and peddled 1,600 copies of Garner's new album, "Other Voices." Garner returns to New York next week for another date at Central Park's "Jazz Under The Stars." He's written a new piece, "Jazz Under The Stars," which he'll preem during his Central Park stay.

AFM Agrees to Open Pacts for Tooters' O.O.

Hollywood, Aug. 20.

The American Federation of Musicians agreed, by stipulation, to open its files to the dissident Coast musicians, thus forestalling court action at a contempt hearing scheduled yesterday (Mon.) tooters suing Federation had been demanding to see copies of contracts with the major studios. AFM agreed to make the contracts available by Sept. 16 to which date the case has been continued. Suit is aimed primarily at the Music Performance Trust Funds.

M-G Rallies For Bally on Score From 'Raintree'

Hollywood, Aug. 20.

Biggest music push in the history of Metro has been scheduled for Johnny Green's monumental score for "Raintree County," beginning with the introduction of the title theme song on the Nat King Cole tv show next Tuesday (27). Cole sings the song behind the main title credits in the picture.

Except for the title theme and "Never Till Now," both with lyrics by Paul Francis Webster, there are no songs in the mammoth $5,400,000 production, the most expensive domestic film in the history of the Culver City lot. But Green's score matches the production in size, running an unprecedented two hours and 18 minutes—as compared to the normal 35-40 minutes of music on a soundtrack. And with this material to work with, Metro is pulling out all the stops on a music campaign tied to the Montgomery Clift-Elizabeth Taylor-Eva Marie Saint-Nigel Patrick starrer.

In addition to the normal push for diskings of the two tunes, studio is readying an impressive soundtrack album of the score and will publish, for the first time in Metro history, a folio of the music. Album, of course, will be handled

(Continued on page 48)

EXECS PONDER MERIT OF LISTS

The "Top 40" listings by radio stations—do they help or hurt—is the big issue currently besetting the music biz. In the last year or so, hundreds of radio stations have adopted the policy of programming mainly from "Top 40" lists compiled by each station from its own sources.

For the radio stations, the "Top 40" is a mechanism for surefire programming of its hits. With from one-third to 100% of station time devoted to playing only the "Top 40," station managers have found a way of preventing their disk jockeys from going out on a musical limb. It also is an important factor in curbing the payola, since jocks no longer can program at their own discretion, but must adhere very closely to the station's "Top 40."

The stations have been compiling their lists, mostly from surveys of local retail stores. In New York, WMCA, for instance, canvasses most of the top stores to find out what is being bought. WMCA's "Top 40" makes up one-third of all music played on that station. According to Ralph Atlass, exec of WIND in Chicago who is also consultant to WMCA, "one bad tune can chase away more

(Continued on page 48)

House OK's Relief on Publisher Tax

First step on the road to tax relief for music publishers was made last Friday (16) when the House of Representatives unanimously passed a bill to exempt music publishers from the personal holding company tax. Because of the fact that income from royalties for performances and mechanical usage has grown while sheet music has fallen off, several publishers have had personal holding tax rates of up to 92% applied against their earnings. The House bill would not apply the personal holding company tax, aimed originally at coupon-clipping firms, to legitimate operating companies.

The Music Publishers Protective Assn. has been in the forefront of the move to get such a tax relief bill passed in this session of Congress. House bill now goes to the Senate where it's hoped it will be acted upon before adjournment.

Victor Sets Sights on $150,000,000 As Sept.-to-Xmas Market Melon

Shooting for the $150,000,000 September-to-Christmas platter market, RCA Victor unveiled its biggest fall program to date in distributor and retailer meetings across the country last week. Campaign, tagged "Best Buy of '57," revolves around 31 albums (15 pops and 16 longhairs), most of which incorporate new packaging designs and improved recording techniques.

In addition to offering dealers special discounts and inventory protection through broadened exchange privileges, Victor is backing up its fall program with an extensive ad program in the national consumer mags and via a radio-tv spot campaign. According to W. W. Bullock, chief of the company's album division, Victor is priming dealers to step up their volume during a four-month period when they normally do about 50% of their total annual gross.

Victor execs are also eyeing a rapid buildup of the tape market. Dave Finn, manager of Victor's planning and marketing department, stated that the entry of the other majors, such as Columbia, Capitol and Mercury, into the tape field, would spur this aspect of the business. Whereas dealers were reluctant to go along before when Victor was virtually carrying the tape ball alone, now tapes are getting wider acceptance because more companies are pushing them. For its fall campaign, Victor is releasing 10 stereophonic tapes.

'The Sea' Package

Among its merchandising innovations, Victor is issuing a de luxe package, titled "The Sea," in which the Boston Symphony performs Debussy's "La Mer" and Ibert's "Ports of Call." For the regular $3.98 price, album includes

(Continued on page 49)

Tony Bennett, Actor, Fat 52G in 'Silk Stockings'

Impact of record names in summer stock was reflected last week in the socko $52,000 rackup of "Silk Stockings," the Tony Bennett starrer, at the Starlight Theatre, Kansas City. Julie Wilson was co-starred.

Of the eight shows which played the Starlight this season, "Stockings" was the third highest grosser. Liberace leads, with "The Pajama Game" second.

Steve Sholes As 'Czar of Singles' For RCA Victor

Steve Sholes, who takes over as pop artists repertoire chief for RCA Victor with the exit of Joe Carlton, is being given broad control over the company's whole single output. Whereas Carlton was a&r chief for pop singles only, a new post has been created for Sholes as manager of the single records a&r department.

In this capacity, Sholes will head up, in addition to pops, the country & western, specialty, rhythm & blues, etc. He formally steps into his new job Sept. 1 when Carlton leaves the company, but actually Sholes assumes control this week with his return to the New York office from his summer vacation.

Sholes, who has been with Victor since 1929 as a parttime worker, was head of the c&w operation for the past 12 years during which time he turned out a consistent string of hits. Among the artists brought into the company by Sholes have been such moneymakers as Eddy Arnold, Pee Wee King, Hank Snow, Chet Atkins, Jim Reeves and, most spectacular of all, Elvis Presley. Sholes' status in the company boomed considerably when he nabbed Presley's contract from Sun Records for $30,000, a trifling sum compared to the multi-million sales enjoyed by virtually all of Presley's releases.

Working under Sholes in the pop department will be musical direc-

(Continued on page 48)

Victor Souping-Up Its Fall Drive in Co-op Hoopla With H. J. Heinz

RCA Victor's fall sales campaign (see separate story) is getting a major promotional push via the company's tie-ins with two major non-show biz outfits. Top co-op effort involves the H. J. Heinz & Co., whose trademark of "57 Varieties" has been linked up with Victor's slogan of "Best Buy of '57." Other tieup involves Montgomery Ward, the mail order house.

Under the Heinz deal, latter company will offer an RCA Victor LP "sampler" for $1 plus four soup labels. Coupons plugging the Victor album will be included in all advertising in a program that will top $500,000. The special sampler, which will be available only through the Heinz company, will also spotlight all the other packages in the Victor release schedule. The sampler disk will also have a special inner sleeve promoting one RCA album, "Classical Music for People Who Don't Know Anything About Classical Music," at a special price of $2.98.

Heinz expects to sell 500,000 of the sampler albums and this company will pick up the tab for the albums costs. Heinz is devoting 3,000 one-minute local radio spots in support of the promotion while Victor will plug the tie-in on network radio and NBC's "Monitor" show. In addition, there will be window displays, floor stands and flyers in every major food outlet across the country.

In the Montgomery Ward tie-in, RCA has prepared a pop 45rpm sampler which the mail order house is giving to its customers with each purchase of its own sleepwear product. The sampler will get display in Ward's 450 offices and will be plugged in the company's catalogs, as well as in newspaper ads. Ward's radio spots in 565 towns will also sell the "Best of '57" idea. It's expected that 250,000 of these samplers will be moved before the windup of the joint promotion in December.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia (Charles DuMont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music Co.)	Detroit (Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Indianapolis (Pearson's)	Kansas City—(Jenkins Music Co.)	Cleveland—(Grossman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Around the World (Young)	1	1	1	3	2	1	2	1	2	7	1	2	108
2	3	*Tammy (Northern)	2	6	2	4	1	2	1	2	1	3	2	1	105
3	2	*Love Letters Sand (Bourne)	6	2	5	1	4	3	3	4	4	2	3	3	92
4	5	*Gonna Sit Down (Chappell)	7	3	..	2	..	5	9	5	..	5	6	4	53
5	4	*Old Cape Cod (Pincus)	3	7	10	5	5	4	..	3	5	8	10	..	50
6	6	†White Silver Sands (Southern)	4	..	8	9	6	..	8	6	..	6	4	5	43
7	9	†Bye, Bye, Love (Acuff-R.)	..	..	..	7	..	..	4	7	10	4	5	..	26
8	14	*Teddy Bear (Gladys)	..	..	..	10	..	..	7	9	3	1	..	..	25
9	..	†Fascination (Southern)	5	8	3	..	..	..	5	..	..	..	..	..	23
10	11	*Rainbow (Robbins)	..	10	4	..	7	6	..	..	..	..	..	6	22
11	7	*Not For Me to Say (Korwin)	10	..	..	6	..	8	10	8	..	10	7	..	18
12	..	Middle of Island (.....)	8	..	6	..	..	..	..	..	..	..	..	7	12
13A	..	†Send For Me (Winniton)	9	..	..	..	..	10	..	..	8	9	9	..	10
13B	8	*So Rare (Robbins)	..	4	..	8	..	..	..	..	..	..	..	..	10
15	10	*Affair to Remember (Feist)	..	..	..	..	3	..	..	10	..	..	..	..	9

Jocks, Jukes and Disks

By MIKE GROSS

Andy Williams: (Cadence). **"LIPS OF WINE"** (Mack Martin*) is of Hawaiian vintage with a rocking beat and gives Andy Williams another surefire click. **"STRAIGHT FROM MY HEART"** (Kay Thompson*) has a rhythmic beat that makes it an attention getter.

Terri Stevens: (RCA Victor). **"UNTOUCHED HEART"** (Gil†) is the kind of romantic ballad that Terri Stevens handles so well, making it a natural for top spinning play. **"PIN-UP GIRL"** (Weiss & Barry†) is a lively piece of material with an ingratiating bounce.

Billy Ward & The Dominoes: (Decca). **"TO EACH HIS OWN"** (Paramount*), a Billy Ward updating, will bring this tune to the hit lists again. **"I DON'T STAND A GHOST OF CHANCE WITH YOU"** (American Academy*) is another modern tempo treatment of a standard for good results.

Mickey & Sylvia: (Vik). **"LOVE IS A TREASURE"** (Ben Ghazi†) is slick ballad material fashioned for Mickey & Sylvia who are sure to ride a long way with it. **"LET'S HAVE A PICNIC"** (Ben Ghazi†) has a brisk beat which the duo projects with enthusiasm.

Teresa Brewer: (Coral). **"BORN TO LOVE"** (Planetary*) has the ballad idea and contemporary beat to make it a sure stepout side. **"IT'S THE SAME OLD JAZZ"** (Porgie†) puts Teresa Brewer in a familiar hot vocal groove.

Jodie Sands: (Chancellor). **"SAYONARA"** (Debmar*) has an Oriental melodic theme with a persuasive vocal. **"IF YOU'RE NOT COMPLETELY SATISFIED"** (Debmar*) is a slow but pleasing ballad.

Steve Allen: (Coral). **"YOU GOTTA HAVE SOMETHING IN THE BANK, FRANK"** (Reis*) is a cute novelty that gets driven home by Allen, a honky-tonk piano and a shrieking femme chorus. **"THE DISC JOCKEY'S THEME SONG"** (Rosemeadow*) is an okay spoof of the deejays.

Big Al Sears: (Jubilee). **"AROUND THE WORLD"** (Young*) is a rocking conception of the hit instrumental which will find plenty of new fans. **"FASCINATION"** (Southern*) finds the Sears beat also giving this lush instrumental a new dimension.

Richard Hayman: (Mercury). **"MY HEART REMINDS ME"** (Symphony House*) bears Hayman's standout harmonica work featured on an impressive instrumental sometimes known as "Autumn Concerto." **"FUNICULI, FUNICULA"** (Judy*) shows the happy Italian melody in good hands here.

Oscar Peterson: (Verve). **"WHY, OH WHY"** (Globarry*) is a blues item that fits Oscar Peterson's vocal style. **"I NEVER LEFT YOUR ARMS"** (Empress*) has a romantic touch and Peterson warms it up neatly.

Jana Lund: (Liberty). **"JOHNNY, THE DREAMER"** (Joy*) is a moody ballad that shows off newcomer Jana Lund as a dramatic stylist. **"WISHING WELL"** (Lantern*) is a fair ballad with a breathless approach that attracts listeners.

Jay Raye Orch: (Epic). **"THE RITZ ROLL AND ROCK"** (Buxton Hill*) is only interesting because it's a Cole Porter attempt at rock 'n' roll for the film "Silk Stockings." **"ANN'S THEME"** (Tasan*) makes for easy listening.

Carole Bennett: (Hilton). **"HE'S COMING HOME"** (Jimskip†) has enough beat and vocal bounce to attract disk and juke attention. **"CARELESS"** (Bourne*) gives Carole Bennett a chance to hit some big notes in the rocking idiom.

The Wanderers: (Kapp). **"SIGHTSEEING"** (Dorsey Bros.*) is a lilting piece which gets the Wanderers to hum along in a gay manner. **"BEAUTIFUL WEEKEND"** (Ricardo†) will have trouble getting started.

Richard Hayes Orch: (Coral). **"TONIGHT"** (BVC*), a romantic theme delivered with an attractive orch and chorus setting. **"TONIGHT"** (BVC*), a straight instrumental version of the same tune with the chorus humming along for good measure to make it a good deejay programming bet.

Les Stevens: (Tiara). **"TRY TO UNDERSTAND"** (E. B. Marks†) is a pleasantly fashioned ballad that shows off Les Stevens as a romantic crooning potential. **"BUSY NIGHT"** (Bob Miller*) shows that Stevens also can handle a rhythm number for good effect.

Four Haven Knights: (Josie). **"IN MY LONELY ROOM"** (MacAvery†) is a slick r'n'r concoction with a beat and a vocal treatment that should keep the teeners jumping. **"I'M JUST A DREAMER"** (MacAvery†) is an average rocking ballad.

The Spencer-Hagen Orch: (Liberty). **"BUBBLE BATH"** (Larrabee†) is a sprightly instrumental that could blow up into a good spinning item. **"TAILSPIN"** (Larabee†) gets across some interesting musical forms.

The Rockaways: (Epic). **"I'M NOT GOING STEADY"** (Jimskip†) is a rocking item with the familiar bent-note treatment by Alicia. **"FALEROO"** (Jimskip†) puts Ken Darrell in an obvious rocking blues item.

Bill Fontaine Orch: (RKO-Unique). **"ROMANCE IS A SILKEN AFFAIR"** (Torch*) is an average instrumental from the pic. **"THE SILKEN AFFAIR."** **"WHAT MAKES IT TICK"** (Rosebud*) has some light instrumental figures.

Chet Cory: (Arc). "MISTER DEE-JAY" (Arco†) is par for the rockin' course in content and delivery. "WITHOUT YOU" (Dauphin†) is an okay ballad entry which should win some friends for Chet Cory.

Garry Wells (Arwin): "THE CARLESS YEARS" (Daywin*), title song of the UA pic which has been getting wide coverage on wax, gets a good straight rendition by Garry Wells. "NOT MINE" (Artists†) is an uptempo number not suited to Wells' pipes.

* Ascap. † Bmi.



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SOCIETY'S FOREMOST DANCE MAESTRO.

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Music Wins Injunction Vs. Tel-a-Tune Music

Muzak Corp. won a permanent injunction in New Jersey Federal Court this week against the unauthorized use of its broadcast music service by a supplier of special equipment designed to pick up such music. Defendant in the case, Tel-A-Tune Music Systems, also had a $1,000 judgment entered against it.

According to the complaint, the Tel-A-Tune outfit, operated by Harry and Samuel Wichansky, had installed radio receivers in various commercial locations that were designed to pick up the Muzak music transmitted by FM with a special beep device that knocks out the commercials. Muzak charged that Tel-A-Tune "unlawfully appropriated the financial benefits of Muzak's 20 years of research, experimentation and expenditures in the development and promotion of its own background music service. Tel-A-Tune also was enjoined from using the Muzak-owned copyrighted music which is included in the Muzak programs as a further protection for the company.

N.Y.'s Jazz City

Latest entry in New York's music room kick is Jazz City, which teed off last night (Tues.) on Gluckstern's West 49th St. site.

Opening bill was the Jazz City Octet featuring Ruby Braff and Pee Wee Russell, with the Don Elliott Quartet alternating. Room's lineup for the fall season includes Erroll Garner, Gene Krupa and the George Shearing Quintet.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Around World 80 Days	Sound track	Decca
2.	Frank Sinatra	A Swingin' Affair	Capitol
3.	Mantovani	Film Encores	London
4.	The Weavers	At Carnegie Hall	Vanguard
5.	My Fair Lady	Original Cast	Columbia
6.	Harry Belafonte	Calypso	RCA Victor
7.	Lena Horne	At The Waldorf	RCA Victor
8.	Nat Cole	This Is Nat King Cole	Capitol
9.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
10.	New Girl In Town	Original Cast	RCA Victor
11.	Erroll Garner	Concert By The Sea	Columbia
12.	Three Penny Opera	Original Cast	MGM
13.	Fitzgerald-Armstrong	Ella & Louis	Verve
14.	Nat King Cole	Love Is The Thing	Capitol
15.	Edmundo Ros	Rhythms of the South	London
16.	Johnny Mathis	Wonderful, Wonderful	Columbia
17.	Shelly Manne	My Fair Lady	Contemporary
18.	Polly Bergen	Bergen Sings Morgan	Columbia
19.	Mantovani	Great Operatic Arias	London
20.	Harry Belafonte	Evening With Belafonte	RCA Victor

Album Reviews

Peggy Lee: "The Man I Love" (Capitol). This package is a collaboration among Peggy Lee, Frank Sinatra and Nelson Riddle. And the trio has worked it into a melodic treat. Miss Lee is in rare vocal form with her warm and inviting style and Sinatra batons the orch in a manner that brings out Riddle's tasty arrangements. The repertoire, too, is standout. Among the best are "The Folks Who Live On The Hill," "Something Wonderful" and "My Heart Stood Still."

Lawrence Welk: "The World's Finest Music" (Coral). This time out, Lawrence Welk has surrounded himself with a symphony-style sound to work over lush items as "Clair de Lune," "Moon Love," "On The Isle of May" and the like. It's a rich-sounding set and the Welk name still carries enough marquee magic to give the album a good commercial whirl.

Fred Waring: "Fred Waring and the Pennsylvanians In Hi-Fi" (Capitol). Fred Waring, a recent lammister from the Decca stable, is off to a fine start for the Capitol outfit. The orch and choral treatment carries the familiar Waring brand in a workover of melodic favorites that cover the musical ground of spirituals, pops and even the patriotic. Should be a strong seller.

Xavier Cugat Orch: "Bread, Love and Cha-Cha-Cha" (Columbia). Still tops in the Latino field, Xavier Cugat has another delightful chile concoction in this new package that gets in cha-cha-cha, calypso and guaracha mambo licks. Pepito Arvelo helps with vocals on the title song, "Very Very Satisfied" and "The Banana Boat Song," among others. Abbe Lane (Mrs. Cugat) is well represented on the album cover.

Bernie Wayne Orch: "A Man and His Music" (ABC-Paramount). Bernie Wayne covers a lot of territory in this set. He's the composer, the orch leader and the piano soloist. Although it's an all-Wayne program, he's got enough variety in his compositions to sustain interest throughout. A concerto piece, "Blues On The Rocks," is worth special attention.

Marcy Lutes: "Debut" (Decca). Latest entry in the disk rash of femme jazz chirpers is Marcy Lutes. She makes a strong impresh on her first outing which showcases a jazz feel that blends the hot and cool schools. She works over such nifties as "Prelude to a Kiss," "Cheek to Cheek" and "Trav'lin Light" in a way that leaves its mark.

Carol Stevens: "That Satin Doll" (Atlantic). This is a jazz set that tries something different and succeeds. Of the dozen numbers grooved, Carol Stevens uses her voice as an instrument in six of 'em. And the voice is strong and rich enough to carry it off. She's no slouch when she verbalizes, either. Phil Moore's music helps as does the fine tune selection.

Robert Stolz Orch: "The Vienna of Robert Stolz" (Epic). Robert Stolz's three-quarter time supplies a full-time pleasure in this packaging of Viennese melodies conducted by the composer. The music and interpretation have the lilt and the whirl that typify the charm and romance of the waltz.

Jackie Gleason: "Velvet Brass" (Capitol). This is another attempt by maestro Jackie Gleason to deliver a new orch sound concept. In previous packages, Gleason highlighted flutes ("Night Winds") and mandolins, cellos and guitars ("Lonesome Echo"), and now he's featuring trombones, trumpets and French horn effectively complemented by Toots Mondello's alto sax work. It's an ear-arresting concept and should do as well in the commercial market as his preceding bestsellers.

Valentino: "Prelude To A Kiss" (ABC-Paramount). This is Italian maestro Valentino's salute to American composer Duke Ellington. The roundup of Ellingtonia is etched with care and understanding. Package is a standout bet for the mood music fans.

"Phil Silvers and Swinging Brass" (Columbia). This is a solid musical set using various Army bugle calls as the basis for instrumentals by Nelson Riddle and played by a crackerjack big band in the best swing style. Phil Silvers, who plays the "Sgt. Bilko" role on tv, gets top billing in this collection for no particular reason except that it's probably a good merchandising peg. The music, however, is the main thing and it's standout.

Gros.

Best Bets

ANDY WILLIAMS ..... **LIPS OF WINE**
(Cadence) ..... *Straight From My Heart*

TERRI STEVENS ..... **UNTOUCHED HEART**
(RCA Victor) ..... *Pin-Up Girl*

BILLY WARD & DOMINOES ..... **TO EACH HIS OWN**
(Decca) ..... *I Don't Stand A Ghost Of A Chance*

MICKEY & SYLVIA ..... **LOVE IS A TREASURE**
(Vik) ..... *Let's Have A Picnic*

TERESA BREWER ..... **BORN TO LOVE**
(Coral) ..... *It's The Same Old Jazz*

VARIETY 10 Best Sellers on Coin Machines

1.	GONNA SIT RIGHT DOWN (8)	*Billy Williams* ..... *Coral*
2.	TEDDY BEAR (6)	*Elvis Presley* ..... *Victor*
3.	IT'S NOT FOR ME TO SAY (5)	*Johnny Mathis* ..... *Columbia*
4.	TAMMY (3)	*Debbie Reynolds* ..... *Coral* *Ames Bros.* ..... *Victor*
5.	LOVE LETTERS IN THE SAND (13)	*Pat Boone* ..... *Dot*
6.	BYE, BYE, LOVE (6)	*Everly Bros.* ..... *Cadence*
7.	RAINBOW (4)	*Russ Hamilton* ..... *Kapp*
8.	WHITE SILVER SANDS (5)	*Don Rondo* ..... *Jubilee* *Dave Gardner* ..... *OJay*
9.	STARDUST (1)	*Billy Ward* ..... *Liberty*
10.	DIANA (1)	*Paul Anka* ..... *ABC-Par.*

Second Group

GOLD MINE IN THE SKY	*Pat Boone* ..... *Dot*
OLD CAPE COD	*Patti Page* ..... *Mercury*
SHANGRI-LA	*Four Coins* ..... *Epic*
SHORT, FAT FANNY	*Larry Williams* ..... *Specialty*
THAT'LL BE THE DAY	*Crickets* ..... *Brunswick*
WHOLE LOTOF SHAKING	*Jerry Lee Lewis* ..... *Atco*
SO RARE	*Jimmy Dorsey* ..... *Fraternity*
MIDDLE OF THE ISLAND	*Tony Bennett* ..... *Columbia*
LOVE ME TO PIECES	*Jill Corey* ..... *Columbia*
SEARCHING	*Coasters* ..... *Atco*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Vincent Price & 'Prophet'

Hollywood, Aug. 20.

Negotiations for a modern-day literary classic apparently will determine whether Vincent Price makes his disk debut shortly as a singer or narrator.

Deal are in the works for recording rights to "The Prophet," tome by Khalil Gibran which has become increasingly popular in the last few years. If Vik Records swings the deal, Price will cut an album of passages from the philosophical volume, for early release.

Meanwhile, Price is readying a singing album which he may cut independently and then peddle to one of the majors if the "Prophet" deal falls through.

Diskers Diversifying

Polly Bergen Sets Up Publishing Co., Belafonte Turns Pic Producer

The diskers are continuing to spread out into allied fields. Polly Bergen is going into the music publishing business and Harry Belafonte is launching his own pic company.

Belafonte has formed Harbel Productions with Edward Rissien as veepee. Already set for production early next year is a film version of the folk singer's current hit concert tour, "An Evening With Belafonte." It'll be filmed in color and distributed for art house release. Some of the properties now under consideration by Harbel are "The Life of Alexander Pushkin," "The Brothers," a Civil War story, and "The Maccabees."

Miss Bergen has gone into the music publishing business with Edward Fields, manufacturer of custom rugs. Latter is the brother of Fred Fields, Music Corp. of America veepee and husband of Miss Bergen.

Film will be known as Kam Music. Initial tune in the catalog is "Where's the Boy I Saved for a Rainy Day" by Bo Bergeson and the late John Rox. Tune is set for Miss Bergen's upcoming Columbia album.

Buddy Morrow orch opens at New York's Hotel Statler Sept. 6 for a 13-week stay.

Otto Harbach 85

Otto Harbach, dean of American librettists and past president of ASCAP, celebrated his 85th birthday Sunday (18) at his home in Mamaroneck, N.Y.

Among the guests at the birthday celebration were Paul Cunningham, present ASCAP prexy; Mr. and Mrs. Stanley Adams (Cunningham's predecessor as prexy), Dana Suesse, Irving Caesar and May Singhi Breen.

Dana Records Sets Up Album Incentive Plan

Dana Records, indie label parented by Jerry Blaine's Jay-Gee Record Co., is getting into the diskery's fall album sweeps with a special purchasing incentive plan. The Dana plan, which runs through Oct. 31, offers dealers one cuffo album for every seven packages purchased.

Diskery's current catalog consists of 40 LP's. Six additional albums, slated for release, will be included in the fall program.

Dana, meantime, is shifting its h.q. from East Newark, N. J., to the Jay-Gee main offices in New York. Subsid lines in the Jay-Gee setup include Jubilee, Josie, Port, Winley and Blue Chip.



LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Liberty's Fall LP Push

Hollywood, Aug. 20.

The fall merchandising program for Liberty Records goes into effect within the next two months with 26 new lp albums going into release.

Record dealers will be given the opportunity to receive free lp albums with minimum order of 10 numbers out of the 13 new releases each month.

'Jazz Under The Stars' Booking Policy Unfair To Regular Jive Spots: Gordon

"Jazz Under the Stars," outdoor bash which returns to New York's Central Park next Monday (26), is stirring up a tempest among Gotham's jazz club operators. Among those sounding off is Max Gordon, who recently switched his Village Vanguard to an all-jazz policy.

Gordon claims that the park operation is definitely in competition with private enterprise on a completely unfair level. (Top at the park is $3.45.) Gordon adds, "It's like a blotter that is soaking up all the jazz interest in the city to the detriment of impresarios like myself as well as the artists who are exhausting their public." He admits that the Vanguard business, especially when the Modern Jazz Quartet was doubling between his spot and Central Park a few weeks ago, felt the impact of "Jazz Under the Stars" and this he feels is "all to the bad."

Gordon believes that the city, which gets a good percentage of the park's boxoffice take, should be made to be responsible for what goes on in its arena and not compete with private enterprise that has "a tough enough time anyway, what with the 20% tax and all the other restrictions." He says that jazz should be left in the natural atmosphere of the night clubs.

Another test in the competitive battle between club and park entertainment, latter produced by Michael Grace, comes up this week with the booking of Chris Connor and Slim Gaillard into the Vanguard. Both have appeared in the park.

MGM RECORDS KNEADS FIFTH 'BAKER'S DOZEN'

MGM Records' fall pitch continues its "Baker's Dozen" program launched in September, 1955. The plan gives distributors 13 for every 12 LP's and/or EP's purchased. The fall plan is the diskery's fifth "Baker's Dozen" campaign.

The current fall campaign, which winds up Sept. 30, features albums by David Rose, the Ray Charles Singers, LeRoy Holmes, Sam (The Man) Taylor, Hank Williams, Larry Clinton, Robert Maxwell, Skinnay Ennis, the Montmartre Players, and the Guy La Salle orch.

For special disk jockey promotion, MGM is offering distributors albums at $1 each. The deejay packages will be stamped "Not For Sale—For Promotional Use Only." Dealer co-op mats are being made available to the distribs for local newspaper use and the distribs will also earmark their 2% advertising fund for extra promotion on the fall push.

Shulman Joins Tico

Moe Shulman has been added to the staff of Tico Records to handle promotion.

He replaces Paul Shorten who exited the firm last week. Shulman previously had been associated with the ABC-Paramount label.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Miami—(Spec's Record Shop)	Louisville—(Variety Record Shop)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Katz Record Center	Cleveland—(Record Rendezvous)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	2	**DEBBIE REYNOLDS** (Coral) **Tammy**	3	3	1	5	..	7	..	5	3	..	6	1	3	1	1	..	6	..	5	1	114
2	1	**ELVIS PRESLEY** (Victor) **Teddy Bear**	1	..	5	1	..	10	..	..	..	1	1	4	..	..	..	..	..	8	1	2	76
3	3	**PAT BOONE** (Dot) **Love Letters in the Sand**	2	..	..	..	..	2	3	3	..	..	4	2	..	..	3	..	..	..	2	6	72
4	4	**BILLY WILLIAMS** (Coral) **Gonna Sit Right Down**	5	..	..	..	6	4	2	..	..	..	2	5	..	..	2	..	..	2	3	..	68
5	5	**JOHNNY MATHIS** (Columbia) **It's Not For Me to Say**	10	8	..	..	3	6	1	..	..	..	3	8	7	..	..	..	..	5	8	..	51
6	7	**NAT KING COLE** (Capitol) **Send For Me**	4	..	..	2	1	..	7	..	..	..	10	..	2	..	..	..	3	10	10	..	50
7	6	**EVERLY BROS.** (Cadence) **Bye, Bye, Love**	7	..	3	..	..	..	4	..	..	4	5	..	..	..	..	..	..	1	7	..	46
8	13	**CRICKETS** (Brunswick) **That'll Be the Day**	..	..	7	..	2	9	..	1	..	..	..	..	1	..	..	..	..	2	..	..	10	45
9	9	**PAUL ANKA** (ABC-Par) **Diana**	..	1	9	..	10	..	..	..	..	..	..	9	..	2	..	..	1	..	..	4	41
10	12	**LARRY WILLIAMS** (Specialty) **Short, Fat Fanny**	9	..	..	..	..	..	5	..	..	5	8	..	..	7	8	2	..	..	6	..	38
11	11	**MANTOVANI** (London) **Around the World**	..	..	..	7	..	..	..	..	6	..	7	..	4	3	..	..	..	..	4	..	35
12	17	**VICTOR YOUNG** (Decca) **Around the World**	..	..	..	..	8	1	8	..	..	..	..	6	..	..	4	..	8	..	..	..	31
13A	20	**DELL VIKINGS** (Dot) **Whispering Bells**	8	..	..	..	..	..	9	..	..	2	..	..	..	5	..	..	..	4	..	9	29
13B	23	**JERRY LEE LEWIS** (Sun) **Whole Lot of Shaking**	..	..	..	..	9	..	..	6	..	8	..	..	..	4	..	3	..	..	..	7	29
15	18	**JIMMY RODGERS** (Roulette) **Honeycomb**	..	2	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	22
16A	8	**COASTERS** (Atco) **Searching**	6	..	8	8	..	..	..	..	..	..	..	..	..	..	7	..	5	..	..	..	21
16B	22	**BILLY WARD** (Liberty) **Stardust**	..	6	..	9	..	5	..	..	..	..	..	7	..	..	..	7	..	..	..	..	21
18A	10	**JIMMY DORSEY** (Fraternity) **So Rare**	..	..	..	..	7	3	..	..	..	..	9	..	..	..	10	..	7	..	..	..	19
18B	19	**AMES BROS.** (Victor) **Tammy**	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	1	..	3	..	..	19
20	14	**PATTI PAGE** (Mercury) **Old Cape Cod**	..	..	4	..	..	8	..	..	..	..	..	..	..	..	..	6	..	..	..	9	..	17
21	25	**DON RONDO** (Jubilee) **White Silver Sand**	..	..	..	..	..	..	..	..	..	..	..	..	8	..	5	4	..	..	..	..	..	16
22A	..	**DELLA REESE** (Jubilee) **And That Reminds Me**	..	5	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
22B	..	**JOHNNY MATHIS** (Columbia) **Wonderful, Wonderful**	..	..	..	..	..	..	6	..	..	..	..	3	..	..	..	10	..	..	..	..	..	14
24A	16	**BING CROSBY** (Decca) **Around the World**	..	..	6	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	11
24B	21	**FOUR COINS** (Epic) **Shangri-La**	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	11

N. Y. Jazz Fest Lines Up Strong Array as Windup To Town's Summer Gala

Wrapping up New York City's "summer festival," the second annual N. Y. Jazz Festival has set its full program for this Friday and Saturday nights (23-24) at Randall's Island. Event is being produced by Don Friedman who is making an innovation this year with a stereophonic sound setup for the outdoor stadium.

Lineup on Friday night will include Count Basie's orch with Joe Williams, Sarah Vaughan, Coleman Hawkins, Dave Brubeck Quartet, Miles Davis Quintet, Stan Getz, Maynard Ferguson orch, Vinnie Burke's string quartet, Carmen McRae, Horace Silver Quintet and Ruby Braff's Five. On Saturday, performers will be Billie Holiday, Dizzy Gillespie's orch, Gerry Mulligan's Quartet, Johnny Richards' orch, Randy Weston Trio, Anita O'Day, Max Roach Quintet, Bud Powell, the Jazz Lab, Four Freshmen and Bobby Hackett's Sextet. Tickets are scaled to a $4.50 top.

Mayor Robert F. Wagner gave official blessing to the Randall's Island affair by proclaiming a "Jazz Festival Week" from Aug. 19-26 and okaying a switch in the Times Square nameplate to "Jazz Square."

SPA'S MIRIAM STERN TO EUROPE FOR GABS

Miriam Stern, exec secretary of the Songwriters Protective Assn., is sailing to Europe, Saturday (24) for talks with foreign cleffer organizations. Her first confab will be with Eric Maschwitz, head of the Songwriters of Great Britain.

Miss Stern will also visit France and Italy to meet several foreign writers who are also members of SPA in this country. She's due back Oct. 9.

George Kling Tapped For Special Col Post

George A. Kling has been set as regional merchandise manager in special markets at Columbia Records. It's a post newly created by Milt Selkowitz, manager of the special markets division.

For the past several years, Kling had been associated with the General Foods Corp. His duties at Col will consist of sales and promotion with rack service distributors. He'll headquarter in Hartford, Conn.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

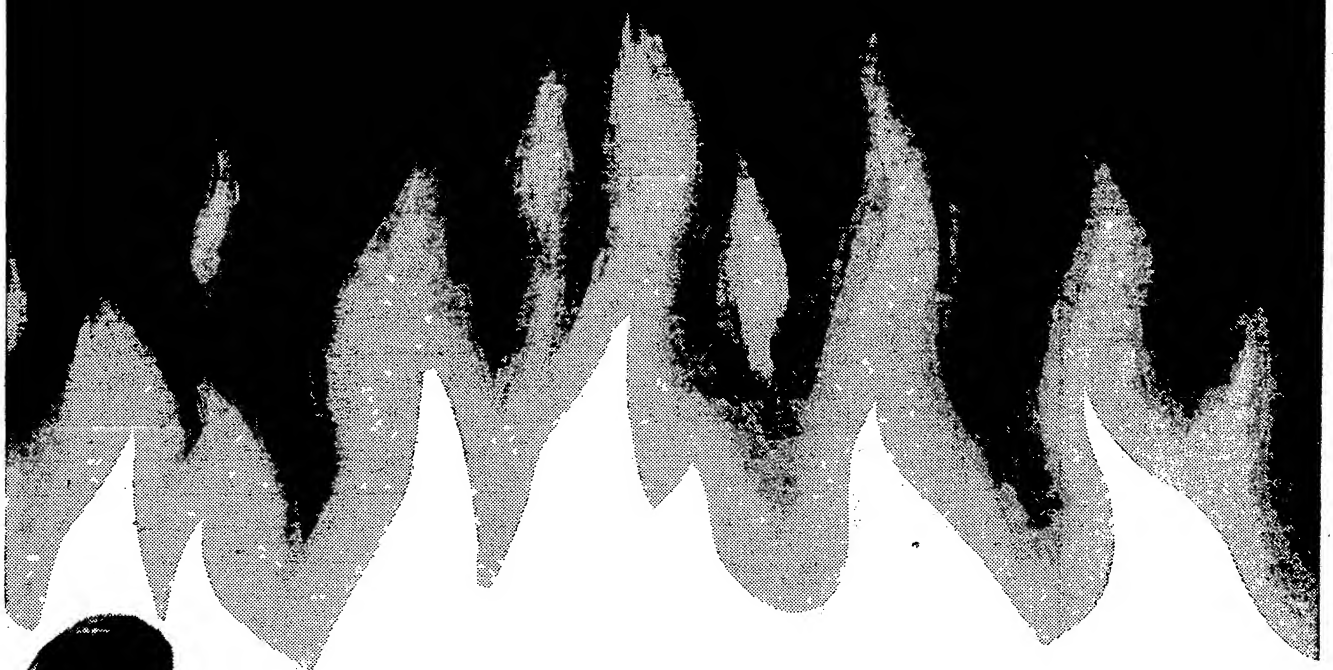
This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Dave Leeds—WMCA—New York	Joe Buerry—WJWL—Georgetown, Del.	Jerry Strong—WMAL—Washington, D. C.	Russ Hall—WITH—Baltimore	Joe Hyder—WCOP—Boston	Leo La Brache—WMOO—Milford	Dick Smith—WORC—Worcester	Ray Harris—WTSV—Manchester	Bob Wells—WEBR—Buffalo	Joe Deane—WBBF—Rochester	Earle Pudney—WGY—Schenectady	Bud Brees—WPEN—Philadelphia	Jack Bennett—WHWB—Rutland	SOUTH: Dick Doty—WTRL—Bradenton	Bob N. Perry—WCKR—Miami	Jim Carley—WPIN—St. Petersburg	Bob Elliott—KENT—Shreveport	Jack Gale—WTMA—Charleston, S. C.	Bob Larimer—WSIX—Nashville	Jim Lowe—WRR—Dallas	Chuck Blore—KELP—El Paso	Johnny Michaels—WOKY—Milwaukee	Roger Clark—WNOR—Norfolk, Va.	MIDWEST: Frosty Mitchell—KIOA—Des Moines	Jim O'Neill—KFBI—Wichita	Ted Barbone—WBRB—Detroit	Sandy Singer—WDGY—Minneapolis	Bud Connell—KOWH—Omaha	Tom Edwards—WERE—Cleveland	Bill Mertz—WVKO—Columbus, Ohio	Robb Thomas—WEMP—Milwaukee	FAR WEST: Frank Pollack—KRUX—Phoenix	Bill Daniels—KGWB—Hollywood	Bob Osterberg—KHJ—Los Angeles	Andy Wilson—KPAL—Palm Springs	Bill Rase—KORA—Sacramento	John Harvey—KGO—San Francisco	Len Rose—KDB—Santa Barbara	Ray Perkins—KIMN—Denver	Bruce Vanderhoof—KGW—Portland	TOTAL POINTS
1	3	6	Debbie Reynolds	Coral	*Tammy	5	..	6	..	..	5	..	..	3	1	3	3	..	1	..	2	3	1	1	5	8	4	3	2	5	2	..	2	1	1	1	3	7	..	2	..	4	6	..	..	218
2	1	9	Elvis Presley	Victor	*Teddy Bear	9	1	..	4	7	2	..	10	2	..	..	..	..	3	..	3	1	..	..	3	..	2	..	7	..	10	4	..	..	6	..	..	1	..	1	1	..	..	2	..	141
3	2	11	Billy Williams	Coral	*Gonna Sit Right Down	..	2	1	..	..	..	..	..	..	9	..	1	..	9	2	..	5	..	..	..	..	..	..	10	6	..	..	..	9	5	..	..	3	2	3	2	1	..	7	2	119
4	4	16	Johnny Mathis	Columbia	*It's Not for Me to Say	..	4	4	..	..	..	..	..	..	6	7	..	..	2	4	8	..	..	..	..	..	3	..	..	1	..	1	..	..	..	..	..	2	6	8	..	2	4	9	..	105
5	12	14	Patti Page	Mercury	*Old Cape Cod	..	3	9	..	8	3	..	9	8	8	..	..	..	..	9	..	..	..	2	..	..	..	1	..	10	..	3	..	10	3	..	..	..	1	..	..	..	2	8	..	90
6	8	7	Paul Anka	ABC-Par	†Diana	1	..	..	1	1	..	..	7	..	..	..	3	..	..	..	..	2	..	..	..	6	..	..	..	..	1	..	..	..	..	3	..	..	..	..	..	..	..	..	..	74
7	5	6	Russ Hamilton	Kapp	†Rainbow	..	..	..	..	2	..	4	2	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	2	3	..	5	..	..	..	5	..	4	..	5	..	..	..	..	..	73
8	10	9	Don Rondo	Jubilee	†White Silver Sands	..	6	8	..	..	..	..	..	..	2	..	10	..	6	3	..	..	..	..	..	..	..	2	..	3	..	6	..	5	..	..	..	..	..	..	..	..	10	..	1	70
9	14	10	Mantovani	London	*Around the World	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	4	4	5	..	..	..	..	..	3	..	..	3	1	3	4	67
10	7	9	Nat King Cole	Capitol	†Send for Me	..	..	2	..	6	6	..	..	..	5	..	2	..	..	..	..	8	..	..	4	..	..	..	4	..	..	..	..	..	..	..	..	..	..	6	9	..	3	66
11A	6	15	Pat Boone	Dot	*Love Letters in the Sand	..	10	3	5	..	..	..	..	1	..	..	..	..	5	10	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	3	6	..	49
11B	19	4	Jimmy Dorsey	Fraternity	*June Night	..	..	..	..	..	..	..	..	..	..	..	6	..	..	1	..	..	..	..	2	..	5	..	..	..	..	..	3	7	..	..	8	10	..	8	..	..	..	..	..	49
13	16	5	Tony Bennett	Columbia	*Middle of the Island	8	..	..	..	..	4	..	7	..	..	..	6	7	..	..	..	..	7	..	..	..	..	..	9	..	..	..	..	9	8	..	..	..	5	..	..	..	..	7	44
14A	13	14	Everly Bros.	Cadence	†Bye, Bye, Love	7	..	..	..	5	8	..	5	..	3	..	..	..	8	..	..	..	..	..	..	..	..	..	8	..	..	10	..	..	..	..	..	..	9	..	..	4	..	43
14B	35	2	Pat Boone	Dot	*Goldmine in the Sky	..	..	..	..	..	..	..	..	4	..	4	4	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	3	7	..	..	..	..	..	3	..	..	..	..	43
16	24	9	Four Coins	Epic	*Shangri-La	..	..	..	..	..	..	..	..	..	..	7	8	..	..	..	..	7	7	9	2	..	..	..	..	..	..	..	..	..	..	..	..	5	7	..	7	..	..	..	40
17	23	8	Nat King Cole	Capitol	†My Personal Possession	..	5	..	..	..	..	..	..	..	8	..	..	..	6	..	6	..	..	3	8	..	..	..	..	..	..	..	4	..	..	9	..	..	..	..	..	..	..	..	39
18	32	3	Jimmie Rodgers	Roulette	†Honeycomb	3	..	..	..	..	..	8	..	6	..	1	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	33
19	26	11	Victor Young	Decca	*Around the World	..	..	10	..	..	7	..	6	10	7	9	..	..	..	6	10	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	32
20	17	4	Jill Corey	Columbia	†Love Me to Pieces	..	..	..	8	..	..	..	..	..	..	..	..	..	10	..	4	..	..	4	..	..	..	..	..	..	9	..	1	..	..	..	..	10	..	..	..	..	..	..	31
21	21	8	Dell Vikings	Dot	†Whispering Bells	..	9	..	3	..	..	..	..	..	..	..	..	..	..	10	..	10	7	..	..	..	..	3	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	30
22	15	7	Larry Williams	Specialty	†Short, Fat Fanny	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	8	..	..	..	..	..	..	1	..	6	2	..	..	..	..	..	..	..	..	..	..	..	..	..	29
23	39	2	Jane Morgan	Kapp	*Fascination	..	..	7	..	3	..	..	1	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	28
24	25	4	Dick Jacobs	Coral	*Fascination	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	5	..	..	..	..	..	9	..	..	..	..	4	2	..	..	..	9	..	..	..	..	..	27
25	20	5	Ames Bros.	Victor	*Tammy	..	..	..	6	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	5	24
26	..	1	Kay Starr	Victor	*My Heart Reminds Me	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	10	..	8	..	5	..	..	6	..	..	..	..	..	23
27A	27	5	Jerry Lee Lewis	Sun	†Whole Lot of Shaking	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
27B	..	1	Pat Boone	Dot	†Remember You're Mine	..	..	9	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	20
29	45	21	Jimmy Dorsey	Fraternity	*So Rare	..	..	5	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	19
30A	44	14	Jodi Sands	Chancellor	*With All My Heart	..	..	..	9	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	17
30B	..	1	Della Reese	Jubilee	*And That Reminds Me	4	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	7	..	..	..	..	..	..	..	17
30C	..	10	Dave Gardner	OJay	†White Silver Sands	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
33A	..	10	Joni James	MGM	*Summer Love	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	7	..	..	..	..	..	..	..	..	16
33B	..	1	Chordettes	Cadence	†Soft Sands	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
33C	9	11	Billy Ward	Liberty	*Stardust	6	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	16
36	..	4	Bing Crosby	Decca	*Around the World	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	6	..	..	8	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	16
37	38	6	Dick Kallman	Liberty	†7 Wonders of the World	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	10	..	..	..	..	..	15
38A	..	5	Vic Damone	Columbia	*Affair to Remember	..	8	..	..	10	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	4	..	..	..	..	..	..	..	14
38B	..	5	Eileen Rodgers	Columbia	*Third Finger, Left Hand	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	9	..	..	7	..	..	..	..	..	..	..	..	..	..	10	..	..	6	..	..	..	..	..	13
40	43	3	Tony Bennett	Columbia	*I Am	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	13
41	..	1	Bobettes	Atlantic	*Mr. Lee	2	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	12
42A	..	1	Julius LaRosa	Victor	†Famous Last Words	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
42B	31	6	Vaughn & Eckstine	Mercury	†Passing Strangers	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
44A	11	15	Coasters	Atco	†Searching	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	10
44B	..	1	Don Cherry	Columbia	†14 Karat Gold	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	8	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9

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BOB JAXON

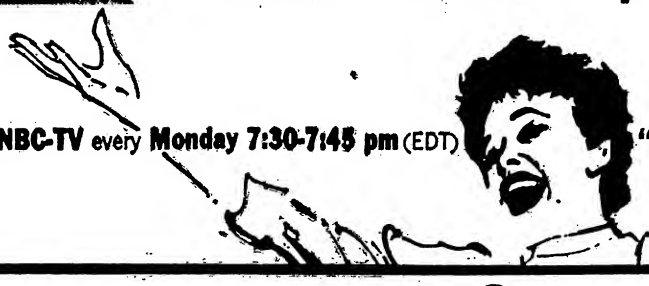
Gotta Have Something In The Bank Frank c/w **Come On Down**

45/20-7006



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Now on **NBC-TV** every **Monday 7:30-7:45 pm** (EDT) **"Million Record Show,"** starring **Georgia Gibbs!**

America's favorite speed... 45 RPM RCA VICTOR

Det. Jocks

Continued from page 43

taste. In catering to the listening preferences of 17,000,000 people, WJR does not emphasize any one type of music. No more than we could allow any one person to select the music for all of our listeners.

'Music That Endures'

"'Live' music on WJR consists of a pre-tested selection of current hits, old favorites, classical, semi-classical and choral music. WJR does not sneer at any type of music. It has its record shows, too. But, and here's the big difference, our music emcees play a varied program fare with the main emphasis on music that endures rather than the so-called top ten.

"WJR's recorded musical programs include popular songs, old favorites, western and folk songs, religious music and band music, as well as the latest hits. However, WJR is not in the record promotion business. It is in the business of satisfying the listening preferences of people at every social, economic, age and educational level. This has been our sole aim for 35 years. Proof of our success is the fact that more people listen to WJR than to any of the other 196 radio stations heard in the Detroit-Great Lakes area."

M-G

Continued from page 43

by MGM Records while the publication will be through the Big Three (Robbins, Feist & Miller) the studio's pub subsidiary. In addition, Green has begun working on a symphonic suite based on the score which will be made available for concert presentation.

As part of its exploitation of the music as an integral part of the "bigness" of "Raintree County," Metro is issuing special instructions to theatre managers covering the roadshow presentation of the film. Overture will be heard in a darkened theatre before the curtains open. At the conclusion of the overture, when the curtains part and the main title credits come on the screen, the score picks up with Cole singing the title theme and then segues into the score itself. Film will be shown with an intermission, and Green has written a special entr'acte as a prelude to the second half of the show. Basically, the overture revolves around the "Never Till Now" theme while the entr'acte is based on the title theme.

The HIT! OF THE WEEK
DONN REYNOLDS
ROSE OF OL' PAWNEE
AND
ALL ALONE
K12512
M-G-M Records

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York (R. H. Macy Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Boston—(Jordon Marsh Co.)	Philadelphia—(Record Mart)	Chicago—(Lyon-Healy)	Kansas City—(Katz Drug Centre)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Louisville—(Shackleton's)	Minneapolis—(Dayton's Dept. Store	Cleveland—(Highbee Dept. Store)	Indianapolis—(Ayres)	San Francisco—(Sherman Clay Co.)	Denver (Denver Dry Goods)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	AROUND THE WORLD (Decca) Soundtrack (DL 9046)	1	1	1	4	1	1	2	3	2	1	2	2	1	1	1	1	5	1	2	176
2	2	NAT KING COLE (Capitol) Love Is the Thing (W-824)	2	6	..	3	..	3	5	4	1	2	9	4	2	9	..	4	6	2	7	107
3	5	ELVIS PRESLEY (Victor) Loving You (LPM 1515)	5	5	..	5	..	2	1	1	..	5	1	3	..	4	3	3	4	9	10	104
4	3	FRANK SINATRA (Capitol) Swinging Affair (W 803)	3	2	4	8	..	5	6	5	3	4	3	5	..	3	..	5	9	3	..	97
5	4	MY FAIR LADY (Columbia) Original Cast (CL 5090)	6	7	2	7	6	6	..	6	..	8	..	7	..	2	..	..	1	4	1	79
6	7	MANTOVANI (London) Film Encores (LL 1700)	..	3	8	2	7	4	3	2	5	3	..	..	..	..	..	5	..	5	..	..	74
7A	6	KING & I (Capitol) Sound Track (T-740)	9	..	5	..	3	9	..	8	6	10	..	..	..	..	..	..	8	..	6	..	35
7B	10	LESTER LANIN ORCH. (Epic) Dance to Music of (LN 3346)	..	..	6	1	2	..	..	..	..	..	..	..	5	..	..	..	..	..	6	35
9	8	ROGER WILLIAMS (Kapp) Fabulous Fifties (KXL 5000)	8	9	9	..	..	10	9	7	..	6	..	1	..	10	..	10	..	7	..	34
10	16	TENNESSEE ERNIE (Capitol) Spirituals (T-818)	7	..	..	..	..	8	4	10	8	..	..	..	6	..	..	..	..	10	..	24
11A	19	TENNESSEE ERNIE (Capitol) Hymns T-756)	4	..	..	10	..	..	7	..	..	9	..	..	7	8	..	..	..	..	..	21
11B	14	JOHNNY MATHIS (Columbia) Wonderful, Wonderful (CL 1028)	..	..	..	6	..	..	..	..	..	..	..	..	4	..	..	..	2	..	..	21
13	12	OKLAHOMA (Capitol) Sound Track (SA 0595)	..	..	..	..	..	..	..	9	4	..	..	..	..	5	..	..	..	..	..	18
14	9	POLLY BERGEN (Columbia) Bergen Sings Morgan (CL 994)	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	9	3	8	..	17
15	21	HARRY BELAFONTE (Victor) Evening Belafonte (LPM 1047)	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	14
16	22	JULIE LONDON (Liberty) About the Blues (LPM 3043)	..	..	..	..	..	7	..	..	10	..	4	10	..	..	..	..	..	..	..	13
17	..	MARTIN DENNY (Liberty) Exotica (LRP 3034)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	4	11
18	11	EDDY DUCHIN STORY (Decca) Sound Track (DL 8289)	..	..	10	9	..	..	..	..	..	..	..	..	6	..	..	..	..	9	10	
19	15	FRED WARING (Capitol) Waring in Hi-Fi (W 845)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	9
20A	..	JACKIE GLEASON (Capitol) Velvet Brass (W 859)	..	..	..	..	..	..	..	..	7	..	7	..	..	..	..	..	..	..	..	8
20B	..	ROGER WILLIAMS (Kapp) Almost Paradise ( )	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	6	..	..	..	8
20C	21	ROSEMARY CLOONEY & HI-LO'S (Col) Ring Around Rosie (CL 1006)	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	8
23	..	LES ELGART (Columbia) For Dancers Only (CL 803)	..	..	..	..	..	..	..	..	..	..	8	..	8	..	..	..	..	..	..	6
24	20	HARRY BELAFONTE (Victor) Calypso (LPM 1248)	10	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	5
25	..	NAT KING COLE (Capitol) This Is Nat King Cole (T 870)	..	..	..	..	..	..	10	..	..	..	..	..	..	..	9	..	..	..	..	3

VEGAS TOOTER UNION PAYING FOR BENEFIT

Las Vegas, Aug. 20.

The Las Vegas Musicians' Union, Local 369, AFM, took an unprecedented step this week. For the first time, the union itself is paying for a band to play a benefit.

The local Variety Tent requested free music for its Thursday (22) "Night of Stars," but the union was forced to deny the request because of its "no benefit" law.

According to Roy Hamerslag, the union's business agent, the union members felt that this show biz project benefits all members, and the money raised goes to underprivileged Las Vegas children—so they decided that as their donation they would pay for a 15-piece band to play the gigantic show at Cashman Field which will parade every headliner appearing on the Strip.

The actual gost to the local runs about $555 which represents the union's income from the 1% work tax imposed upon its members for a two-week period.

Top 40-Boon Or Bane?

Continued from page 43

listeners than a top half-hour show can gain." Hence, it now becomes safer for the jocks to stick close to the hits and nobody will fault them for "chasing away" listeners.

The disk end of the music business isn't too happy with the "Top 40" epidemic. Mitch Miller, Columbia Records' artists and repertoire chief, said the lists have turned radio stations into "automated disk jockeys." Except for a handful of top jockeys who are permitted to exercise their own judgment, the stations have lost their personalities. Miller sounded off at a dinner given for music biz execs by WMCA last week.

The "Top 40" listings also have made it tough for new songs to get showcasing since there's a tendency for the hits to perpetuate themselves. The stations play only what's selling, but what sells are only those disks getting disk jockey plays. One exec called it a vicious circle in which everyone is abdicating responsibility.

Dave Kapp, head of Kapp Records, blasted the "Top 40" listings as the easy way out. He said the disk companies put their judgment and their money on the line every time they go into a recording studio. The least the radio stations can do is exercise some judgment in choosing among the new releases rather than rely on surveys of retail stores.

Milt Gabler, Decca's artists & repertoire chief, said, "Let's get rid of all the lists." He said that he's ready to take his chances on whatever he releases without regard for any so-called "hit list" which, in so many cases, turns out to be inaccurate anyway.

Harry Meyerson, MGM's a&r chief, said the "Top 40" lists are gearing the radio stations to the juvenile population only since they are the ones that buy the single disks. "What about the vast population of adult motorists," Myerson asked, "who want to listen to a more adult brand of music which is not reflected adequately in most 'Top 40' lists?"

Sholes

Continued from page 43

tors Hugo Winterhalter and Joe Reisman in the pop department; Brad McCuen, Chick Crumpacker and John Comacho in the c&w and specialty departments; Chet Atkins, c&w chief for Victor's Nashville office; and Dick Pierce, who manages Victor's single a&r work on the Coast.

In exiting his post after a four-year stay with Victor, Carlton stated that "his relationship with the company always has been one of the most pleasant in my experience, but I am giving consideration to the advice that I should broaden my creative, professional and executive interests." Carlton stated that his exit from the company by Sept. 1 will depend on the outcome of talks now being held with the company, referring to his contract which has about another year to run.

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Johnnie Ray on Presley: Giving Record Industry Greatest Shot-in-the-Arm

By HAZEL GUILD

Frankfurt, Aug. 20.

Johnnie Ray, currently here as part of his around-the-world half-million-dollar singing tour, feels Elvis Presley is the greatest shot-in-the-arm the record industry has had in a generation.

"I'm inclined to sympathize with Presley in the controversy he's stirred up. He's accused of inciting juvenile delinquents. That's ridiculous. You can't tie a delinquent kid to a hit record by Presley. Charges against him are unfounded, unfair, bigoted.

"People resent his success. He'll be around a lot longer than most of them think. And his records have stimulated a controversy that's helped the whole record industry—we have Elvis to thank."

Does he think Presley is an imitator of Ray's own tortured twisting singing style?

"A lot of people ask that. He might have been influenced, but then, every performer has a lot of influences. I was influenced by Kay Starr and Billie Holiday. You could say Bing Crosby was influenced by Russ Columbo and Perry Como was influenced by Crosby. There's nothing new, only a new way of doing it."

He feels every American entertainer should make a regular European tour to get the feel of the audiences away from home.

"Europeans are still the best audience in the world. They haven't been overexposed to talent the way Americans are. With tv, radio, vaudeville, free appearances at movies, Americans are so saturated with talent they take everything for granted. Here, you get the feel of the people again."

Audience reactions vary from country to country, he finds. "In Paris, if they like you, they bang on the table. In Germany, they applaud, in England, they scream."

Ray has picked up some unusual bookings in his round-the-world tour. Here in Frankfurt he appeared in a special concert at the International Radio and tv Fair, personally paid by Philips Records. He's also making free appearances in France and Germany for the servicemen.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	5	**DEBBIE REYNOLDS** (Coral)	Tammy*
2	2	**ELVIS PRESLEY** (Victor)	Teddy Bear*
3	1	**BILLY WILLIAMS** (Coral)	Gonna Sit Right Down*
4	4	**PAT BOONE** (Dot)	Love Letters in The Sand* Goldmine In The Sky*
5	3	**JOHNNY MATHIS** (Columbia)	It's Not for Me to Say* Wonderful, Wonderful†
6	6	**EVERLY BROS.** (Cadence)	Bye, Bye, Love†
7	9	**PAUL ANKA** (ABC-Par.)	Diana†
8	..	**NAT KING COLE** (Capitol)	Send For Me† Personal Possession†
9	10	**DON RONDO** (Jubilee)	White Silver Sands†
10	7	**RUSS HAMILTON** (Kapp)	Rainbow†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	*TAMMY—"Tammy & Bachelor"-F	Northern
2	1	*LOVE LETTERS IN THE SAND—"Bernardine"-F	Bourne
3	3	*GONNA SIT RIGHT DOWN	Chappell
4	6	*AROUND THE WORLD—"Around World In 80 Days"-F	Young
5	4	*TEDDY BEAR—"Loving You"-F	Gladys
6	5	*IT'S NOT FOR ME TO SAY—"Lizzie"-F	Korwin
7	7	†BYE, BYE, LOVE	Acuff-Rose
8	9	†WHITE SILVER SANDS	Southern
9	8	*OLD CAPE COD	Pincus
10	..	*RAINBOW	Robbins

(*ASCAP †BMI F-Films)

Music Sales Debuts 'Do-It-Yourself' Rack For Department Stores

Potential for a large expansion of disk and sheet music outlets in medium-sized department stores is seen in the introduction last week of a complete rack setup by Music Sales. Latter outfit, which operates some 60 music concessions in department stores, is expanding into the rack-jobbing field via a new display unit which virtually works by itself without requiring any special sales help.

The rack unit, a seven-and-a-half-foot-long counter, contains the top hits in sheet music, pop disks and albums plus accessories such as phono needles, cleaners, etc. Music Sales, which expects to have 1,000 stores using the unit, is supplying the outlets all merchandise on a guaranteed sales basis. Reordering of the platters and sheet music is done automatically via inventory tags which are taken off each item as sold and pasted on a postcard for mail-back to the N. Y. office. By maintaining a sales log on each store, Music Sales knows exactly when to restock each rack.

According to a Music Sales exec, the rack fills a music vacuum in many medium - sized department and five-and-dime stores which are not geared to operate their own music departments, due to lack of trained personnel and hazards of buying the wrong material. Under the rack setup, the store takes no risk but makes its profit by getting a percentage of the gross.

While numerous rackjobbers are in the platter field, Music Sales is pioneering with a setup also spotlighting sheet music and books. As part of its simplified selling operation, Music Sales has prebagged all items in a cellophane wrap with a pasted-on price tag.

Inside Stuff—Music

The ASCAP songwriters' suit against Broadcast Music Inc. and the major networks has sparked another story on the music business for the general consumer press. Latest analysis of the issues has been made by David Dachs for syndication by the North American Newspaper Alliance. It's being released this weekend. Dachs has named his five-part serial "Thunder over Tin Pan Alley." The author, incidentally, is a former script writer for BMI, having worked in the N.Y. office in 1954-55.

Rev. Billy Graham doesn't have any axes to grind in the dispute between the ASCAP songwriters and Broadcast Music Inc. Graham was initially drawn into the hassle when he praised BMI as "a haven" for religious music writers. In order to establish his neutrality, Graham amplified his statement at a recent Overseas Press Club luncheon in N.Y. as follows: "I have just learned that there are several other music publishing groups serving hymn writers and I sincerely congratulate them all and deeply appreciate their contribution to religious music."

Camden Label is offering dealers three 12-inch LP's that can be bought at 99c. for every LP bought at the regular $1.98 price. Three albums, titled "The Heart of the Symphony," "The Heart of the Piano Concerto" and "Favorite Arias from Favorite Operas," were selected from among Camden's catalog bestsellers.

Camden also has come up with prebagged cellophane LP's which are particularly suited for the chain store racks. The low-priced label is also putting out all of its fall product in full-color jackets with individual liner notes.

RCA Victor

Continued from page 43

an elaborate sea photo album plus literary excerpts from the works of Melville, Conrad, etc., keyed to the same theme.

Verdi's "Rigoletto," in a full-length performance starring Jussi Bjoerling, Roberta Peters and Robert Merrill, is also getting the de luxe packaging treatment. Victor is releasing the five Beethoven piano concertos, with Artur Rubinstein, in a five-platter limited edition which will sell for the price of four LP's. Each disk will also be available as single LP's at the regular list.

Among other Victor longhair cal Music for People Who Don't Know Anything About Classical Music," and selections by Johann Strauss Jr. played by the Boston Pops Orchestra under Arthur Fiedler. Most of the classical sets have been recorded with the new triple-track technique which gets better sound definition and balance from orchestral performances.

Popster Parade

In the pop field, Victor is riding with sets by Lena Horne, Perry Como, Harry Belafonte, Tito Puente, Eddy Arnold, Louis Arcaraz's band, Tony Scott, the Ames Bros., Frankie Carle, Dennis Farnon's orch, the Baptist Hour Choir, Phineas Newborn Jr., Al Nevins' orch, Joe Reisman's orch and Bob Scobey's jazz band.

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Cafe Showcases Slipping in London, A Contrast to 'New Life' in New York

By HAROLD MYERS

London, Aug. 20.

At a time when Broadway nightlife appears to be moving forward into top gear, London bigleague cabaret has gone into reverse. There's hardly a spot left on the West End scene willing or able to import top international name talent.

The last of the major talent showcases was the Cafe de Paris, which shuttered at the beginning of this month and will reopen in a few months with a completely new policy. For the last few years it had remained that centre of the West End's top social life and was the scene of many celebrity-packed galas at the openings of such personalities as Marlene Dietrich, Noel Coward, Eartha Kitt, Sophie Tucker, Robert Morley, Hermione Gingold, et al.

Although the Cafe had had the bigleague field to itself in recent times, there was keen booking competition in the immediate post-war boom. There was Ciro's Club, for instances, dark now for a couple of years and in process of being pulled down; the Crystal Room at the Empress Club, which is now used mainly for private functions; the Bagatelle, which continues as a restaurant under its new moniker, the Cascade, but without cabaret; the Embassy Club in Bond St., which has dropped its big name policy for more modest presentations; and the Washington and Berkeley Hotels, both of which have abandoned cabaret.

Among the lush cafes still featuring cabaret, the Colony in Berkeley Square has maintained a steady middle-bracket policy over the years, which appears to have paid off. They regularly import U.S. and other foreign personalities to headline their shows, but always in a more modest-priced range than the Cafe. Quaglino's off Piccadilly, is also continuing with its modestly-priced entertainment both for its main restaurant and the adjacent Allegro. Cabaret also continues regularly at both the Savoy and Dorchester Hotels, but the personalities are rarely of a spectacular nature.

The Late Late Shows

Most of London's nightlife is nowadays centred on the ultra-late night spots, most of which operate the cover charge policy. Among these are New Churchills, Winsons, the Stork Room, the Embassy, the Coconut Grove, the Eve Club, the Cabaret Club and the Casanova. Almost without exception, these

(Continued on page 52)

Troy's R.P.I. House Opens Sked With 'Ice Capades'

Troy, N. Y., Aug. 20.

The R.P.I. Field House will raise the curtain on its 1957-58 season, with the presentation of John H. Harris' 17th edition of "Ice Capades" Aug. 30-Sept. 4. Five evening (Labor Day night is excepted) and three matinee performances will be given, at a scale of $1.50 to $3. For the Saturday matinee, half price will be charged children.

Topping the show are Aja Zanova, former world's figure skating champion; John Lettengarver, U. S. Olympic team member; Silvia & Michael, European pairs champions in 1954; Sand Culbertson and Alan Conrad.

N.E. Tests 'Homecoming' Via Cape Cod Previews; Blowout Due in 1958

Boston, Aug. 20.

An Indian powwow, beauty contests, clam bakes, band concerts and a hooked rug contest, pointing up traditional Yankeeland activities, will feature a test run Cape Cod preview of "Yankee Homecoming 1958," the big N. E. activity aimed at tourists for next year, at Scusset Beach, Sagamore, Aug. 14-25.

The Mashpee Indians will powwow on the 25th to clinch the 12-day preview. The beauty contest winner will be dubbed "Miss Yankee Homecoming of Cape Cod." The state will dedicate the new Scusset Beach recreation area during the festivities and politico bigwigs will be in for the test.

Ambitious plans for the 1958 back to Yankeeland trek are in the works with major Hollywood studios being contacted by Jack Frost, prexy of the project, for filmsters of New England origin or background to be passengers on a train from Hollywood to Boston, which would pick up other show biz personalities of N. E. ties along the way.

Frost is now seeking a "Grover Whalen" to head up the functioning committees and front the six state jamboree. Frost and W. G. Gavin, former managing editor of the Boston Traveler, have been spade working for six months lining up state and national support. Frost has set up committees representing show biz, recreation, industry and retail trade. Project cost so far is estimated at $30,000.

Persian Room Pacts Lilo In Kitty Kallen Bowout

Lilo has been signed to preem the season at the Persian Room of the Plaza Hotel, Sept. 18. She's a replacement for Kitty Kallen, originally set for the N. Y. stand but who dropped out fearing a recurrence of an old vocal ailment if she accepted a sustained engagement at this time.

Lilo, who came to attention in the Cole Porter musical "Can-Can," was originally set to play her third engagement at the Cotillion Room of the Pierre, but that room is bowing out of its talent policy for a fiddle festival. Singer also appeared at the Starlight Roöf of the Waldorf-Astoria last season.

Six More Execs Get MCA Stock

Los Angeles, Aug. 20.

Distribution of common stock representing ownership of the Music Corp. of America companies to six officers of the agency was disclosed by Jules C. Stein, MCA board chairman. New allocations were made to Jack Bolton, Herbert Brenner, Ned Brown, Raoul Kent, Charles Koren and Manning O'Connor.

New distribution increased the total number of individual execs now owning MCA stock to 48, in addition to the trustees of the MCA profit-sharing trusts, who hold ownership of MCA common stock for the benefit of all participating employees.

ILLUSIONIST FROM INDIA

P. C. Sorcar Big Grosser In Australian Burg

Perth, Australia, Aug. 13.

Surprise hit at His Majesty's Theatre here is a magic show led by Indian illusionist P. C. Sorcar. Now in its third week at the 1,500-seater, the troupe has topped all boxoffice records of not only all other magic shows but of the Folies Bergeres which preceded Sorcar at His Majesty's.

In a matinee and evening performance last Saturday (3) the magician's company took in a terrific $2,475. Figure was computed after deduction of the entertainment tax. Troupe at His Majesty's, incidentally, is Sorcar's No. One show. It's a duplicate of the magico's No. Two show, which is en route to Calcutta via ship after appearing on NBC-TV's "Festival of Magic" in New York last May.

Name Jack McCoy As AGVA Northwest Rep

Portland, Ore., Aug. 20.

Jack McCoy has been named the new rep for AGVA in this territory, replacing Sid Dean. McCoy, a comic, will move the office from Seattle to the Broadway Building here as this is the hub of the entertainment biz for the northwest.

Dean moves to the San Francisco office to assist Phil Downing since the territory is now big enough for two men. Change is effective immediately.

'Double Feature' Policy Clicks in Hawaii Spot

Honolulu, Aug. 13.

It's the height of something or other, but the Moana hotel's new "double feature" policy is packing 'em in at the picturesque outdoor Banyan Court nitery.

"Concerts by the Sea," featuring local artists in longhair and semi-longhair numbers, draws a capacity audience from 7:30 to 8:30 p.m. each Sunday. This is followed each week by Ken Alford and his Dixiecats, who are strictly in a jazz groove. No cover and no minimum for either attraction but the bar cash registers are playing a merry tune.

Waldemere Hotel, Livingston Manor, N.Y., holding a special show based on radio columnist Ben Gross' book, "I Looked and I Listened," Aug. 26. Gross will narrate the show dealing with radio in the '30s which will include Helen Kane and Joe White (Silver Masked Tenor).

Inside Stuff—Vaude

Arbitration between the American Guild of Variety Artists and the Lou Walter Enterprises Inc., general-managered by Cass Franklin, will be continued Sept. 3. Arbitrators met in New York last Thursday (15), but hadn't completed taking testimony on the matter. Union is hearing evidence on charges that the outfit booked without being duly licensed as an agency and is seeking to remove its club date franchise as a penalty.

Central Canada Exhibition Assn., with the help of Ottawa's mayor, George Nelms, plus various civic officials, opened its new McElroy Building at Lansdowne Park, fair's site. Structure is a memorial to Herb McElroy, general manager of CCE for more than a quarter of a century, who died last year. It will house government and other non-commercial exhibits. The fair opens Friday (23).

Don Swanson, general manager of the Michigan State Fair, Detroit, was amazed to learn that singer Eydie Gorme, who will headline the fair's Coliseum show Aug. 30-Sept. 2, will appear at a Navy affair Aug. 31 sponsored by the nearby Grosse Ile Naval Air Station. "We won't make any fuss about this," Swanson said. "In fact, we'll see that she gets there." However, Swanson has told his booking agent to watch the exclusivity clauses from now on.

Los Angeles Mirror-News' copy desk carefully cooled what could have developed into a feud between downtown dailies last week when the p.m. sheet's nitery columnist decided to fingerprint at some of his colleagues.

Tom Kettering, who writes under the house byline of "The Rounder," had utilized the recent opening of Harry Babbitt at the Statler Hotel as a peg on which to hang his cracks. Understood in the original copy, Kettering carefully pointed to another downtown sheet's nitery column as lacking in taste, discrimination and sincerity and noted that his column would shortly observe its eighth anniversary. During that time, he declared, the principal objective of the column was to review shows squarely, rather than go along with the "isn't it wonderful" technique employed elsewhere. To prove his point, he quoted from his review of the Babbitt show, contrasting it with selected quotes from a rival publication. To substantiate his own position, he quoted from the VARIETY review of the same layout.

Blast lost its sting, however, when the copy desk expunged the name of the other newspaper. Ironic aftermath came when a scribe for a Hollywood trade sheet called to find out why Kettering had put him on the pan.

New Acts

JOAN ROBERTS & HER ESCORTS (3)
Songs
36 Min.
Gatineau, Ottawa

Joan Roberts is a slick blonde who participates in show biz history by warbling the first notes of a musical femme labelled Laurey in a momentous musical called "Oklahoma" beginning in March, 1943. Not only was this pert looker the original Laurey but she, with others, helped work up sufficient bankroll to allow the Rodgers & Hammerstein show to open.

That was more than 14 years ago, but Miss Roberts of the 1957 night clubs is just as vital and just as great as then, if not more so. Her pipes are standout and her attention to staging, routining and scripting is evident throughout her current nitery stint. Using two young males, unbilled, to assist in terps and chant, she opens the stint with three "My Fair Lady" tunes, does a "Great Moments In Show Business" session which includes vocal nods to such as Helen Morgan, Marilyn Miller, Ethel Merman, others, and closes with songs she introduced in "Oklahoma". Interspersed are several clicko originals. This is top quality showmanship in all departments, definitely a class act, big for television, niteries, radio, stage and pictures. *Gorm.*

SUE RANEY
Songs
14 Mins.
Mapes Skyroom, Reno

This 18-year-old miss is bound to cause a stir in the music business, regardless of the fact that she sings with a feeling much older than her years. Listening to her without any idea as to her highschool appearance, the impression is still there. But it is just more remarkable that this fine phrasing and amazing control come from one so young.

But with all the control and shading, the nicest part of her whole makeup is the voice itself. Faintly foggy, with just a coating of whispering over her notes, the sound is not to be compared to any other feminine singer today.

Sue Raney, making her first nitery appearance, is certainly at ease with her singing but has not had the time or the direction to stage her act. She appears almost as if in a highschool talent contest, even in a kind of graduation dress, and little makeup. A cute face with big eyes and a turned-up nose offer plenty of appeal and she has a frank gaze which establishes her assurance.

Miss Raney moves around very little with her song-selling. Standing in one spot, she gestures gracefully, and bats her eyes occasionally.

Although she swings easily on numbers like "Be My Life's Companion," the hush she creates with her work on a ballad is a real tribute to her ability. Her first Capitol disk, "Careless Years," is the top item in this department.

Her popularity on records with this sort of thing seems almost assured, and measured by the reaction to her first outing in a night club, she commands full attention after auditors get through picking her apart for professional flash, and just listen to a wonderful new voice. *Mark.*

DENNY VAUGHN
Songs
30 Mins.
Chaudiere, Ottawa

Denny Vaughn is already major material on television and disks and with some trimming and stronger routining, he could become important to niteries. His current Chaudiere booking is his first club work but he just concluded two seasons with his own tv show on the Canadian Broadcasting Corp. web and has cut successful disks for Apex (Glory in U.S.). He is a top-rank musician, composer and arranger plus okay chanter, bandleader and emcee.

His nitery act shows need of strengthening. Althongh Vaughn rides high from his video popularity and shows socko ability in most departments, his stanza is weak in staging and slow in pace and needs a general showmanship overhauling. Present staging is only adequate and much of Vaughn's talent is tossed loosely away. For example, he is a fine 88'er but uses the bandstand keyboard and no microphone over the strings.

He works accordion, too, but needs a gimmick tune or arrangement for greater impact. *Gorm.*

PEGGY ANN WATSON
Songs
14 Mins.
One Fifth Ave., N. Y.

Peggy Ann Watson comes from a theatrical family, father being musicomedy singer Milton Watson, and her mother vaude singer Peggy Bernier. Her floor deportment shows a respect for theatrical traditions inasmuch as she has come well prepared for her initial nitery assignment. Miss Watson comes to this date as a result of winning a talent night final at this spot.

Attractive youngster sows a lot of charm and an ease on the floor that indicates she feels at home in theatricals. Her material is well chosen. There's a special material number to open and she segues into standards for the rest of her stint. The numbers are mainly from musicals, they show a dash of humor and are personably delivered. From her modus operandi, she indicates that she's aiming for musicals and likelihood is that she'll make it. *Jose.*

MISS LILI
Songs
12 Min.
Bal Tabarin, N. Y.

Miss Lili, a French import, has a good singing voice and a routine of appealing tunes in her native tongue that go over well. However, she needs a lot of playing time in the U. S. to accustom herself to local audiences. Her modus operandi needs a bit of speeding up and perhaps a tune en Anglais on occasion.

Miss Lili explains her numbers, in the manner of most French chantoosies, with her phonetic English. She needs to make herself more at home in these environs before her potential is fully brought out. *Jose.*

JACQUES FOTI
Songs, Piano
40 Mins.
Adolphus Hotel, Dallas

This young French-Hungarian, who played smaller bistros in four European countries after escaping from a World War II German POW camp, is currently headlining for the first time in a swank supper club. In the U.S. only two years, he's been working small inns and lounges on the Coast, until "discovered" by George Liberace, who introduced Foti at Thursday's (15) Century Room opening.

Handsome fellow has top assets to clinch headliner status and lotsa Gallic charm that wow the femmes in the packed house. Deep, romantic voice fits his goodlooks and tasteful dress, including a "trademark" silver Ascot in lieu of tie. Opening with "Hello, Beautiful" in a slow stage stroll welds his welcome. After a pair of French lyric tunes, Foti keyboards a bit of "Clair de Lune" and stays at the 88 to sing "I Love Paris" and "C'est Magnifique" in English. Gives both French and English treatment to "La Vie En Rose" and "Autumn Leaves."

Foti has some light between-tunes patter for pleasant breaks. He varies his menu with a strawhat take off on Maurice Chevalier, scoring with "Louise," and giving added French accent. Solid mitting comes from medley of "Eyes of Texas" and "Deep in the Heart of Texas," in both French and English, while keyboarding. At opening he was joined for the Texas tunes by violinists George Liberace and maestro Vincent Bragale, and trio jammed on "Sweet Sue." Singer gets hefty response with an original, "I'd Like It," in comic vein, and begoff is a sock version of "J'attendria." Could do more 88'ing; a brace of piano solos would make effective inserts in the 40-minute show. *Bark.*

Weissfeld Exits AGVA Post as Rep in Dallas

Dallas, Aug. 20.

Dan Weissfeld, recently appointed national representative for the American Guild of Variety Artists in this area, has decided to relinquish his post. Weissfeld is joining a music publishing company.

Clayton Hart of the New York headquarters, will be in charge of the local office on a temporary basis until a successor to Weissfeld is named. Hart arrived here Friday.

Mountain Talent Hotelmen Weigh Pros and Cons of Rapp's Operation

Reaction to the latest mountain hotel booking plan instituted by booker Charlie Rapp is mixed. The comics and other acts that have gone along on the Rapp plan, which calls for regular night club salaries, for which they are to play two shows nightly and possibly three on weekends, seem happy with the arrangement.

However, several mountain talent buyers not in the orbit of the plan are rebelling. For example, one hotel which has been paying an average of $500 for one show for each of two comics feels that it can no longer use them.

Case in point is that of Phil Greenwald, entertainment director for the Concord Hotel, Kiamesha Lake, who has stated that these comics, having had such wide circulation in the area, are no longer eligible for his spot. Several other hotel owners feel that they can no longer use the funsters involved in the plan.

Another factor that has been considered in the general discussions of the Rapp plan is the lowering of the club date prices for those involved. For example, in the normal course of events, a comic in the $1,500 weekly class, when working cafes, could get as much as $500 per hotel date, and in some special cases, more. However, when working the string of stands on a sustained basis, the average falls to less than $150 per stand. But there are few bookers that can offer a grouping of club dates on a regular basis.

However, there are a lot of favorable factors involved. Rapp is using these comics to induce new hotels to play talent. Hotels that have never had a show are suddenly finding themselves with name layouts in midweek. It may be difficult for them to discontinue these shows in the future and thus they too will be committed to playing shows. This, ultimately, will have the effect of hiking talent prices, and thus in years to come, each of the performers working under the plan may be getting regular club date salaries.

As far as Rapp is concerned, the booking plan has made his work considerably easier. He no longer has to comb lists for a supply of comics, and he's breaking in a lot of new places that never previously had acts.

For the talent involved, the benefits are ample, they say. They get regular night club salaries in a period when work is extremely sporadic. The expenses go down because they are in the area of their job. But to them the important thing is to get that extra 10 weeks at regular salary in a period in which it would have otherwise been impossible.

SEAWAY CONSTRUCTION WORKERS CAFE-HAPPY

Massena, N. Y., Aug. 20.

Construction of the nearby St. Lawrence Seaway has resulted in a bonanza for local niteries what with free-spending workers in search of entertainment. Ball Room of the Highland Hotel here is filled to capacity nightly and owner Ed Kaneb is planning to double its size to accommodate 400 customers.

Kaneb is also increasing his talent budget. Recent headliners at the spot, which is booked by the Mai Johnson office out of Montreal, were Johnny Morgan and Ken Barry.

Name Package to Benefit Langhorne (Pa.) Charities

A name package topped by Dorothy Lamour, Paul Winchell and Four Aces has been signed for the Langhorne Stadium, Bristol, Pa., in a show to benefit top charities in the community. Others on the bill will include the Blackburn Twins & Jerry Collins, Gautier's Steeplechase, and a line from the Latin Quarter, N. Y., produced by Mme. Natalie Komerova.

Production will be produced by Robert Mayberry, with Irving Strouse directing. Community Enterprises Inc., a Langhorne corporation comprising several charitable setups, hopes to make this event an annual.

Borge's 93½G Wk. in L.A.

Los Angeles, Aug. 20.

Victor Borge chalked up a great $93,500 for his one-week stand at Greek Theatre, ending Sunday (18).

Figure was on top of huge press list and cut-rate seats for teachers.

Steinman-Shayon Magico Tourer

Kalanag, a European magico, and his musical revue labeled "Sim Sala Bim" will be imported into the U.S. in a show geared for arenas, legiters and vaude houses, by Harold Steinman in association with Sam Shayon. Steinman, producer of "Skating Vanities" and Shayon, prexy of Dancing Waters, the fountain display, will preem the show in the Coliseum, Quebec, on Aug. 30 during the annual fair.

Kalanag, long a European staple, will head a show originally produced in Europe. Gae Foster, former, Roxy choreographer, will restage sections of the show for American audiences. A line is being added, and new costumes and sets have been designed.

Schedule thus far, following the Quebec stand, calls for Her Majesty's Theatre, Montreal, Sept. 12-29; Royal Alexandra, Toronto, Sept. 30-Oct. 12; Riviera, Detroit, Oct. 15-27; Boston (under Shriners' sponsorship) at the Shubert, Oct. 29-Nov. 10. Other dates are being lined up and possibility is that the layout will be brought to Broadway.

The Kalanag show, with specially written score, will mark a return of big illusions such as were vogue many years ago.

Speculate on Fate Of Striptease Bills After Rumpus in Scot Vaudery

Glasgow, Aug. 20.

It's a moot question whether any more nude or striptease shows will play the Empire vaudery here.

Paul Raymond's "Folies Striptease," on a fill-in week here, ran into trouble on the second night through a disturbance caused by a rowdy element in the circle. Musicians in the pit orch were struck by flying coins, ice-cream containers were tossed down, and noise forced the show to a stop.

The customers were reasonably quiet while the scantily-clad chorines carried out their part of the show. Rowdyism started when musical and comedy acts appeared.

Members of the orch filed from the pit, leaving Joseph Baldwin, the travelling musical director, to provide musical backing at the piano. The show was cut by 25 minutes. The police, summoned by a telephone call, ushered undesirables out of the building.

The main trouble started in the second half of the show, comedian Harry Bailey countering interruptions but skillfully dealing with them all. When pianist Nat Willis began playing "Autumn Concerto," the pennies started coming down.

The orch quit when a bottle was thrown into the pit.

Troublemakers were described as a number of drunks in the balcony, "out for a spree and a spot of fun."

Striptease and nude revues are a rarity at the Glasgow vaudery, which normally houses top British and American acts. The Glasgow Empire has achieved a big name among U. S. acts, many of whom open their British tours here. It is generally acknowledged as "the London Palladium of the north."

The Empire Theatre, Edinburgh, has had a succession of nude revues in recent months. This has evoked some press criticism, the argument being that straight vaude is wanted in place of so-called nude shows.

Satchmo's Copa Debut

Louis Armstrong has been signed for his first date at the Copacabana, N. Y. He'll go in some time in December.

Armstrong's previous N. Y. stands have been at the Roxy Theatre and at the now closed Basin Street.

Belafonte, Ill, Cancels Sellout 11-Day D.C. Stand

Washington, Aug. 20.

Harry Belafonte was forced to cancel out of an 11-day stand at the Carter Barron Amphitheatre here today (Tues.) on the eve of a sellout engagement. Advance indicated that there wouldn't be a ticket left at $3.85 top in this 4,000-seater by the time the singer was to have opened tomorrow (Wed.).

Belafonte was taken ill early today and was rushed to the New York Hospital with a detached retina. Possibility is that he'll be out at least four weeks, and he may have to cancel his scheduled opening at the Empire Room of the Hotel Waldorf-Astoria, N. Y., slated for Sept. 18.

Feld Bros. have been trying frantically to get a replacement headliner. They had thrown out a plea to Jerry Lewis to return for a few days, and had been negotiating for Nat King Cole to come in. There was also a deal on for Liberace to come in for the date. However, the difference in the type of audience drawn by Liberace and Belafonte would necessarily force a terrific refund of the gigantic advance.

SET 'SUPERMAN SHOW' FOR FAIR, O'SEAS DATES

Hollywood, Aug. 20.

"The Superman Show," starring George Reeves who portrays the character in vidfilms, will headline the Colorado State Fair at Pueblo, Aug. 20-22, as the kickoff of a projected series of bookings. Reeves will produce as well as star in the show.

Reeves has lined up a troupe including Noel Neill, who co-stars in the "Superman" telefilms, Jose Natividad Dominguez Vacio and his group; the Maxwells; Kara Kiro's dancing dolls; Miss Lona and her pets and Keeviet-the-Clown's Circus. He'll pay them out of his take, 65% of the gross. Other dates are being set in Georgia, North Carolina, South Carolina and Tennessee with Reeves getting 70% of the gate.

Also in the works, in a deal being dickered between Joe Higgins of GAC-Hamid and Art Weissman, manager of Reeves and "The Superman Show," is a series of indoor and outdoor dates throughout the U. S., and in Japan, England, France, Australia and the Latin-American countries where the telefilm series is shown.

Belafonte's $41,000 Indianapolis

Minneapolis, Aug. 20.

In the 4,100-seat Radio City Theatre, which dropped its usual film fare to house the attraction, "An Evening With Belafonte" grossed a stunning $42,500 for three nights and a matinee (15-17) at $5.50 top.

Offering garnered local critics' and columnists' raves and the ovation for the star at every performance was undoubtedly the greatest ever received here by any performer. Final night was a sellout.

2 N.Y. Cafes Hiatusing

Two N. Y. niteries have shuttered for a brief vacation. The Blue Angel took off for a hiatus after Saturday's (17) show for Sept. 5 reopening, and the Bon Soir closed Sunday (18) to open Sept. 6 with Charles Manna and Felicia Sanders headlining.

The Blue Angel's sabbatical is the second one this summer.

Wildwood Overmatched on Bookings; Jerry Lewis, Nat Cole Scram Spots

Roxy Books Elena Giusti

The Roxy Theatre, N. Y., has signed Elena Giusti for its stager starting Friday (23). Miss Giusti was auditioned last week in Italy by the Roxy's managing director, Robert Rothafel, who had gone to Rome with Irving Chezar of General Artists Corp. to case talent for a Continental show.

Miss Giusti, incidentally, signed some time ago with the William Morris Agency.

Wildwood Still On Name Binge

Wildwood, N. J., Aug. 20.

Among the latest to sign pacts here are Carmel Quinn, Cab Calloway, Somethin' Smith & the Redheads, Billy Williams Quartet and Martha Raye and Tony Bennett for return engagements.

Miss Raye is the boxoffice smash of the season so far, with nigthly SRO audiences at the sprawling 3,100-seat Beach Club of Diamond Beach Lodge. The management immediately inked her to return from mediately inked her to return Aug. 30.

The Beach Club signed Miss Quinn for three days, Aug. 27-29. Somethin' Smith & Redheads will appear from Aug. 27 to Labor Day. Current are the McGuire Sisters.

Ben Martin at the 1,500-seat Club Bolero is enjoying one of his best seasons. He has currently added Cab Calloway to a show featuring Bill Doggett's band. Tony Bennett returns Aug. 23 for 10 days replacing Teresa Brewer who is awaiting motherhood. Big pullers at the Bolero so far have included Fats Domino, Eydie Gorme, the Andrews Sisters and Tony Bennett.

Dick Clark has been luring big crowds to Hunt's Starlight Ballroom on the boardwalk. His guest stars have included such draws as Sal Mineo and Charlie Gracie.

Joe Grady and Ed Hurst, WPFH disk jockeys, are also packing them in at the Wildwood roller rink for Ray Hyson.

Enjoying a socko 19th season at Jake Diamond's Martinique are Steve Gibson & The Redcaps with Damita Jo, plus the Flamingos and the Orioles. The Trenier Twins are in their ninth season in Wildwood at the Beachcomber, with Eddie Fontaine, the Three D's and Jimmy Cavallo's House Rockers.

Jerry Lewis to Stars: Get Out of Your Pools And Back Into Show Biz

Detroit, Aug. 20.

"There's nothing wrong with show business that the performers themselves can't cure by getting out of the swimming pools and going to work," according to Jerry Lewis, who opens a week's engagement at the Riviera next Sunday (25).

"Television hasn't done near the harm to live theatre that many of the top entertainers have," Lewis declared. "Most of them just don't want to work. They just lie around in the sun instead of making a real try for the entertainment dollar. There is no thrill in the world to compare with an evening in the theatre. All this can be lost, though, if the top ranking professionals are content to sit by and let it happen."

Sammy Davis Sr. Resting

Sammy Davis Sr. has been ordered to rest for at least another four months following his heart attack and will head for the Coast this week to recuperate.

Meanwhile, the Will Mastin Trio, featuring Sammy Davis Jr. and Mastin only, will open Friday (23) at the 500 Club, Atlantic City. Duo will fulfill all of the trio's commitments for the next few months and Davis Sr. will rejoin the act on completion of its scheduled stand next January at the Moulin Rouge, Hollywood.

Booking difficulties continue at Wildwood, N.J. Initial mistake of having booked too heavily at too much coin is still coming home to roost. Two cancellations in the resort indicate that the cafes in that town aren't out of the wood as yet despite a heavy pickup in business.

Although finances had little to do with the Jerry Lewis cancellation at Oscar Garrigues' Manor Hotel Inn, it took a heavy beating with the bowout. Lewis opened last week (15) at the spot, and the following day told the management that he had received word that his wife, Patti, now expecting, was in critical shape and he had to return immediately to the Coast. Under an arrangement he made with the management, Lewis paid off his own acts and departed. The talent agencies, at that time, couldn't get a suitable headline replacement, and so the inn went through the rest of the weeks sans a topliner and with considerable loss in business.

However, Lewis was somewhat dissatisfied with conditions at the cafe. He had his friend Paul D'Amato, operator of the 500 Club, Atlantic City, send over a light and sound man to alleviate technical conditions. Lewis reportedly wasn't too happy by the fact that it's a come-dressed-as-you-please crowd whose favorite beverage is beer.

In the case of Nat King Cole, who cancelled out of an Aug. 30 stand at the Diamond Beach Lodge, operators had asked Cole to accept a revised contract at a lower salary which would call for one show nightly with only two on weekends. Cole, however, felt that he should let the spot off the hook altogether, and thus declined to appear despite the fact that he's current at the 500 Club, in nearby Atlantic City, and it would have been quite easy for him to make the jump.

Martha Raye, who accepted a revised contract from the Diamond Beach Lodge, is going back to the inn for a three-day stand starting Aug. 30, the date Cole was to have appeared. Another headliner is still to be set. Miss Raye is generally credited with having infused enough life to permit the spot to continue operations.

Miss Raye a couple of weeks ago did excellent business under a comparatively low salary, and thus gave the cafe a new lease of life when normally it might have closed.

The initial mistake believed to have been made by the Diamond Beach Lodge was the booking of Frankie Laine at $40,000 for 11 days, a sum greater than he obtained even in the Las Vegas spots. Management said that it could have made out even under that contract, but it was too early in the season to rake in that kind of money. The cafe really never recovered from that contract.

AGVA WELFARE FUND'S 11½G FROM MUSIC HALL

Radio City Music Hall, N.Y., which recently concluded an agreement with the American Guild of Variety Artists, has sent $11,500 to the AGVA Welfare Trust Fund, representing a year's premiums on an accident insurance policy, on 110 chorus performers, plus a $500 handling charge on the amount.

The Music Hall elected to pay $100 annually for each performer rather than $2.50 weekly. Fund makes no profit on the annual deal, therefore got a contribution for clerical and handling expenses.

CNE Prexy Wm. Harris OK After Plane Mishap

Toronto, Aug. 20.

Losing a propeller some 250 yards from his Malton Airport takeoff here, William Harris, president of the Canadian National Exhibition, landed safely in his private plane and suffered only a black eye. He was about to travel to his summer home near Parry Sound when the amphibian Seabee "uttered a loud bang," said Harris, who has been flying eight years.

Ironically, Harris succeeded to the presidency of the CNE after the death of Robert Saunders in an Ontario Government plane crash.

London-N.Y. Cafe Seasons

Continued from page 50

spots feature revues with the accent on femme displays.

A leading West End night spot to give a complete production featuring wellknown talent is the Pigalle, Piccadilly, where the shows run for about a year at a time with occasional changes in the cast. It will, within the next few months, be joined by the London Hippodrome, which is being remodelled into a luxury theatre nitery on the lines of the pre-war London Casino. Bernard Delfont, who is linked with the Pigalle operation, will also be associated with Val Parnell in the Hippodrome presentations.

N. Y. Cafe Upbeat

New York looks toward a highly hopeful nitery season. Increase in the number of spots is set to take place in the intimeries, and negotiations for additions to the nightlife are on the upbeat. For example, Jerry Zell, in on the operation of the Red Carpet, will preem a new spot to be called the Musette. Jazz City, a new addition to the cafe front, made a bid for the hepster trade last night (Tues.) with a bill topped by Ruby Braff.

Teddy Zaitin, of Le Cupidon, is dickering for the takeover of the Little Bohemia, in the Yorkville sector, to bow as a Continental nitery. Le Cupidon, incidentally, is to close for a refurbishing in which all traces of its former calypso policy will be wiped out.

It's likely that Nick Prounis & Arnold Rossfield, operators of the long closed Versailles, will open as a straight eatery. Spot had been in difficulty because of nonpayment of miscellaneous cabaret taxes and will operate as a restaurant until its status in regard to the nitery taxes is settled. Henri Soule is to open his Le Pavillon in the Ritz Towers Hotel, which formerly housed Gogi's Charterhouse and Ken Later's Patio.

The Trinidad Room is also losing its calypso flavor. It will undergo a facelifting to open with a French policy.

Boston's Three 'Majors'

Boston, Aug. 20.

Hub's upcoming nitery season will find only three supper clubs going this turn, Blinstrub's, Steuben's and the Bradford Carousel Room, and two intimers, the Jewel Room of the Hotel Bostonian and Gay Guarino's Moulin Rouge in the Vendome Hotel.

Two continuous entertainment spots with semi-names, the Showbar and Hurley's Mayfair, will also be in the running. Blinstrub's will open after Labor Day with a 10-femme line, Moro-Landis, same as last year, and big name policy. As in past seasons, format will be heavy on disk names, with opening on Monday nights.

Steuben's returns Don Dennis, singing emcee, and four acts, with shows changing every two weeks. The Bradford, which shuttered its Roof boite last season to open its lower floor Carousel Room on a calypso kick, will continue with exponents of West Indies Jamaican jive.

Semi-names will be the format at the Jewel Room and Guy Guarino will go with chantoosies on the sophisticated kick.

Unit Review

Bob Hope & Hollywood All Star Revue

(CARTER BARRON, D.C.)

Washington, Aug. 15.

Bob Hope, Helene & Howard, The Axidentals, Gerri Gale, Pamela Dennis, Eight Sons of Morocco; $3.85 top.

Bob Hope is the kind of old pro who simply doesn't have it in him to do a bad show. But, hamper him with lack of proper preparation and a surrounding bill which mostly should have stayed at home, and you get one of his less good ones.

So it was, before an opening night audience which broke the Carter Barron records for a first night crowd and boxoffice take.

Hope, who arrived in Washington earlier in the day, delivered typical routines, coupled with two surprises — one planned and the other out of deep leftfield. The planned surprise was Jane Russell, in town on a p.a. tub-thumping junket for her new film, "Fuzzy Pink Nightgown." Hope, who has made several films with her, joked with her and got her to sing a solo of "Buttons and Bows." Audience liked.

The unexpected was a 14-year-old girl who bounced up on the stage in a Hawaiian dance costume which she had worn under her street clothes, and with a phonograph record under her arm. Startled at first, Hope made a quick recovery, kidded with the youngster and showed sympathy for her stage ambitions. When he said that, unfortunately, he had no record player, gal called into the audience for "Tony" and her uncle came up with one.

Several attempts to go into her dance failed because the record was cracked. Hope, one of the great ad libbers in the biz, promptly came to her rescue. He ordered the house orch to play her number and the kid completed her act (not good).

Sympathic audience gave both the girl and the comic a tremendous hand, best of the night.

As for Hope, he had an hour to do onstage and he did it, with a mixture of old and new routines and with constant looks at his wrist watch to see how much more time there was to go. His topical gags were sharp as usual. He had the house in his mitt with such as "Sophia Loren, that's Jane Russell with pizza" and "I always try to avoid Washington this time of year. It's so hard to get laughs during the baseball season."

The first-half bill offered one solid act — Helene & Howard. They've made a number of changes since they were last in Washington, adding more to their burlesque dance routines. They look better than ever.

For the rest, the bill was weak. The Axidentals — three singing guys and a gal — have so much business in the act that it becomes difficult to pay attention to their songs. Gerri Gale, billed as "tv's exciting dance star," doesn't dance much and Pamela Dennis, blonde singer, has little to offer but her own good looks.

Opener was an acro turn, Eight Sons of Morocco, which reaches far, far back to the Arabian acrobatic turns that opened vaude bills in the '20s. The light spin, do handsprings, build pyramids and, after every number, dash like mad to the footlights, throw wide their arms and shout "Hey" at the audience. Actually, they make much hay. *Lowe.*

Booked Solid, Up-to-Date

Disneyland, Aug. 20.

Something of a record run for a vaudeville comic appears to have been cinched by Wally Boag.

Boag has worked steadily for the last two years at the Pepsi Cola Golden Horseshoe in Frontierland. During that time, he has played a total of more than 3,000 performances.

Now Boag has signed a new three year contract for the Golden Horseshoe—which will give him a total of 8,000 performances before the contract expires.

Vaude, Cafe Dates

New York

George Maison goes to the Blue Angel Sept. 5 for eight weeks . . . **Bob Gorham** moved into One Fifth Ave . . . **Hugh Shannon** to remain indefinitely at the Villa Pierre, Glen Cove, L.I. . . . **Mills Bros.** to the Twin Coaches, Pittsburgh, Oct. 25 . . . **Betty Johnson**, signed with General Artists Corp., into the Lotus Club, Washington, Sept. 19 . . . **Moore & Lessy** down for the Beverly Hills Country Club, Newport, Ky., Jan. 3 . . . **Terri Stevens** into that spot Dec. 6 . . . **Will Gaines** and **Rover Boys** pacted for the Alan Gale Show which will play as a unit in theatres and niteries . . . **Eartha Kitt** set for the Chi Chi, Palm Springs, Nov 27 . . . **Terry Haven** and **Ernie Held** started at Harold's, Reno . . . **Geene Courtney** new at Murray's Inn, Albany. . . . **Dick Marcus** of Mercury Artists going into the Marines for a hitch tomorrow (Thurs.).

Chicago

Jan August opens at Radisson Hotel, Minneapolis, Aug. 29 for two weeks . . . Set for the Electrical Workers Union show, Dec. 2, for one week here at the union hall are **The Escorts, De Castro Sisters, Brenda Lee, Senor Wences, Tony Bennett, Irwin Corey . . . Dolinoffs & Raya Sisters** into Ottawa, Can., Fair Monday (26) for one week . . . **Corbett Monica** tapped for Chez Paree Friday (23) for three weeks.

Atlanta

Lenny Colyer, comedian opened (19) at Henry Grady Hotel's Paradise Room, backed up by **Betty Laraine & The Dansairs**, a novelty terping troupe, with **Erv Hinkle** and crew providing tunes for show and dancing. **Jim Scott Duo** bowed on same date for a return to Dogwood Lounge, adjacent to Paradise Room . . . **Tommy "Mo" Raft** holding over as comedian-emcee at Circus Lounge on show that features dancers **Tana Leigh** and **Natalie Wood**, plus **Dave Townsend** band. **Billy de Coates** band current at Silver Slipper.

Trio of Terpsters, **Callie Blaine, Desiree** and **Jo Turner**, are spotlighted at Clovis Club, Atlanta's only show bar, with **Charlie Snyder Trio** providing the tunes . . . **Sonny Morgan's Society Orchestra** holding forth at Atlanta Biltmore Hotel's Garden Terrace, where **Freddie Martell** warbles nightly . . . Chic Hedric's Domino Lounge of Imperial Hotel has acro dancer **Lorraine Powlas**, comedian **Harry Poll** and exotic **Carmela Rickman**, plus **Tokye Trio** . . . Pianist **Johnny Ryan** being held over at Zebra Lounge in Howell House lobby . . . **Harry Thomas** orch playing for diners & dancers at Club Peachtree . . . El Morocco at Peachtree Manor hotel holding over **Lee Middleton's** mambo combo.

Dallas

"Holiday on Ice" set for seven performances, Aug. 24-29, in the new 11,000-seat Dallas Memorial Auditorium . . . with **June Valli** due Sept. 19-Oct. 2, Statler-Hilton follows with **Roberta Sherwood**, Oct. 3-16, and **Lilo**, Oct. 17-30 . . . **Joe Barber Trio** into the midtown Orleans Club . . . Singing 88'er **Danny Marshall** returned to the reopened Club Luigi for an indefinite stay. . . . Organist **Tommy Rowe** also back into the redecorated University Club . . . Adolphus Hotel's Century Room has inked singer **Betty Summer** and mentalist **Chan Canasta** for three frames, Sept. 12-Oct. 2, and **Lilla Guizar** for a December fortnight . . . **Dorothy Claire** due Aug. 26 at the private King's Club for two weeks . . . **Russ Morgan** orch set for Wichita Falls, Sept. 10. Next night Morgan will play two variety shows in State Fair Aud here for the Lions' Club . . . **Jean Shannon & Brooks Bros.**, now at the Montelone Hotel, New Orleans, open Sept. 18 at the Americana Hotel, Miami Beach.

Syracuse Fair's Acts

Albany, Aug. 20.

The McGuire Sisters have been signed for the New York State Fair at Syracuse, Sept. 4-5.

Others on the bill will include Gene Autry and his troupe, the Lone Ranger, Ray McKinley's orch, Tommy Bartlett's water ski circus, B. Ward Beam's Auto Thrill Show, and a horse show.



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MIAMI NEWS
Bill Waters

"Don Tannen a refreshing comedian*. He offered new material for plenty of laughs."

MIAMI HERALD
George Bourke

"Don Tannen . . . shines in a parade of rollicking . . . offbeat singers*."

MIAMI BEACH SUN
Paul M. Bruun

"Don Tannen the comedy star . . . enough that is different* about his act to please every type customer and audience. A perfectionist* in everything he does he performs with know-how. . . . It is a pleasure to be entertained by Don Tannen."

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Pers. Mgr.: ED KIRKEBY



'HARRY LAUDER NIGHTS' GETTING SCOT SUPPORT

Glasgow, Aug. 20.

The Harry Lauder cult is catching on in popularity here. A Scot businessman, George Flockhart, of Edinburgh, is spearheading a drive to establish "Harry Lauder Nights" on the same scale as "Robert Burns Nights," fave social occasions. Lauder admirers joined recently in a Lauder Night celebration at Portobello, 50 yards from the cottage birthplace (Aug. 4, 1890) of the Scot minstrel.

Greta Lauder, niece of the late Sir Harry, is giving her personal support to Lauder Night enthusiasts. The Lauder family live in Lauder Ha' mansion in the moorlands of Lanarkshire, near Glasgow. The house (where Lauder died and near where he is buried) is a regular mecca of American and other, overseas tourists. A special room houses hundreds of souvenirs and mementoes of the late minstrel, given to him by well-wishers all over the world.

Trotter Bros. preem at the Horizon Room, Pittsburgh, for two weeks starting Monday (26).

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Switch Off Phony Hula During Hawaiian Fete

Honolulu, Aug. 13.

City's month-long Hula Festival is fighting a battle against the adulteration of the ancient Hawaiian hula. Some of the bans: no cellophane skirts, no paper flower necklaces (leis), no black costumes (black was a tabu color in ancient Hawaii), and no feather leis (these were symbols of royalty).

For the ancient dances, the girls are wearing "pahus" — gathered skirts and tops made of tapa print. Spokesman admits they can't be fully authentic because tops weren't worn before the days of the white missionaries. This, incidentally, is probably the only city in the world that maintains two full-time hula dance instructors on its municipal recreation staff.

Par Circuit's Four Vauders

The Paramount circuit will have four vaudeville shows on the boards during the two-week period starting Aug. 23. Harry Levine, Paramount booker, has set disk-jockey show at the Chicago Theatre, Chicago, starting Aug. 23 for a week, and during the week of Aug. 30 will have three layouts at the Regal, Chicago; Paramount, Brooklyn, and the Nixon, Philadelphia.

The Nixon is a newcomer to the circuit, being a nabe house which used to be a regular bigtime vaude stop, but hasn't had a stageshow in some years. George Wood, a WDAS deejay, will bring in a show to be topped by the Billy Williams Quartet and Paul Anka.

Saranac Lake

By Happy Benway

Saranac Lake, Aug. 20.

Benny Ressler, yesterday vaudeville and legit artist, rated above par on his progress report that he moved down with the ambulatory gang and was upped for three daily meals in the main mess hall. As president of the Shamus Club who provide milk, cookies, games for the kiddies at the William Morris Memorial Park for free, he reports that the Park is overcrowded daily and the visiting folks claim it the philanthropic twist par excellence ever seen by them. Thanks go to Benny Ressler, A. B. "Tony" Anderson, manager Schines Pontiac Theatre; Irving Altman, semi-pro magician-treasurer and Jefferson Newbold 1st V.P.

Word received here that Ray McCarthy, ex-Rogers patient who took up X-ray Technology here at Re-habilitation Guild, is now an accomplished Technician at a St. Louis hospital.

After trips up here Otto Hayman of Columbia Pictures Gotham office has triumphed over surgery. Has received his good health final report with okay to resume work.

Patricia Matthews, whose husband is connected with Motiograph Inc., Chicago, bingo'ed an all clear and go home O.K. Mastered the comeback in eight months.

The slogan of this VARIETY column for the past 30 years has been **"Write to Those Who Are Ill."** If every shut-in were to receive a letter like Arthur J. Slattery here gets from Jack Lucas of the Charles W. Hoyt Co., of N. Y., his mental attitude in returning to good health would be drastically toned up. So, reprise that lyric—**"Write to Those Who Are Ill."**



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M.C.A. RIVERSIDE HOTEL, Reno, Sept. 12-25

Occupational Hazard

Revere, Mass., Aug. 20.

The w.k. vaude pnrase, "I killed 'em in Oshkosh" came almost too true in the case of Tubby Boots, young 340 pound comic, playing the Lewis Room at the Beach Plaza Hotel, when a femme ringsider laughed herself into an attack, passed out, and a cordon of eight cops sped her to the General Hospital in Boston.

Boots, doing a pantomime bit in costume of Anna Russell addressing a meeting with an actual tape recording of Russell's voice, continued to work during the pandemonium that ensued half way through his act closing the bill.

Wilton, Brit. Comic, Leaves $85,800 Estate

Manchester, Eng., Aug. 13.

Robb Wilton, longtime English vaude and radio comedian, left $85,812 in his will.

He left $750 to the British Variety Artistes' Benevolent Fund, and $3,000 to Bruce A. Williams, a friend.

Brit. Vauder Folds

Huddersfield, Eng., Aug. 13.

The Palace Theatre, only vaude house in this Yorkshire town, is to shutter because of lack of support.

Theatre closed in 1954 owing to financial difficulties, and was reopened in 1955.

NIP NITERIES NAB BIG TOURIST TAKE

Tokyo, Aug. 13.

Foreign residents and tourist are keeping the plushier of Tokyo's night clubs at or near capacity during the summer months.

Upholstered rooms featuring floor shows and hostesses such as the Benibasha, Ginbasha, Manuela's and the newly-opened Copacabana are keeping the regulars away from the beaches and resorts. Reason seems to be that foreigners with heavy coin consider only the top resorts and a night on the town can be cheaper.

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DOROTHY KILGALLEN
New York Journal American

"Jack Durant has been around Broadway for a long time, but he's never been as funny as he is in his act at the Latin Quarter. He literally has the audience falling off their chairs."

LEE MORTIMER
New York Daily Mirror

"Jack Durant, one of the most versatile comics in show business—and one of the funniest, too . . ."

EARL WILSON
New York Post

"BRAVO: Jack Durant's comedy at the Latin Quarter."

BILL SMITH
Show Business

"Jack Durant is the only comedian that I ever saw stop a show cold at the Latin Quarter."

CHARLES McHARRY
New York Daily News

"Broadway producers looking for a heavy who can sing and dance and attract the matinee crowd who would do well to take a careful look at comedian Jack Durant, currently at the Latin Quarter. The guy's a natural."

GENE KNIGHT
New York Journal American

"The oustanding star of the Latin Quarter show is comedian Jack Durant. This guy Durant, just 'murdered 'em,' that's all."

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VARIETY BILLS

WEEK OF AUGUST 21

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 22
Rockettes
Conrad Ludlow
Wes Harrison
George Carl
Roxy (22)
"Fiesta at Roxy"
Maria Antinea

AUSTRALIA

MELBOURNE
Tivoli (T) 19
Archie Robbins
Margo (Z Bomb)
2 Earls
Christine & Moll
Lebrac & Bernice
Bobby Gonzales
Delicados
Williams & Shand
Buster Fiddess
Brenda Rowe
Frank Ward
Della Vance
Dionne Vail
SYDNEY
Tivoli (T) 19
Johnny Lockwood
Bobby Limb
Dawn Lake
Riggoletto Bros. & Aimee
Les Chaika
Medlock & Marlowe
Ballaldinis
Billy Reyes
Darryl Stewart
Johnny O'Connor
Edit Juhasz
Alwyn Leckie
Rae Morgan
Pamela Godso
Olivia Dale
Rudas Co.
MANILA
Grand Opera House (T) 19
Katherine Dunham Co.
HONG KONG
Ritz Cabaret (T) 19
Darvas & Julia
BANGKOK
Oasis Cabaret (T) 19
Banks & Demuth
ADELAIDE
Royal (T) 19
Luigi Infantino

BRITAIN

ASTON
Hippodrome (I) 19
Revel & Fields
3 Chromalique
P & J Yulle
Anthony & Jeanette
BLACKPOOL
Palace (I) 19
Hylda Baker
Tanner Sis
Odette Crystal
Sonny Roy
George Mitchell
Impany Bros.
Janet Gray
Martin Granger Co.
Bollana Ivanko 4
Joan Davis Co.
BIRMINGHAM
Hippodrome (M) 19
Chas. McDevitt
Nancy Whiskey
McKinnon Sis
Ron Parry
A & B Black
Terry Dene
Dene-Aces
Clifford Stanton
2 Palmers
Kenways
BRADFORD
Alhambra (M) 19
Marion Ryan
Miles 3
Max Geldray
Nelson Lloyd
Shipway 2
Roxy & Glenda
2 Russmar
Peter Quinton
BRIGHTON
Hippodrome (M) 19
Winifred Atwell
David Nixon
Aileen Cochrane
Reg Varney
R & J Jover
Malta & Fernandos
George Mitchell
Bellee Bros.
COVENTRY
Hippodrome (I) 19
Charlie Gracie
Billy Russell
Pharos & Marina
Bela & Mary
Michel & Erik
Winters & Fielding
Patsy Sylva
FINSBURY PARK
Empire (M) 19
Ronnie Carroll
Marie De Vere
Gladys Morgan
Davy Kaye
Fraser Hayes 4
George Braund
Pat Rosa
Griff Kendall
GLASGOW
Empire (M) 19
Lita Roza
Flack & Mills
Southlanders
Arthur Worsley
Donald B. Stuart
Tommy Fields
Mack & Kirk
LIVERPOOL
Empire (M) 19
Harry Secombe
Billie Anthony
Rudy Horn
Dior Co.
Glinma Boys
LONDON
Metropolitan (I) 19
Vipers
Jim Dale
Jack Francois
Pillay & Renee
Ricky McCabe
Susan & Pardoe
MANCHESTER
Palace (M) 19
Mel Torme
Gillian & June
Dickie Dawson
Sammy Wilde
Kari Kari Sisters
Mundy & Earle
Dernos
Mumford's Co.
De Vel & Co.
NEWCASTLE
Empire (M) 19
Dave King
Hazel Gee
Korditas
Tiki & Del
Bernard Landy
Clementis 2
Dany Ray
Mistin Jnr.
NORTHAMPTON
New (I) 19
Connor & Drake
Larry Gordon Co.
NORWICH
Hippodrome (I) 19
Leon Cortez
Tony Dalton
Pigalle
PRINCE OF WALES (M) 19
Sabrina
Dickie Henderson
3 Monarchs
Maggy Sarragne
SHEFFIELD
Empire (M) 19
Dave Gray
Toni Kaye
SOUTHAMPTON
Grand (I) 19
Dan Young
Billy Reyes
Karen Kent
Wanda Alpar
Ima Roselli
SOUTHSEA
King's (M) 19
David Whitfield
Harry Worth
Audrey Jeans
King Bros.
Billy Dainty
Skylons
Southsea Belles
SUNDERLAND
Empire (M) 19
Ronnie Hilton
Gold & Cordell
Mary Naylor
Ladringlos
Alan Clive
Kodell
Fred Lovelle
Cynthia & Gladys
Jessie Carron

Cabaret Bills

NEW YORK CITY

Ben Sair
Anne Russell
Charles Manna
Anita Ellis
Three Flames
Bruce Kirby
Blue Angel
T. C. Jones
Jack Durnett
Mae Barnes
Jimmy Lyon 3
Bart Howard
Bob Ritterbush
Casanova
Jacques Zarow
Alex Alstone
Chateau Madrid
Monica Boyar
Panchito Orc
Soccares Orc
Copacabana
Don Cornell
Larry Daniels
Coronados
Tom Rockford
Mari Ann Cooper
Tony Starman
Michael Durso Orc
Frank Marti Orc
No. 1 Fifth Ave
Peggy Ann Watson
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi Gypsies
Quintero Rhumbas
Hotel Pierre
Stanley Melba Orc
Alan Logan Orc
Joseph Sudy
Hotel Roosevelt
Eddie Lane Orc
Hotel Taft
Vincent Lopez Orc
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Jack Durant
Sronys
George Matson
Molidor Trio
Debonairs
Gillian Grey
Shon McQueen
Chic James
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Park Sheraton
Jan August
Spark Thurman
Viennese Lantern
Rita Dimaltri
Yasuko
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Dick Todd
Sophie Parker
Zeb Carver
Ed Smith
Jodie Carver
Joel Shaw Orc
Village Vanguard
Chris Connor
Slim Gaillard
Waldorf-Astoria
Count Basie
Sarah Vaughan
Haitian Dcrs
Bela Babai Orc

CHICAGO

Black Orchid
Larry Storch
Abbey Lincoln
Ocie Smith
Blue Angel
"Calypso Fiesta"
Princess Abilia & King Christian
Lord Rafael
Lord Calypso
Prince Pablo, Lady Melena & Lady Blanca
Roger McCall
Al D'Lacy Orc
Blue Note
Duke Ellington
Chez Paree
Dinah Shore
Corbett Monica
Chez Adorables (6)
Ted Fio Rito Orc 13
Cloister Inn
Ramsey Lewis Trio
Lorez Alexandria
Conrad Hilton
"Ice Review Spec"
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Pettinger
Bill Christopher
Gil Shepard & De Soto Sisters (3)
Paul Gibbon & Sully Kothman
Fred Napier
Norman Crider
Tune Tatlers (4)
Charlie Fisk Orc
Gate of Horn
Bob Gibson
Jo Mapes
Frank Hamilton
London House
Errol Garner Trio
Eddie Higgins (3)
Mister Kelly's
Jackie Cain & Roy Kral
Maya Angelou
Shelley Berman
Marty Bernstein 3
Palmer House
Hildegarde
Mattison Trio
Ben Arden Orch

LOS ANGELES

B. Gray's Band Box
Billy Gray
Lee Diamond
Carol Shannon
Bert Gordon
Ric Marlowe
Le Hermen (3)
Bob Barley Trio
Cocanut Grove
M & G Champion
Bob Dixon
F. Martin Orc
Crescendo
Dave Brubeck
Mort Sahl
Interlude
Bobby Short
Chamber Jazz Sex't.
Mocambo
John Carroll
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Jerzy Colonna
Statler Hotel
Harry Babbitt
Lloyd Lindroth
V. Moreno &Rozalie
Ed. Bergman Orc

LAS VEGAS

Desert Inn
Jan Peerce
Happy Jesters
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Pajama Game"
Larry Douglas
Betty O'Neil
Buster West
Barbara Heatock
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
The Gaylords
Buster Hallett Orc
El Rancho Vegas
Joe E. Lewis
Roberta Sherwood
Nejla Ates
Molnar Dancers
Dick Rice Orch
Flamingo
Ritz Bros.
Gogi Grant
Flamingettes
Lou Basil Orch
Fremont Hotel
Tune Jesters
Jo Ann Castle
Starlettes
Bob & Sylvia
Golden Nugget
Harry Ranch
Vic Adams
Billy Regis
Charlita
Riviera
Ken Murray
Marie Wilson
Shecky Greene
Ray Sinatra Orc
Sigrid Nevade
Sonny Howard
Russ Morgan Orc
Sahara
Betty Hutton
Shaw-Hitchcock Dcrs.
Cee Davidson Orc
Mary Kaye Trio
Amin Bros.
Sands
Marguerite Piazza
Davis & Reese
Copa Girls
Antonio Morelli Orc
Showboat
Pat Moreno
Taffy O'Neil
Garr Nelson
Showboat Girls
Mike Warner Orch
Silver Slipper
Hank Henry
Caprice
Barbary Coast Boys
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Pat Yankee
Slipperettes
Geo. Redman Orch
Thunderbird
Four Lads
Jay Nemeth
Billy Wells & The Four Fays
Rex Johnson
Thunderbird Dncrs
Al Jahns Orch
Tropicana
Carol Channing
Elaine Dunn
Judy Logan
Norvas Singers
Jack Costanza
Nat Brandywynne

RENO

Harolds
Jodimars
Phyllis Inez
Harrah's
Louis Prima
Keely Smith
Sons of Pioneers
Tommy Sandi
Betty & Escorts
Mapes Skyroom
Mickey Rooney
Skylets
Ed Fitzpatrick Orc
New Golden
4 Tunes
Hank Penny
Penthouse 4
Riverside
Dorothy Shay
Shirley Ann
Bill Clifford Orc

LAKE TAHOE

Cal Neva
Tony Martin
Le Dcrs
Matty Malneck Orc
Harrah's
Roberta Linn
Wilder Bros.
Giovanni
Del Courtney Orc
Stateline Country Club
Bob Scobey
Woodsens
Noel Boggs

MIAMI-MIAMI BEACH

Americana
Joni James
Ricky Dunn
Matt & Kitty King
Stan Ross Trio
Jackie Heller
Lee Martin Orc
Maya Orc
Balmoral
Billy Mitchell
Sonny Kendis Orc
Tana Leun
Di Lido
Mandy Campo Orc
Othella Dallas
Jane Moore
Bernie Sager
Jack Barcena Orc
Eden Roc
Connie Towers
Henny Youngman
Kirby Stone 4
Johnny Costa Trio
Mal Malkin Orc
Chico Cuban Boys
Fontainebleau
Johnny Puleo
Harmonica Rascals
Eileen Barton
Rosanne Richards
Jack Stuart Orc
Sacasas Orc
Pupi Campo Orc
Natali-Fields Trio
London Towne
Arthur Blake
Weela Gallet
Jean Tourigny
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony Mottola
Juan Romero
David Tyler Orc
Luis Varona Orc
Murray Franklin's
Steve Murray
Joe Mayer Trio
Dick Haviland
Murray Franklin
Sue Lawton
Eddie Bernard
Nautilus
Ken Barry
Marriette
Mario & Tonia
Syd Stanley Orc
Seville
Dunhills
Terry Haven
Murn & Ruth
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Saxony
Mari & Leighton
Charles & Faye
Al Stuart Archette
Jimmy Grippo
Fred Thompson
Tommy Angel
Vagabonds
Vagabonds (4)
Micki Marlo
Dunhills (3)
Frank Linale Orc

HAVANA

Montmartre
Raul Mesa
Raquel Barisba
Ivette De La Fuente
Clarisse Novo
Gladys Bocay
Guzman Singers
Fajardo Orc
Nacional
Lois O'Brien
Martha Phillips
Ray Carsont
Dancing Waters
W. Reyes Orc
Sans Souci
Claire Hogan
Gloria & Rolando
Sonia Calero
Victor Alverez
Dulaides Singer
Ortega Orc
Tropicana
Luis Garcia
Alberto Rochi
Matzuko Miguel
Gladys & Freddy Riveros
Dominique
Tropicana Ballet
S Suarez. Orq
A Romeu Orq

Fade In On Stage

Continued from page 1

other tenant) but he, Brandt, wouldn't go back if he could take the house for nothing.

Killing off a number of showcases, states Brandt, are these factors:

(1). The distributors are supplying an insufficient number of adequate-grossing pictures and too much money is demanded for those available.

(2). Increase in operational costs.

(3). Old features on television.

(4). Film companies' growing tendency to bypass the first-run theatres in favor of saturation neighborhood runs.

Because of the overall situation, Brandt believes that City Investing's Astor and Victoria Theatres will be forced to bow out of the picture. He said the Paramount (United Paramount Theatres) has taken such losses that they're beyond his understanding. In the effort to come upon top product the Par has been offering the distribs unusually heavy rental guarantees, such as an advance payment of $150,000 to Allied Artists for "Love in the Afternoon." It's also reported the Par guaranteed Warners $200,000 for "Band of Angels" but this was adjusted after a disappointing run.

The Roxy, noted Brandt, is set with the programming of 20th-Fox pictures, the Rivoli is similarly well fixed with Todd-AO entries and the Warner with Cinerama. But the State is shakey, according to Brandt, who commented that this Loew's outlet could be converted into the best legit theatre in the country.

Brandt has his doubts, too, about the Criterion whose product outlook appears bleak unless the situation changes after marathon run of "Ten Commandments" and, perhaps, Metro's $5,000,000 "Raintree County." Deal for booking the latter is in the discussion stage.

Theatreman also thinks the Palace won't last long with its new policy of top pictures sans vaudeville because of the number of top pictures on the market is insufficient.

The abundance of vintage feature product on tv is murder, moans Brandt. A good oldie, such as "Dancing Daughters," is too much of a lure for the public when the comforts of home are weighed against the inconviences of traveling to a downtown theatre.

Picture business had conquered tv's conventional programming so far as competition is concerned, Brandt opined. But then the film companies sold out their backlogs to tv and exhibitors are back in a life-or-death struggle.

Chain operator is not all downbeat, however. He figures the tv'ing of the old films is stirring "more talk about pictures than I've heard in my 42 years in show business." This will lead to more theatre patronage in the future—when tv runs out of the Hollywood product.

Spanish Exchanges

Continued from page 2

coan provinces (San Sebastian and Bilbao), more modern and industrial than other regions. Catalonia is the region which holds more pix houses totalling 776 with only four provinces while the Andalousian region in the South with eight provinces, totals 1093 houses. Basque and Guipuzcoan region, although prosperous by Spain's reckoning, have only 137 houses.

Theatres in Spain won't close for lack of films, but American product is needed and desired and its absence regretted.

Fort Wayne, Ind. — R. Morris Pierce, managing director of WANE-TV, is taking over the duties vacated in the recent resignation of Ben Baylor as general manager.

New York Sound Track

Continued from page 4

Alert" . . . New York feature writers and film critics having a field day with motion picture company junkets—to Denver for Columbia's "3:10 to Yuma"; to Las Vegas for Paramount's "The Joker Is Wild," and to the Adirondacks for WB's "Marjorie Morningstar" . . . Loew's situation gets more and more confusing. In his book "Fight for Control," David Karr, who represents Loew's in corporate public relations, has an acknowledgement to attorney **Ben Javits**, who represented and then left Joseph Tomlinson . . . Seven new members have joined Loew's Stockholders Protective Committee organized by **Harry Brandt**. They include **Charles Schlaifer, Bernard Kranze, Sol Strausberg, Percival Firber, Herman Becker, Leon Gruenberg,** and **Jacob Starr** . . . **Oscar Hammerstein 2d** to the Coast for final conferences with 20th-Fox officials on "South Pacific" before heading for location shooting in Hawaii.

Rock Hudson returning to the Coast after six months in Italy for **David O. Selznicks'** "A Farewell to Arms" . . . **Mel Ferrer** in from Europe for the Roxy book of "A Sun Also Rises" . . . 20th will preem "Three Faces of Eve" at the Miller Theatre, Augusta, Georgia on Sept. 18 . . **Ray Anthony** off to Europe via Sabena . . . **Spyros P. Skouras** to the Coast for conferences with studio chief **Buddy Adler** . . . **Darryl F. Zanuck's** "A Sun Also Rises" will open in 100 key cities over the Labor Day weekend . . . British and French managers of 20th-Fox meet in Rome Aug. 22-23 . . . **Natalie Wood** in from the Coast enroute to Scaroon Manor in the N.Y. Adirondacks for the location scenes for WB's "Marjorie Morningstar."

House Reviews

Empire, Glasgow

Glasgow, Aug. 15.

Mel Torme (with Colin Beaton), Mumford Puppet Parade, Miki & Griff, Mandos Sisters (2), Desmond & Marks, George Braund, Shipway Twins, McKinnon Sisters (2), Bobby' Dowds Orch.

Mel Torme proves a highly likeable entertainer with lotsa versatility at head of this average layout. U.S. singer, handsome, boyish and friendly, has neat singing intro to act, and introduces local touches as well as singing in French. He doesn't evoke teenage sighs to any great extent, but remains high in standard as all-around entertainer, winding with a cute session on the drums.

His numbers range from "When I Fall In Love" to his own new waxing, written by himself, "Every Which Way." Singer has good backing at the ivories from Englishpianist Colin Beaton, to whom he pays due tribute in his act.

In support layout, Miki & Grift, a crazy mixed pair, score strongly in eccntric comedy, although the male imitates too much the style of comedy made popular here by Harry Secombe and other goon performers. Mumford's Puppet Parade, presented by Frank & Maisie Mumford, is highlighted by a blonde poppet of a puppet billed as Mamzelle Zizi, French cabaret turn, which is manipulated among outfronters caressing males and serenading customers.

The McKinnon Sisters are a zestful kilted pair who open brightly in song & dance. The Shipway Twins, males, offer acro stint on parallel bars, and maintain their own physical likeness in similarity of routines. George Braund uses audience participation for a standard magico turn, the two Mandos Sisters execute fairly dangerous aerial act, and Desmond & Marks are a vigorous if overlong knock-about pair.

Gord.

20th-Fox Plans

Continued from page 11

smaller theatre also operated by 20th-Fox.

Pattinson also revealed that the policy switch had been discussed with circuit toppers with whom they were in active business association, among them Cecil G. Bernstein of Granada, D. J. (Jack) Goodlatte of Associated British, Sam King of Shipman and King, Sol Sheckman of the Essoldo circuit and Alfred Davis of the Davis Theatre, Croydon. They were unanimously in favor of the project and had indicated full support.

The new release system would extend to London suburbs a policy already effectively carried out in key provincial cities, where the latest releases open concurrently with the West End. Company had hoped to inaugurate the policy with pictures of the calibre of "Island In the Sun," and "Affair to Remember," but had not been able to overcome all the administrative problems involved. 20th-Fox is hopeful to launch the plan by the end of the year and is confident that it would lead to a substantial increase in the grossing capacity of the theatres concerned. Pattinson didn't think it would hurt business at their first-run house in the West End which depended largely on the floating population.

Although the nabe pre-releases generally speaking will run for only two weeks, the pix will be retained for longer periods at the Carlton if justified by returns. The films concerned would be offered on the standard general release pattern as heretofore, around eight weeks after their pre-release openings.

Critic Carmody

Continued from page 3

spite the fine impression created by Fonda, Carmody feels there could not be "a good enough reason" for star's failure to be present to accept his best actor award.

Such "carefully selected" stars as Jimmy Stewart and Danny Kaye, he adds, could be tremendous goodwill agents, and turn out effective salesmen of U. S. films, if they had attended the Festivals. He does not think, incidentally, that the selection of stars need be related to the films that are chosen for competition.

Carmody adds the recommendation that Hollywood send a musical to one of next years' festivals, largely because of the universal appeal of such pix. (N. Y. distributors dispute such popularity, found trouble peddling musical film in Europe—Ed.)

Despite his enthusiasm for such overseas competitions, Carmody has reservations about an American Film Festival. He feels that the Hollywood product would have to cop a majority of the awards "on the basis" of merit. If such a festival were held, however, he feels the opportunities of good-will are unlimited, and urges that it be held in Washington or New York, rather than Hollywood.

Astaire in Japan

Continued from page 2

of that, but I can't depend on going on forever," he said. "Yet I feel fine and as I say, I never think of my age until I read about it. For the last 15 years I've been avoiding romantic interest because I just don't like to play them—and there's the difference in ages. It's not easy to get scripts that way."

Astaire refused to jump into the fray which has some of Hollywood's top names complaining about the paucity of good story material.

He said, "In an era that produced 'Giant,' 'From Here to Eternity' and other great pictures, can you say it's terrible? Good material is always hard to get."

No dawdler over the past, Astaire remarks to people who say to him, "Don't you get a kick out of watching your old pictures on tv?" He doesn't. "I'll occasionally run an old number so I'll see what I've done so I don't repeat. I try never to repeat."

Astaire has made a few television appearances as a guest for friends. Astaire said he has never really performed on that medium. He took the position "I don't want to mix tv with my movie career. I don't think one should. It's very good from a promotional standpoint, but that's all. It means too much exposure. It's been proven at the boxoffice. Nobody with a regular weekly tv show has continued to be big at the boxoffice."

Riviera, Las Vegas

Las Vegas, Aug. 16.

"Blackouts of '58," Ken Murray, Marie Wilson, Patience & Prudence, Marquis Family, The DeMattiazzis, Rover Boys (4), The Vogues (3); Ken Berry, Dorothy Dorben Dancers (12), Ray Sinatra Orch (12); presented by Sammy Lewis; $3 minimum.

Ken Murray & Marie Wilson are up to their old tricks again — and this time they're surrrounded by so many youngsters, their show might be a preview of "Blackouts of 1968." Basically, Murray & Miss Wilson have the same gags they used when they teamed for "Blackouts of 1942"—and they both look the same. Murray's the crew-cutted, fast ad libber with cigar & cane props; Miss Wilson is as beautiful & cuddly as ever—perhaps more so. A fifty new intro to this edition finds the Vogues (3) singing "Change the Show, But Don't Change Marie!" The tried & true dialog exchange between the stars, the snappy blackouts, Murray's turn in the audience with Miss Wilson as a mindreader, and the hilarious "Salvation Army" finale still get top yocks. And when Murray asks how many in the crowd have seen "Blackouts" before, nearly everyone's hand is raised.

The Marquis Family, one of the best chimp acts to hit Vegas, keeps the laughs coming. The Rover Boys (4) are pleasingly harmonious with their smooth singing of "You Can't Have Everything," "Sing You Sinners" and a medley of the "My Fair Lady" tunes. The DeMattiazzis present a novel act in which a lifesized doll dance ends with a surprise—it's a stunt drew helfty applause from first-nighters.

Patience & Prudence, the young sisters whose discliks include "I'm Gonna Get Along Without You" and "Tonight You Belong to Me," get a noisy reception for these and all their offerings including "Money Tree," latter being cleffed by their father, Mort MacIntyre, in collab with Cliff Ferre. It's the first appearance for the girls on a stage, and they perform like veterans.

Ken Berry does a graceful terp job as the cop in the opening number, and more tricky dancing is supplied by Barry Ashton, Gretchen Parks and Chris Brown with the Dorothy Dorben Dancers (12). Ray Sinatra orch solidly backs the package, with Sinatra himself as a George Spelvin in a very funny poker skit with Milt Charleston, Miss Wilson and Murray. "Blackouts" is booked for three weeks.

Duke.

Le Cupidon, N. Y.

Lyda Fairbanks, Cindy Tyson, Howard Beder; $3.50-$5 minimum.

Le Cupidon, in its final showcasing before its periodic facelifting, is displaying one of the more statuesque items to hit the spot since it first exhibited Tina Louise. Lyda Fairbanks, a blonde with striking coutouriering, looks like a singer who can develop a regular following in a room. She has a lot of orb appeal, and seems like a serious singing student who takes standards and tailors them to meet moods.

In her first N.Y. exhibit, Miss Fairbanks indicates promise for both large rooms and intimeries. She has a big voice which she sometimes has to tone down in this intimerie. The pipes have depth and roundness and a good timbre. At this point, she needs some added material to perk up the act in strategic spots.

She's billed as a socialite singer in the tradition of the ladies of a decade and more ago, such as Cobina Wright, Beverly Paterno, Adelaide Moffett and a few others. Miss Fairbanks has a lot of basic both physical and vocal, and seems on her way to making the grade.

Le Cupidon has been working on a policy that calls for other singers at varied times. Cindy Tyson appears much later during the evening. Other singer is Howard Beder, who has an ebullient voice that's easy to take. He does the emceeing as well.

Jose.

Fairmont, San Francisco

San Francisco, Aug. 15.

Ted Lewis & Co. (Kathy Basic, Elroy Peace, Paul White, Sol Klein), Ernie Heckscher Orch (11); $2 cover.

Ted Lewis is not for hippies, the cool set, but for the generation of tab-grabbers who generally wander into the Fairmont's Venetian Room. He's just right, combining powerful notalgia and a little comic relief in just about the correct proportions.

He offers the same gab, the same songalog ("Be Yourself," "It's a Most Unusual Day," "Sunny Side of the Street," "When My Baby Smiles at Me," "I'm Stepping Out with a Memory Tonight," etc.) he's been dishing out for years and audience loves it.

He tootles "Tiger Rag" on his clarinet, harking back to 1917, sets his old tophat at a slightly more rakish angle to softshoe through "Me and My Shadow," with Elroy Peace acting as the shadow.

In odd spots of this 65-minute show, singer Kathy Basic gets her turn to do a couple of duets with Lewis and manages to pour out one very good solo, "Mr. Wonderful."

Peace gets a turn at tap-dancing "Shine"—a heavy applause-winner —and Paul White does an effective "Woodman, Spare That Tree," a la Bert Williams.

Much less satisfactory is a bit in which Lewis pulls some fairly offensive Jim Crow material out of his hat, and in which White has a female-impersonation routine. This stuff may have been great 35 or 40 years ago, but it looks and sounds terribly shoddy in 1957.

Otherwise, Lewis gets over big, gets perfect assistance from Sol Klein leading Ernie Heckscher is smooth orch. Show runs four weeks.

Stef.

Beach Club, Wildwood

Wildwood, N.J., Aug 17.

Eartha Kitt, Lou Monte, Hal Loman & His Playmates, Penny Parker, Bob Lappin, Ray Eberle Orch (15); no cover. or minimum.

Sexy, sultry Eartha Kitt makes her second appearance in the Wildwoods to good houses at the 3,100-seat Beach Club. Last time out, she starred at Club Bolero.

She sings "I Wanna Be Evil," "I'm Just A Little Girl," "An Old Fashioned Millionaire," "Let's Fall In Love," "Take My Love," "Apres Moi" and "C'est Si Bon." She's beautifully gowned. Her songalog, built around the world's oldest commodity, nets her a good reception.

Hal Loman & His Playmates offers the most original, zesty and zingy dance routines ever to bounce around a local night club stage. The well-stacked, beautiful blondes have male ringsiders drooling in their drinks.

Lou Monte registers well and his attractive singing make one wonder why he doesn't come up with some more record hits. His appearance is striking, wearing a black tux and carrying a snow white guitar. He opens with "Liza," followed by "Forgive Me" and a socko version of "Fascinating Rhythm." He follows this up with "Darktown Strutters Ball," "Roman Guitar," "Up A Lazy River" and "Sorrento."

Math.

500 Club, A. C.

Atlantic City, Aug. 17.

Nat King Cole, Corbett Monica, Conn & Mann, Lee Henderson Dancers (8) with Fred Taylor, Pete Miller Orch (16) directed by Joe Frasetto; $5 minimum weekends, $3 weekdays.

It's Nat King Cole's first venture into the 500 Club's big Vermillion Room. Capacity audience at dinner show brought him back for four encores after nearly an hour of songs that brought top reception. He bids to be one of the best draws Paul "Skinny" D'Amato has booked this season.

Cole is ably backed by his own trio, Lee Young on drums, Charlie Harris on bass and John Collins on guitar. The Pete Miller orch directed by Joe Frasetto is augumented by four violins whose background music makes some of the numbers standouts. One of these is "Stardust," which registered as the best of the 14 songs offered by Cole. Outstanding also are "There Goes My Heart," "Making Whoopee," "Calypso Blues," with Young working with him on the drums; "Why Can't A Woman Be Like a Man," from "My Fair Lady," "Just One of Those Things," "Melody of Broadway," with the bop number "Send for Me," his begoff piece.

Versatility is shown as he plays "Night Lights" on the concert grand after doing the lyrics. Cole ducks the standup mike from song to song to play piano bits of the number he is offering while he continues standing.

Comic Corbett Monica is another new face in the 500 Club and rates another bid as he carbons the greats of show biz and offers patter and jokes which could have kept him out front for a much longer time if the customers had had their way.

Conn & Mann are a team of nice hoofers also in the club this season for the first time. Open with spot lighting only their feet and offer nice routine. Two numbers by Henderson Girls with vocals by Fred Taylor round out nicely-knit show.

Walk.

Ambassador Hotel, L. A.

Los Angeles, Aug. 14.

Marge & Gower Champion, Bob Dixon, Richard Pribor, Freddy Martin Orch (12); $2-$2.50 cover.

There are dance teams and dance teams and then there are The Champions—a class distinction that makes all the more disappointing the terpsichorean trifle that Marge & Gower serve up for their current fortnight at the Cocoanut Grove. It's a 45-minute showcasing that tantalizes by concentrating on too-cute productions and providing only the briefest glimpse of the real talents of the team that has become the best of the American choreo attractions.

Not that the layout isn't entertaining; it has appeal and some charm. But the numbers would be far more effective as highlights of a two-hour concert presentation than they are as the total offering for cafe customers. Best of the routines is "The Music Stopped," in which the Champions really dance, displaying the style, the vibrancy and the elegance that have put them at the top of their field. It is excellently choreographed and excellently danced—and it's exactly the sort of thing they should do more of during the show. Numbers like "The Lecture," an amusing and imaginative "experiment" in portraying the effect of various tonalities on the nervous system, or the now-familiar "The Clown," are fine but overlong, and the breather they take with "Margie" has a tendency to get too cloying. What they do, they do with great skill and polish and they are, as ever, a delight to watch; the impact, however, is vitiated by the choice of routining.

Champions work with tenor Bob Dixon as an emcee-singer and he also serves as "professor" in the lecture routine. Dixon has a pleasant, easy vocal style, particularly on "When You Go Dancing," the effective new intro written by Bob Wells and Richard Pribor. Latter effectively batons the Freddy Martin orch for the Champions' portion of the show and the band itself gets the layout underway with a rousing five-minute "Holiday in Mexico" medley.

As usual, the dance floor is too small to accommodate Martin's footwork fans.

Kap.

Bal Tabarin, N. Y.

Miss Lili, Tommy Ford, Line (6), Lou Harold Orch; $3.50 minimum.

The Bal Tabarin is one of the oldest niteries in the Broadway sector. This tiny French emporium, now under new management, is sticking primarily to its accustomed policy which calls for a line of Can Can cuties, plus Continental and American acts.

After a summer hiatus, the Bal Tab rushed the fall season with its bow, and has come up with a pleasant show. Miss Lilli, further described under New Acts, fills the singing section nicely, and gives the show a good peg upon which to rest.

Tommy Ford has a pleasant mien, but is woefully lacking in material up to Broadway standards. He seems like an earnest lad with a potentially good delivery, but at this point he needs writing to bring out any capabilities.

The six-girl line is colorfully routined and garbed. Lou Harold orch beats out the show with precision and supplies a spot of dancing.

Jose.

Fontainebleau, M. B'ch

Miami Beach, Aug. 19.

Johnny Puleo & Harmonica Rascals, Johnny Mathis, Augie & Margo, Murray Schlamm, Sacasas Orch; $3.50 beverage minimum.

Current layout is notable for the fact that Johnny Mathis, making his first appearance in this area, is a definite addition to the small list of songsters who can make it in a big way in the plushier bistros along the oceanfront run.

There was a plentiful sprinkling of his recently won platter fans in the audiences opening night building near-overflow attendance, in itself a noteworthy achievement at this time of dwindling biz around the bistros. Mathis, though still showing a neophyte touch in tendency to punch too heavily on some of his "big" arrangements, for example, an overblown "Babalu," overall wraps up with his balladings a la the click "It's Not For Me To Say." The trick phrasings and artful shadings applied hold rapt attention from all auditors. When he hits into a free-wheeling "Black Magic" he displays a prime flair for an uptempo beat that raises up a palm storm. With more routining balance and inevitable smoothening that comes with experience, Mathis is a cinch for the top cafes.

Johnny Puleo is in a tough spot, following a four-encore Mathis, but gets them yocking fast, and sustains the howl quotient on high to earn him a holdover deal for next week. He's evidently changed the personnel in his harmonica aides-straightmen, the loss of cohesive musicmaking being evident, but once he gets his mob involved in the screwballisms that are the basics of the act, any musical lack is glossed over in the laughter engendered. The mite-sized guy has added pieces of biz for the new crew, to provide more toppers in the yock build. He's called back for encores.

Augie & Margo tee off the proceedings in sock style befitting the click tempo on which this package rides. Their patternings are, per usual, exciting. Murray Schlamm, house emcee, intros in a slick manner while Sacasas and his crew ditto on the backgroundings. Joining Puleo this week are Eileen Barton and Rosanne.

Lary.

Sands, Las Vegas

Las Vegas, Aug. 16.

Marguerite Piazza, Pepper Davis & Tony Reese, Copa Girls (12), Antonio Morelli Orch (15); produced by Jack Entratter; choreography by Bob Gilbert & Renne Stuart; $2 minimum.

Marquerite Piazza's latest reprise into the Copa Room proves that the Vegas bistros are wise in booking an opera star who knows how to please both the longhairs and crewcuts. Miss Piazza's act, a fast-moving romp somewhat streamlined since her last venture here, opens with "Mattinata," and continues with a motley mixture including "Around the World," "Shall We Dance?" "My Heart Reminds Me," "Les Filles De Cadix," "Summertime" and a jumping Dixieland production in which she socks "Basin Street" and "When the Saints Go Marching In."

The beautiful soprano gets top mitts with the inevitable "Un Bel Di," done with stirrin emotion. Jack Bunch embellishes her numbers with smooth ballet hoofing, and she gets excellent assistance from John Cali on guitar, mandolin and banjo. Antonio Morelli masterfully batons his orch with tasteful shading.

Pepper Davis & Tony Reese are welcome returnees with their zany patter, top-savvy terps, okay impreshes and novelty drumming. Especially effective is a flickering skit which is their version of old flickers on tv.

Two ambitious production numbers featuring the big voice of Bob Kay, and the comely precision terping Copa Girls balance the show which is set through Sept. 3.

Duke.

Black Orchid, Chi

Chicago, Aug. 13.

Larry Storch, Abbey Lincoln, Ocie Smith, Joe Parnello Trio; $1.50 cover.

Both Larry Storch and Abbey Lincoln have played this room before, each less than a year ago, and the near full house which greeted them opening night made it clear their return was none too soon. Storch, in particular, with essentially the same act he brought in last January, found his trademarks more than durable.

That Storch's delivery should transcend his material, which isn't always the sharpest or the freshest, testifies to his increasing stature as a comic of the front rank. He paces his routines briskly, keeps them varied and seemingly spontaneous, and makes capital of a pliable face. Act builds steadily after a weak opener and by mid-point reaches its peak.

Mimicry is his big advantage, and Storch slips in and out of dialect as easily as he does the comic hats. Biggest laugh-getters, apart from his Cary Grant and Gary Cooper impreshes, is his guise as a cowboy singing a 10-gallon version of "Over the Rainbow" and his getaway panto of French dancers.

Abbey Lincoln, a sultry dish with a lissome figure, sings an interesting variety with an intoxicating slowness. Even the uptunes are dealt out to a deliberately restrained metronome, and the effects are positive. Gal has what it takes—the looks, sexy voice, and good taste—and needs, perhaps, only an inspired attitude to be able to sell in the more plush regions.

Ocie Smith, who opens the show, is a good looking, clean-voiced baritone who can hold down the ordinary vocal assignment well enough but who, at this stage, is neither distinguished nor commanding enough for more than the warmup chore here.

Les.

Beverly Hills, Newport

Newport, Ky., Aug. 16.

Steve Lawrence, Gene Baylos, Donn Arden Dancers (10), John Juliano, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

Newcomer Steve Lawrence, off to a fast start in winning Greater Cincinnati cafe society favor, and Gene Baylos, firmly established comic, contribute a heap of entertainment value to the current two-framer at Northern Kentucky's class casino. For added measure over a 70-minute route, the Donn Arden unit scores with two gay and artistic song & dance routines. The group features John Juliano, baritone, and Mary Fassett, local coloratura soprano, who is promising in her pro debut.

Lawrence, tv youngster with the polish of a vet, builds solidly through a half-hour cycle of pop tunes in rangy, rich baritone. He socks home "Come Rain or Come Shine," "I've Got You Under My Skin," "My Baby Just Cares for Me" and "Making Whoopee."

Baylos keeps the laugh meter clicking for 22 minutes, mincing freshies with his stock of standbys. Gets big returns with nonblinking of Cantor-like eyes at intervals in telling about "those pains in my head."

Location music talent, addding to long stays, has Gardner Benedict's combo for show backdrop, Jimmy Wilber Trio for intermission dancing, and Larry Vincent, singing pianist, in the cocktail lounge.

Koll.

Gatineau, Ottawa

Ottawa, Aug. 16.

Joan Roberts & Her Escorts (3), 3 Riffs, Barry Dale, Craig Daye Dancers (6); Champ Champagne Orch (8); $1 admission.

Gatineau Club has seldom offered its customers such class show as its current bill, topped by Joan Roberts & Her Escorts (New Acts), a high-quality session featuring the femme who sang the original Laurey role in "Oklahoma." Stanza is getting big kudos at all shows.

Three Riffs got off to bad start on opener by missing a cue but gradually hauled the stubholders back with them by producing a clicko stanza of clean-cut arrangements with plenty of tune contrast. Trio works hard to good reception, biggest mitting going to an easy-going string of impressions. Barry Dale, who filled the lost Riffs cue neatly, emcees and chants with the line.

Craig Daye has dressed his line of lookers in lavishly effective costumes and set them up in three new routines themed for football, the blues and a Siamese routine, probably the three nicest productions this line has used up to date.

Gorm.

Lucerne, Miami Beach

Miami Beach, Aug. 13.

"Havana Mardi Gras" starring Diosa Costello with Milos Velarde, Don Casino, Tonia Flores, Tony & Francella, Juan Romero, Mardi Gras Girls, Luis Varona Orch, Dave Tyler, musical director; $3.50 minimum.

There have been several cast changes in this fast-moving revue since it departed a click winter run in this spot for a longtermer in Las Vegas, before returning for indefinite stay.

Summer vacationers go for the colorful, spirited tempo in which the revue is staged. Biz has been on the solid side, leading owner Oscar Markowich to plan extended run at least through Labor Day, probably longer. Supporting cast in the south-of-the-border genre, with Miles Velarde a Cantiflas lookalike (and of same school of panto-comedics) a laugh sparker via versatile approach to his scene and dance segments.

Don Casino, who has worked with Miss Costello for some time now, fits into the Latin pic adeptly —a handsome, full-voiced lad, he belts across mixture of Spanish-American pops for big returns. Tonia Flores, who was in "Around The World" duplicates her castenet-heel-toe clickings to add authentic flavor to the goings-on, as does the team of Tony and Francella, a tiny pair of Cubano-types who free-wheel their hip-swings into a rousing set of routines.

Miss Costello wraps things up. She wears her years around the nitery belt well; is slim and vital as when she first hit the stateside locations with her fractured English and Latino chirps and breezy, brash approach to ringsiders. Reprise of her "Bloody Mary" chant from "South Pacific" is capper to a song and torso-gyration whing-ding, making for solid change of pace.

Lary.

Shows Out of Town

West Side Story

Washington, Aug. 19.

Robert E. Griffith & Harold S. Prince production (by arrangement with Roger L. Stevens) of musical drama in two acts (15 scenes). Book, Arthur Laurents; music, Leonard Bernstein; lyrics, Stephen Sondheim and Bernstein. Features Carol Smith, Mickey Calin, Ken Le Roy, Lee Becker, David Winters, Tony Mordente, Eddie Roll. Direction and choreography, Jerome Robbins; co-choreographer, Peter Gennaro; costumes, Irene Sharaff; lighting, Jean Rosenthal; scenery, Oliver Smith; orchestrations, Bernstein, Sid Ramin, Irwin Kostal; musical direction, Max Goberman; production associate, Sylvia Drulie. At National Theatre, Washington, Aug. 19, '57; $5.50 top.

THE JETS

Riff ..... Mickey Calin
Tony ..... Larry Kert
Action ..... Eddie Roll
A-rab ..... Tony Mordente
Baby John ..... David Winters
Snowboy ..... Grover Dale
Tiger ..... Lowell Harris
Diesel ..... Hank Brunjes
Gee-tar ..... Tommy Abbott
Mouth Piece ..... Frank Green
Big Deal ..... Martin Charnin
Graziella ..... Wilma Curley
Velma ..... Carole D'Andrea
Minnie ..... Nanetta Rosen
Clarice ..... Marilyn D'Honau
Anybody's ..... Lee Becker

THE SHARKS

Bernardo ..... Kenneth Le Roy
Maria ..... Carol Lawrence
Anita ..... Chita Rivera
Chino ..... Jamie Sanchez
Pepe ..... George Marcy
Indio ..... Noel Schwartz
Luis ..... Al De Sio
Anxious ..... Gene Gavin
Nibbles ..... Ronnie Lee
Juano ..... Jay Norman
Toro ..... Ernie Castaldo
Moose ..... Jack Murray
Rosalia ..... Marilyn Cooper
Consuelo ..... Rei Grist
Teresita ..... Carmen Guiterrez
Francisca ..... Elizabeth Taylor
Estella ..... Lynn Ross
Marguerita ..... Liane Plane

THE ADULTS

Doc ..... Art Smith
Schrank ..... Patrick Hayes
Krupke ..... William Bramley
Glad hand ..... John Harkins

Musical numbers: Prologue, Jet Song, "Something's Coming," "Behave Yourself," The Dance at the Gym, "Maria," "Tonight," "Cool," "One," The Rumble, "I Feel Pretty," "Somewhere," "Gee Officer Krupke," "A Boy Like That," "I Have a Love," Taunting.

New York's longrun hits can move over and make room for "West Side Story." It should remain profitably on Broadway for a couple of years or more.

This still-unfinished Leonard Bernstein-Arthur Laurents-Steve Sondheim musical has success stamped all over it. It has excitement, timeliness, sock choreography, and a fine offbeat score. It has an unusual and tragic plot.

It lacks some things, but not enough to hurt it much. Before its five weeks on the road are completed, it should be polished to the finest musical since "My Fair Lady."

"West Side Story" is the Romeo and Juliet story made topical. The feuding Capulets and Montagues are two teenage Manhattan street gangs, the Jets, composed of native New Yorkers and the Sharks, made up of Puerto Ricans.

There is a conscious effort to sell New Yorkers on the love-thy-neighbor theme toward the Puerto Ricans, who are strange because they are lonesome. Finally, there is a plea to better the conditions which make teenage gangs.

Fortunately, except for the latter part of the second act, the messages don't get in the way of the action. Presumably most of the between-the-lines preaching will be shoved below the level of consciousness before "West Side Story" reaches Broadway.

An interesting commentary on the ingredients which make up the show is found in the program credits. The names of the writers and the choreographer and director are in considerably larger and blacker type than those of the leading players. That is the way it should be, for "West Side Story" has a talented, no-name cast of earnest young players. But its music, its dances and its lines are more important.

The excitement begins in the opening scene, for instance, a ballet street brawl between the two gangs. Robbins carries through later with an even bigger gang fight in which two youths are slain, a dance attended by both gangs and several other numbers of equal pitch. One of his most ambitious efforts, however, a full-stage dream ballet fails to come off as it should.

You can tick off the Bernstein songs that are going places. They include the sentimental "Maria" and "Tonight" and "I Feel Pretty." There is syncopating sizzler in "Cool" and a topical gag number called "America," done by the Puerto Rican girls.

Generally, the dancing is well above the vocalizing. Topping the cast are Larry Kert as Tony, who plays the Romeo role, and Carol Lawrence as Maria, his Puerto Rican sweetheart. Honors go strongly to Chita Rivera as Anita, another Puerto Rican girl who steals the show at times.

Lowe.

Much Ado About Nothing

Stratford, Conn., Aug. 7.

American Shakespeare Festival Theatre production of three-act comedy by William Shakespeare. Stars Katharine Hepburn. Alfred Drake; features Mitchell Agruss, Stanley Bell, Jack Bittner, Morris Carnovsky, John Colicos, Richard Easton, Larry Gates, Donald Harron, Lois Nettleton, Richard Waring. Staged by John Houseman and Jack Landau; scenery and costumes, Rouben Ter-Arutunian; lighting, Tharon Musser; music, Virgil Thomson; dances, John Butler; production supervisor, Jean Rosenthal. At American Shakespeare Festival Theatre, Stratford, Conn., Aug. 7, '57; $4.80 top.

Leonato ..... John Colicos
Messenger ..... Donald Harron
Beatrice ..... Katherine Hepburn
Hero ..... Lois Nettleton
Don Pedro ..... Stanley Bell
Benedick ..... Alfred Drake
Claudio ..... Richard Easton
Don John ..... Richard Waring
Conrade ..... Mitchell Agruss
Borachio ..... Jack Bittner
Antonio ..... Morris Carnovsky
Balthazar ..... Russell Oberlin
Margaret ..... Sada Thompson
Ursula ..... Jacqueline Brookes
Dogberry ..... Larry Gates
Verges ..... Donald Harron
Watchmen ..... Michael Lupino, William Cottrell
Friar Francis ..... Kendall Clark
Sexton ..... John Frid
Soldiers and Servants: Conrad Bromberg, James Cahill, Harley Clemenis, Benita Deutsch, Michael Kasdan, Michele La Bombarda, Michael Lindsay-Hogg, Susan Lloyd, Michael Miller, David Milton, Joe Myero, Dino Narizzano, Ira Rubin, Judith Steffan, D. J. Sullivan, Peter Trytler, Jack Waltzer, Ellen Weston.

The play's not the thing this time at Connecticut's American Shakespeare Theatre Festival. Rather it's an ingenious display of showmanship, talent and stagecraft to make the third and last production of the 1957 season, the lightweight "Much Ado About Nothing," an appropriate culmination for a successful summer.

When John Houseman and Jack Landau decided to change the time and place to the mid-19th century in Spanish-mission Texas they signalized a holiday for their art staff —Rouben Ter-Arutunian to create a wardrobe rich in the color of the era and to adapt his Stratford lattices to the old southwest real estate, Tharon Musser to add the right lighting under Jean Rosenthal's supervision, and Virgil Thomson to compose an infectious score.

Thus beautifully accoutered, "Much Ado" becomes a showpiece for fun by Katharine Hepburn and Alfred Drake, both enjoying happier casting than in their other repertory assignments respectively "Merchant of Venice" and "Othello"), and a skilled, good-looking company of associates. The play is broad, taking off with gunshooting from the aisles and closing with the almost slapstick capture of the villain. Yet the comedy is at its best when Miss Hepburn's Beatrice and Drake's Benedick are surrendering to the love they resisted and when the other lovers, Hero and Claudio, are overcoming their obstacles.

Lois Nettleton and Richard Easton, who has been cast as a comic in the other plays, are excellent as the beleaguered sweethearts. Richard Waring doesn't play the wicked Don John as blackly as his makeup, but he is villainous enough. Larry Gates' Dogberry seems more cowboy Western than Spanish, yet effectively malapropian. Stanley Bell's Don Pedro, John Colicos' Leonato, Jack Bittner's Borachio, Morris Carnovsky's Antonio and Donald Harron's Verges are valuable contributors.

By this time the extraordinary adaptability of this playhouse and its ramped stage has been so impressively demonstrated that it has become one of the operation's major distinctions.

"Much Ado" is slated for four shows weekly until the end of the season Sept. 8, its repertory mates playing twice each. *Elem.*

Fool Me Twice

Hollywood, Aug. 9.

George Boroff production of melodrama by Milton Geiger. Directed by Robert Karnes. At Circle Theatre, Hollywood, Aug. 9, 1957; $3.30 top.

Mrs. Liska ..... Doris Karnes
Carol Weaver ..... Anna Karen
Barbara Franzen ..... Sandra Gould
Arthur Tappan ..... Robert Karnes
Lt. Hagen ..... Ward Wood
Lt. Saffron ..... Herman Rudin
Clifford ..... Walter Kelley

Despite the preponderance of such fare on television, there should still be a market for tales of terror, psychological or otherwise, and Milton Geiger's new play, "Fool Me Twice," is such a prospect. It needs rewriting to maintain tension, but the story line makes it a candidate for films.

Geiger has shrewdly blended familiar ingredients in a harrowing story of a bizarre murder plot and the attempt to fasten suspicion on a neurotic former Army nurse just separated from her elderly husband. Culprit is a "Night Must Fall" sort of psychopath who kills the husband, dismembers the body and ships it from the Coast in separate suitcases, on separate planes.

He has attached time bombs to the suitcases so the evidence will be destroyed. But one bomb is discovered after it has caused only a small fire, implicating the wife, and the killer maneuvers conditions to make everyone, including her, think she's unbalanced. Only the perserverance of a sympathetic detective clears her.

Geiger may have originally written this for television and then padded it for the legit version, which would explain long, static stretches. This verbosity diminishes the impact and reveals plot holes. The second act, in particular, needs revision.

Local production by George Boroff is generally engrossing and it has been well staged by Robert Karnes, who also effectively plays a legal lothario. Anna Karen is fine as the harried heroine and there is good support from Sandra Gould as her friend and Ward Wood as the cop. Walter Kelley, despite some opening night slips, injects considerable terror into the role of the psychopath and Doris Karnes and Herman Rudin are both okay in the remaining two roles. *Kap.*

Show Abroad

How Can We Save Father?

London, Aug. 7.

English Stage Co. presentation of one-act comedy-drama by Oliver Marlow Wilkinson. Features John Moffat, John Phillips. Staged by Peter Wood; decor, Clare Jeffery. At Royal Court Theatre, London, Aug. 6, '57; $2.15 top.

Pinion-Cleaver ..... John Phillips
Mrs. Pinion-Cleaver ..... Susan Richmond
Ruth ..... Maureen Quinney
Angela ..... Jacqueline Forster
Beatrix ..... Margaret Ashcroft
Susan ..... Mary Manson
Alexander ..... Robert Stephens
Edwin Goosebell ..... John Moffatt

One of the prime objectives of the English Stage Co. operation of the Royal Court Theatre is to encourage offbeat entertainment—and that's presumably the justification for staging this one-acter by Oliver Marlow Wilkinson. It's a strange mixture of intellectual argument and schoolboy humor, welded together as part farce, part drama, to make an unsatisfying whole. Not a commercial proposition by any means, but with limited chi-chi appeal.

The curtain rises on a supposedly comic scene in which the village vicar (the "Father" of the title) is attempting to commit suicide, first by hanging and then with a revolver. Having failed to take his own life, he goes mad, presumably in a protest against the inadequacies of the church to meet the stress and strain of modern life.

The vicar's five children discuss the problem of how to restore their father's sanity before the arrival of the bishop. As a "cure," a psychiatrist friend dresses up in comic bishop's robes and pretends to be even madder than the vicar, thus restoring his sense of reality.

Somewhere along the line, the author is apparently trying to present an important issue, but the fundamentals are obscure and the result is not only unsatisfying, but also irritating. It's hard to understand, for example, why the author resorts to the use of corny humor in the middle of an intellectual debate, throwing the scene off balance.

Peter Wood's free-hand staging is the best way out of a difficult assignment and, inevitably, he allows the two main characters in the "cure" scene to overact. John Moffatt as the psychiatrist and John Phillips as the vicar perform with a lively gusto. The vicar's children, among them a doctor, scientist and artist, play adequately. Susan Richmond's interpretation of the wife is on a dignified key. *Myro.*

Just in Case

Martyn Green has to have daily plane reservations to New York during his current appearances as headliner of the Westinghouse Consumer Products' industrial show at Columbus.

Dramaturgy, producer of the Westinghouse presentation, had to set the airline bookings to insure rapid transportation for Green in case he's required to go on as alternate star for Cyril Ritchard in the Broadway production of "Visit to a Small Planet."

Since the Westinghouse production is limited to alternate mornings this week and part of next week, Dramaturgy isn't worried about Ritchard missing an evening performance. It's the Wednesday matinees the firm is nervous about.

Outline of Facts

[BACKGROUND STUFF—LEGIT]

Union regulations make strange show-fellows.

When Michael Ellis was producing Broadway shows some years ago in partnership with James Russo, their pressagent and friend was Samuel J. Friedman. Later, after Ellis took over operation of the Bucks County Playhouse, New Hope, Pa., his relationship with the p.a. chilled. It seems the producer was convinced that Friedman was the one who had informed the Assn. of Press Agents & Managers of a supposed violation of union regulations.

Recently, Ellis booked a tuneup engagement of the T. C. Jones solo show, "Mask and Gown," for the week of Sept. 2. The ATPAM has ruled that the show is a pre-Broadway tryout and that its producer, Leonard Sillman, must hire a pressagent for the strawhat stand. As an associate of Bill Doll, Sillman's regular p.a., Friedman has the assignment.

Under ATPAM rules, Ellis's regular pressagent cannot work on "Mask and Gown," but the assigned man must be on hand to do the publicity for the show. Therefore, unless Doll makes a shift and assigns another member of his staff to the job, Friedman must work at the Bucks County Playhouse that week, whether Ellis likes it or not.

As of the moment, the Ellis-Friedman deep freeze is still on.

Stock Reviews

Simon and Laura

East Hampton, N.Y., Aug. 16.

Ron Rawson production of three-act comedy by Alan Melville. Stars Murray Matheson, Louise Allbritton; features Orson Bean, George Turner, Norah Howard, Tom Pedi, Janet De Gore, Glenn Walken. Directed by Ruth Rawson, settings by William J. Ryan, lighting by George Vogel. At John Drew Theatre, East Hampton, N. Y., August 12, '57.

Simon Foster ..... Murray Matheson
Laura Foster ..... Louise Allbritton
Wilson ..... George Turner
Jessie ..... Norah Howard
Mr. Wolfstein ..... Tom Pedi
David Prentice ..... Orson Bean
Janet Honeyman ..... Janet De Gore
Timothy ..... Glenn Walken
Barney ..... Peter Coffeen
Joe ..... Richard Allenwood
Miss Mills ..... Jan Rawson
Mabel ..... Pamela Gruen
Archie ..... George Vogel

"Simon and Laura" looks like a good Broadway prospect at the first-act curtain, but subsequent developments reduce this husband and wife import from London to the category of a pleasant comedy—not strong enough to slug it out on the Main Stem, not esoteric enough for the off-Stemmers, but possibly fetching enough to make the grade as a real-life husband-wife tourer.

Play opens on the titular characters—a long-married theatrical couple—in the midst of one of their many spats. He, a confirmed philanderer with a temper, is about to walk out on his patient but equally sharp-tongued helpmeet when they get their first job offer in 18 months—a tv assignment for a nightly "at home" show.

The surface reconciliation that gets "Simon and Laura" on the air and makes it a popular show is developing into something more substantial again when Simon chases off to a Nassau weekend with the femme script writer and Laura dallies in the apartment of the program director. With both parties on the warpath again there follows the easily foreseen blow-off on the air, the subsequent separation and the eventual and inevitable reunion.

Scripter Alan Melville loses the neat first-act pace in a clutter of characters and a poorly realized attempt to carry a lot of offstage action with only mediocre onstage dialog. The second act drags in shaping up to the telecast row which everyone knows must happen, and the third act suffers from a tedious session of "Truth," an upaged child's game whereby the principals learn the comparatively innocent facts behind the apparent case of double infidelity.

Murray Matheson and Louise Allbritton are well cast in the title role. Matheson has polish and a punctilious comedy manner of speech and action that makes capital of every line. Miss Allbritton has the necessary looks and charm, but occasionally breaks step with her partner. Orson Bean is a natural in the part of the young program director.

George Turner is sharp as the loquacious and omniscient family butler, and Norah Howard rings the bell as the blunt, outspoken maid and cook. Tom Pedi is a knockout as the Runyonesque talent agent and Janet De Gore fits neatly into the part of the attractive scriptwriter. Glenn Walken as a worldly wise moppet, the "family" touch in the tv show, does well with a part that is actually an amusing distraction.

Ruth Rawson has shaped some well delineated characters and high-geared the action as much of the book permits. William Ryan's single living room set is attractive and functional. *Hank.*

The Playwrights Co. will be associated with British producers **Lance Hamilton** and **Charles Russell** in the Broadway production of "Nude With Violin."

The Will and the Way

Northport, N.Y., Aug. 13.

William Hunt presentation of three act comedy by Michael Molloy. Staged by Jerry Straker. At Red Barn Theatre, Northport, N. Y., Aug. 13, '57.

Sal Cawley ..... Elex Ingersoll
"Fowler" Flynn ..... Bill Goddard
Jack Doocey ..... Syl Reilly
Bridie Devoy ..... Norma Straker
Kieron White ..... Robert Stafford
Ina Carey ..... Cathleen Neal
"Lanty" Quinlan ..... Walter Flanagan
Nick Solan ..... Bruce Torbet
Peter Solan ..... M. David Samples

Here's a good-natured Irish farce that emphasizes clean, though certainly not subtle, comedy. A hit when it was presented two seasons ago at Dublin's Abbey Theatre, this first comedy by Michael Molly probably has too much of the ould sod in it to appeal to a large American audience. But to those who want to indulge their Gaelophilia without struggling with a message, this romp has much to recommend it.

The script puts an assortment of stock characters through a series of stock situations. Their are two drinking and fighting cronies and the barmaid harridan they have been courting for the past several decades. There's the beautiful and simple-hearted colleen, the young university student who can't decide between his love of the girl and his love of history, a penny-pinching cousin who tries to take advantage of the scholar's lack of business sense and several other amusing Eiro-types. There are noisy altercations, stormy entrances and exits, and, of course, the lovely music of the Irish dialog and the quaint figures of the native idiom.

The action is laid in the backstage section of a combination hall, shop and bar in rural Ireland. The proprietor has died, leaving the place to a bookish nephew. Employees at the hall fear that, in his eagerness to get back to college, the nephew will sell out to his cousin who has indicated that he will fire the lot of them when he takes over. Their clumsy strategem to avert this calamity by keeping the scholar interested in his property form the tread of the story.

One of the plots involves the production of an old blood-and-thunder melodrama. The hammed-up rehearsal of this epic draws the biggest yocks from the house, though other portions are also rewarded with good laughs.

Major weakness in the play is a third act that collapses rather than progresses to a happy ending. On the whole the present production scores well, considering the drawbacks of the too intimate in-the-round playing area (about the size of an average living room rug) that doesn't give physical scope to the rant and roar of the dialog, and several casting problems that would be hard to solve in a stock operation.

Acting laurels for win and place go respectively to Bill Goddard and Walter Flanagan who create the battling gaffers as effectively as the age differential will permit. Cathleen Neal, a cute charmer, and Bruce Torbet keep the love interest glowing. Elex Ingersoll as the old-maid bar belle, Syl Reilly as an unscrupulous tapman, Norma Straker as the honest hard-working bookkeeper, Kieron White as her fiance and M. David Samples as the pinch-penny cousin hold up their end of the action to good effect.

"The Will" won't win any critic awards, nor will it rate high with the out-of-town buyers. There's reason to believe, though, that it could find a small and happy public as an off-Broadway offering, especially if presented by an Irish cast. *Hank.*

Touring Legit Doomed to Dwindle, Say Out-of-Town Drama Reviewers

Out-of-town drama critics are pessimistic about the future of touring legit.

The general opinion among the reviewers is that the traveling shows are on the way out. This, it's felt by some, will not kill off theatrical activity in the hinterlands, but rather foster a decentralization of legit from Broadway through the development of professional local companies.

The critics expressed their opinions on the road situation in replies to a questionnaire sent by Broadway legit pressagent William Fields. The specific question involved referred to the future of the road, with the reviewers asked to speculate on whether touring shows would be a thing of the past by 1968. The poll covered 78 hinterland critics, most of whom answered the query.

The response was mostly downbeat, the crix expecting dwindling road activity to continue in that vein. The high cost of touring shows, a decline in top touring names, inadequate theatres (no theatres at all in some towns), the cross-country suburban movement and other forms of less expensive entertainment were all pegged as negative factors.

The consensus of opinion was that touring shows would eventually boil down to powerhouse entries on the order of "My Fair Lady," a trend that has been apparent in recent seasons. The crix in tryout towns, however, feel they will continue to get breakins as long as producers follow that established pattern. In past seasons, however, there has been a tendency on the part of some Broadway managers to bypass the hinterland tryout in favor of New York previews.

Assured Employment

"Thanks to fantastic costs and the appeal of other forms of less expensive entertainment," the road is a "diminishing spiral," asserts Cyrus Durgin, drama critic of the Boston Globe. However, the aisle-sitter figures, "Unless tryouts are abolished, Boston will continue to have such attractions."

"Frankly," he comments, "I'm glad I also write about music and records."

National, Wash., Mostly Booked For the Season

Washington, Aug. 20.

National Theatre has already booked 14 shows for its 1957-58 season, and has only a few dark weeks to fill. Legiter was dark for the summer, unshuttered last night (Mon.) with a three-week tryout of "West Side Story," the Leonard Bernstein musical. The show was virtually sold out in advance.

Herman Wouk's new play, "Nature's Way" comes in Sept. 16-28, to be followed by one week of "The Egg Head," starring Karl Malden, Sept. 30-Oct. 5, The new Helen Hayes play, "Time Remembered," is set for Oct. 7-19, and then "Separate Tables" arrives for three weeks, beginning Oct. 21.

"Country Wife," starring Julie Harris, is slated for two weeks, Nov. 11-23. "The Trial" arrives Nov. 25 for two weeks. "Miss Isabel," starring Shirley Booth, follows for two weeks, through Dec. 21 and, temporarily at least, the National Theatre is scheduled to be dark Christmas week.

"Middle of the Night," with Edward G. Robinson, bows Dec. 30 for three weeks. Then a new play, "Salt Air," is booked for Jan. 20 through Feb. 1. The following week is open, but "Waltz of the Toreadors" moves in for two weeks beginning Feb. 10. There is a gap until March 10, when the "Ballet

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Philly's Erlanger Signs With Musicians' Union; Shuberts Standing Pat

Philadelphia, Aug. 20.

William Goldman, owner of the Erlanger Theatre, and Local 77, AFM, have inked a two-year pact. The tooters, who were asking a 15% increase, will take a 3% raise for the 1957-58 season, plus a 5% hike the following year. The new two-year contract assures local playgoers musical fare in at least one playhouse, with "West Side Story" due at the house Sept. 10 as the season's first tuner.

The Shubert-operated theatres have not yet reached an agreement. Romeo Cella, Local 77 president, said he had a meeting with Lawrence Shubert Lawrence, two weeks ago. At that time Lawrence displayed a letter from the New York office flatly refusing any contract changes. The Shuberts threatened that if the musicians asked for more money only straight plays would be presented here.

When the Erlanger settled, Cella phoned Lawrence for a second confab. The theatre man repeated the "take-it-or-leave-it" ultimatum. The present contract with the Shuberts expires Labor Day. If there is no new agreement, Cella says, "We'll be on the picket line again." A dispute with the musicians two seasons ago kept musical shows out of Philly for a period of several months.

Kroll & Conoway Ready 'Hat in Hand,' New Tuner

Mark Kroll and Charles Conoway, who made their Broadway managerial bow last season with "Ziegfeld Follies," have a new musical under option. The project, "Hat in Hand," has book and lyrics by David Rogers. Negotiations are underway for a composer.

Meanwhile, the producers are getting their touring edition of the "Follies" ready for a Sept. 12 getaway in Toronto. Rogers is associated with the revue as a sketch and lyric contributor.

Fred Coe, currently working with **William Gibson** on the script of "Two for the See-Saw," which he plans to place in rehearsal in October under **Arthur Penn's** direction, has also optioned "Josie," by **Julia Saverse** for production during the 1958-59 season.

GET THE TITLE RIGHT, 'SHADOW' AUTHOR ASKS

New York.

Editor, VARIETY:

I love VARIETY. I am also very fond of the title of my play, and wish I could get the two together some time. The play is "A Shadow of My Enemy." VARIETY's been running it as "Shadow of My Enemy" or "The Shadow of My Enemy" in the list of upcoming shows.

I can understand any editor's impatience when it comes to "the" or "a" before a title. But it took us a long, long time to get just the right nuance for this one in terms of the meaning of the play. When you get to see the show, as I hope you will, you'll know why "A Shadow" is exactly what the play's about.

Can I prevail upon you to make it what it is: "A Shadow of My Enemy"? *Sol Stein.*

(In news stories, VARIETY *normally uses full titles of shows, but in such listings as grosses, Scheduled N. Y. Openings, Touring Shows, etc., the pre-title article is generally omitted for simplicity, clarity, space limitations, etc.—Ed.)*

Raps B'way B.O. Manners; It's Better Out of Town

"Broadway's boxoffice courtesy has improved in the past two or three years, but many employees (ticket-takers, ushers, etc.) continue to act as if they hate all humanity." That's the opinion of Norman Nadel, who, as critic of the Columbus Citizen, makes frequent visits to New York as the paper's theatre tour guide.

Nadel feels that out-of-town theatre employees "tend to be more courteous and friendly."

Jack Benny Seeks Script For Legit Producer Bow

Hollywood, Aug. 20.

Jack Benny is turning his eyes toward a new field of showbiz endeavor—he wants to become a legit producer.

Irving Fein, prexy of Benny's J&M Productions, has been reading plays for some time, but so far has come up with nothing that excites the star's interest. He's looking for a one-setter, either a comedy or drama, with picture potentialities.

Benny would finance and produce.

Italo Legits To Al Fresco Houses

Rome, Aug. 13.

With most Italian legit houses darkened for the summer hiatus, the alfresco circuit, initiated many years ago via opera presentations, is taking over. And many classic and modern stagings are current and the choice under the stars, while others are being prepped with the aid of local tourist bureaus.

It follows that most of these productions are scheduled for open-airers in the vicinity of summer resorts. Already in the books is a staging of Aristophanes' "Women in Parliament" in Benevento's 16-century-old Roman theatre. This later also moved to Ostia's Roman Amphitheatre, where the same company, made up of Olga Villi, Tino Buazzeli, Mario Carotenuto and Pina Cei also produced Plautus' "Menecmi."

Venice's Goldoni Festival under the stars, in the Teatro Verde on the island of St. George, is also on its successful way, with "Il Campiello" as a much talked-about opening. The same show also has been given, for a few nights only, in Verona's Roman Theatre. Verona's Villa Giusti was also the recent scene, in a presentation directed by Franco Enriquez, of Shakespeare's "Tempest."

Not far away, on Lake Garda, Gabriele D'Annunzio's Vittoriale memorial villa was and is the current scene for special performances of his classic "La figlia di Iorio," staged by Luigi Squarzina, and acted by Anna Proclemer and Giorgio Albertazzi.

Italy's south also has come in for its share of summer legit, open air style, and there's more to come. Lilla Brignone and Enrico Salerno, under Mario Ferrero's direction, will tour all available Roman Theatres with "Iphigenia." Taormina and some other Sicilian centers are to be the meeting for "Britannicus" while DeMusset's "Les Caprices de Marianne" will be staged on Capri. On the Adriatic coast, Alberto Moravia's new play, "Beatrice Cenci," is slated to have its first showing, at Senigallia.

Philly Erlanger on Sale, But Just as Formality

Philadelphia, Aug. 20.

The Erlanger Theatre is slated to be sold at auction Sept. 5. The proceedings will be little more than a formality, however. The result will be a transfer of title to William Goldman, who owns 100% of Goldlawr, Inc., the present tenant.

Goldlawr, which holds long term lease, was formed by Goldman and Lawrence Shubert Lawrence, local Shubert representative. Latter was forced to drop out under the terms of the Government's consent decree. Title to the playhouse is currently held by the First Pennsylvania Banking & Trust Co., which acquired it as Trustee for the first mortgage bondholders following foreclosure proceedings in 1941.

Goldman, with money advanced by his film theatre chain, William Goldman Theatres, Inc., has obtained control of $1,512,000 of the bond issue of $1,595,000. The purpose of the sale, he says, is to terminate the trust. The Erlanger, continuing under his management, relights early in September.

No Joke Intended

Presumably the management of the Phoenicia (N.Y.) Playhouse was leveling, since the melodrama involves a charge of lesbianism.

Anyway, they're billing this week's show, "The Children's Hour," as "For Adults Only."

'Journey,' 'Bells' Last Season's Best On B'way, Say Out-of-Town Critics

"Long Day's Journey Into Night" was the best straight play and "Bells Are Ringing" the best musical of the 1956-57 season in the opinion of out-of-town critics who visited New York during that period.

Those selections are reflected in the third consecutive annual poll conducted by William Fields, pressagent for the Playwrights Co. and other legit producers. The latest survey is the first of the three to cover the full legit season, running from June 1-May 30.

Since the poll was launched in 1955, the number of participating critics has more than tripled. There were originally 24 respondents to the survey, then 67 and now 78. This, again, accentuates the increased attention being given Broadway by hinterland papers, presumably because of hometown interest in legit.

As in the past, not all of the critics represented in the survey are included in the balloting on "best" productions. Only 58 voted in the straight play category, while 48 were involved in the tuner selection. The discrepancy there was due to some critics having only seen straight plays.

There were no votes by 18 others, who either did not get to

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De-Pressagentry

Road pressagentry is a detriment to the survival of touring shows, That's the opinion of Roger Dettmer, Chicago American critic, who asserts "Road press-promotion, by and large, belongs to the circus era, and circuses are dead."

He explains, "At the present pace, in existing locations, using extant (though they ought to be extinct) promotional methods will kill the road deader'n Cock Robin."

Critics' Cracks On Generally Poor Road Prospects

Theatrical craft unions are "strangling theatre on the road" in the opinion of Norman Nadel, theatre editor of the Columbus Citizen. He declares, "If the stagehands, movers and others adopt a more realistic attitude, the road 10 years from now can be in good shape." The reviewer expressed the view in response to a questionnaire distributed by William Fields, pressagent for the Playwrights Co. and other Broadway producers.

The Columbus reviewer continues, "The terrific amount of padding in the various theatre and associated crafts has shot costs higher than a local theatre operator can hope to match with anything less than a real hit. The unions must realize that they will benefit more by fewer make-work gimmicks, with more shows as a result."

Continuation of present craft practices, the reviewer asserts, will not only contribute to the continued decline of road legit, but perhaps also to its "eventual death."

"Lack of attractions" is pegged by Hamilton B. Allen, critic of the Rochester (N. Y.) Times-Union, as the "major deterrent" to legit touring activity in that city. He feels that if producers can lick

(Continued on page 58)

ATPAM VOTES STRIKE VS. SHUBERT THEATRES

The Assn. of Theatrical Press Agents & Managers will strike against Shubert theatres throughout the country unless a new agreement is negotiated prior to the Aug. 31 termination of the union's current pact with the theatre firm.

The walkout was authorized by a unanimous vote of approximately 150 members attending a special union meeting held yesterday (Tues.) in New York. The strike-vote conclave was called by the union following the refusal of J. J. Shubert to continue negotiations for a new basic agreement. ATPAM is seeking to bring the Shubert contract up to the slightly higher level of the deal with the League of N. Y. Theatres.

A front-of-house execs' strike would result in the withdrawal of house managers from Shubert theatres and a walkout of pressagents and company managers from productions playing there. Since this would effect shows presented by producer members of the League of N. Y. Theatres, it's figured that organization will attempt to intervene in the dispute in an effort to offset the consequences of a strike.

Although other legit unions have promised "cooperation" with ATPAM, it remains to be seen whether they will cross picket lines. Because of the Shuberts' withdrawal from the League several years ago, their contracts with the various unions are generally negotiated separately.

"Planning and Producing the Musical Show," a new book by legit musical director, **Lehman Engel,** is scheduled for Crown publication next Tuesday (27).

Demands Hardtop Setup For Philly Playhouse To Operate Next Year

Philadelphia, Aug. 20.

The Playhouse in the Park, Philly's municipally operated tent theatre in Fairmount Park, will not be operated under canvas another summer. That was asserted last week by John B. Kelly, vice-president of the Fairmount Park Commission and chairman of its special committee directing the Playhouse.

It had previously been announced after frequent reports before, that the Playhouse would operate under a hardtop setup in 1958. Kelly said that the Commission had asked for the sum of $150,000 for the erection of a permanent structure, "of which $50,000 was spent for something else, so $100,000 is available." He added that bids show that the cheapest structure of wood would cost $178,000 and a theatre of metal $203,000.

If the city does not put up the funds to make up the difference, Kelly declared he would withdraw entirely. He refuses to go along with the purchase of another tent, feeling that "worry about hurricanes and violent thunderstorms which might ruin the tent at any time and cause serious injury to patrons, is too heavy a price to pay." He added that "12 theatre tents in this area were shredded or blown down by high winds this season" but did not name them. The Valley Forge, Camden and Brandywine tents have had such accidents this summer.

The tent now being used was put up for sale last week, with the top bid being only $2,063 as compared to the original cost of $11,600. Only four bids in all were received, and it was decided to keep the canvas and use it for other purposes. Kelly argues that the Playhouse is entitled to as much financial assistance from the city as Robin Hood Dell, the music operation also in Fairmount Park. He believes that the permanent structure planned for the Playhouse, allowing for an extended season and special added attractions, would bring a profit of $35.000 a year to the City. "Already in 1957," Kelly said, "The Playhouse had a profit of $20,000 as of last week Aug. 5."

Small-Seater in H'wood Is Trying Tryout Policy

Hollywood, Aug. 20.

A new policy of launching original scripts will be inaugurated by the Players Ring Gallery Theatre, starting Sept. 20 with a tryout of Raphael Hayes' "The Man Most Likely."

Deal for the showcasing of "Man" was made through Famous Artists, with co-producers Paul Levitt and Ted Thorpe repping the Ring.

No Shakespeare at Edinburgh

But International Flavor in Legit, Ballet, Opera Events This Year

By GORDON IRVING

Edinburgh, Aug. 20.

Although lacking in some of the glamor and big-name angles of recent years, the 11th International Edinburgh Festival teed off here (18) to good attendances and lively interest from many nations. Drama, music, ballet, opera are all represented, and informal jazz shows are a new addition on the junket's unofficial "fringe."

A late-night show with striptease items captured some initial press attention. This is the Irving Theatre (London) Intimate Revue, staged nightly at 10:45 at the Palladium vaudery.

Opera via La Piccola Scala, Miliano, is presenting four main works: Cimarosa's "Il Matrimonio Segreto," Bellini's "La Sonnambula," Donizetti's "L'Elisir d'Amore" and Rossini's "Il Turco in Italia."

Overseas orch includes the Concertgebouw Orch from Amsterdam, Holland, and the Bavarian Radio Symphony Orch, each giving four concerts. British groups are Halle, Philharmonia, Scottish National and BBC Scottish orchestras.

On the ballet side there's Swedish Royal Ballet for Festival's first week at the Empire Theatre. The Ballets Africans de Keita Fodeba comes second week, and Marquis de Cuevas group third week.

An "innovation" this year: Festival will stage no Shakespeare. Against this Sir John Gielgud will recite at an afternoon show.

English Stage Company is presenting the Jean-Paul Sartre farce "Nekrassov," with Robert Helpmann in lead. This is Sartre in light vein telling of a newspaper editor at his wits' end to maintain sales by a policy of stunts.

Jonathan Griffin's "The Hidden King" is at the Assembly Hall for whole three weeks of the fest. Produced on an open stage, it deals with a 16th-century claimant to the Portuguese throne, and is in verse. Stephen Mitchell presents a cast which includes noted British actors Robert Eddison, Robert Speaight, Sebastian Shaw and Ernest Thesiger. Christopher West produces.

Germany is represented by "Man of Distinction," English version of Hasenclever's comedy "Der besser Herr." It's about a man who specializes in writing letters to women of late middle-age.

Henry Sherek is presenting this comedy, with Anton Walbrook and Moira Shearer, on its British preem Monday (26).

Madeleine Renaud-Jean-Louis Barrault company from France will give Jean Anouilh's "La Repetition" and a dramatic anthology titled "Connaissance de Claudel" at Lyceum Theatre during final week.

Dance Review

The Purification

Westport, Conn. Aug. 13.

Tennessee Williams' sizzling one-act play, "The Purification," which is still to be performed publicly, turned up as a dance drama Sunday evening (11) at the White Barn Theatre, Westport, Conn. Williams was in the audience for the performance, which was splendidly mimed by Mary Anthony and her Dance Theatre.

Because of the implications in the script it might always be cozier to see the dance version. It is difficult to anticipate any widespread roadshowing of this playlet which observes practices usually attributed to the Borgias—and that does not mean poisonings. Clues to the triangle were quoted from Williams' poetry from time to time by Eugene Van Hekle as a one man Greek chorus.

Miss Anthony danced the role of the sister superbly, and Cameron McCash was highly effective as the brother. The special lighting by Thomas Skelton added excitement to this experiment. The bill also offered "Threnody," a dance work suggested by Synge's "Riders to the Sea," to music of Benjamin Britten, and "Aperitif," a curtain-raiser credited to Paul Bowles and Norman della Joio. *Doul.*

MANNY DAVIS BOOKING PHILLY'S LOCUST THEA.

Although the Locust Theatre, Philadelphia, has two shows already booked for the fall, it's still not definite who'll be operating the theatre. The entries thus far set have been booked by Manny Davis for Avesa Corp., which is negotiating a lease for the house with the Binswanger realty firm.

Binswanger has been running ads to lease the property, which was relinquished by the Shuberts in compliance with a Government consent decree. The realty outfit reveals that although a deal is in the works with Davis, a lease has not been consumated.

The productions booked for the theatre are a pre-Broadway tryout of "The Saturday Night Kid" and the touring "Separate Tables."

'Journey,' 'Bells'

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New York or else did not see enough shows to feel qualified to pass judgment. The latter did participate, however, in answering a separate questionnaire, the content of which is covered elsewhere in this issue. Votes by two other critics were invalidated because several selections were marked instead of just one in each category. The tabulations for the "best" play and musical, with most of the critics having only seen, part of the season's offerings, were as follows:

Straight play: "Long Day's Journey Into Night," 30; "Separate Tables," 10; "Auntie Mame," 6; "Major Barbara," 3; "Potting Shed," 2; "Waltz of the Toreadors," 2; "Visit to a Small Planet," 1; "Happiest Millionaire," 1; "Apple Cart," 1; "Girls of Summer," 1; and "Iceman Cometh" (off-Broadway), 1.

Musical: "Bells Are Ringing," 22; "Li'l Abner," 8; "Candide," 7; "New Girl in Town," 5; "Happy Hunting," 4; "New Faces," 1, and "Cranks," 1.

Participating scribes included:

Dick Williams, Los Angeles Mirror-News; Emmett Weaver, Birmingham Post-Herald; Herbert L. Monk, St. Louis Globe-Democrat; Boyd Martin, Louisville Courier-Journal; Barbara Wilson, Philadelphia Inquirer; Ethel Beckwith, Bridgeport Herald; Virgil Miers, Dallas Times Herald; Ronald Muchnick, Ann Arbor (Mich.) News; Walter Whitworth, Indianapolis News; Philip F. Crosland, Wilmington (Del.) Journal-Every Evening; Merita Mills, Beaumont (Tex.) Enterprise.

Also Edward F. Halline, Milwaukee Sentinel; Robert B. Frederick, Cincinnati Times-Star; Fred Childress, Youngstown (O.) Vindicator; Jeanne Suhrheinrich, Evansville (Ind.) Courier; John Y. Kohl, Allentown (Pa.) Call-Chronicle; Roger Dettmer, Chicago American; Norman S. Nadel, Columbus (O.) Citizen; Jay Carmody, Washington Star; Bill Doudna, Madison (Wisc.) State Journal; Richard L. Coe, Washington Post & Times Herald; Lily May Caldwell, Birmingham News; Robert L. Sokolsky, Syracuse Herald-Journal.

Also Harold V. Cohen, Pittsburgh Post-Gazette; Cyrus Durgin, Boston Globe; Corbin Patrick, Indianapolis Star; Stan Anderson, Cleveland Press; Edith Lindeman, Times-Dispatch, Richmond (Va.); Allen M. Widem, Hartford Times; Hamilton B. Allen, Rochester (N. Y.) Times-Union; Wayne Robinson, Philadelphia Bulletin; E. B. Radcliffe, Cincinnati Enquirer; Will Jones, Minneapolis Tribune; J. Dorsey Callaghan, Detroit Free Press; Warner Twyford, Norfolk Virginian-Pilot; Bob Battle, Nashville Banner; Wm. Vosburgh Jr., Waterbury Republican-American.

Also Herman Kogan, Chicago Sun-Times; Jean Waith, Rochester (N. Y.) Democrat & Chronicle; W. J. Martin, Buffalo Courier-Express; Nadine Subotnik, Cedar Rapids (Iowa) Gazette; Nancy Miller, El Paso Times; John Rosenfield, Dallas News; Edgar S. Van Olinda, Albany Times-Union; Nevart Apikian, Syracuse Post-Standard; Louise Mace, Springfield (Mass.) Union; Milton R. Bass, Berkshire Eagle, Pittsfield, Mass.

Also Elliot Norton, Boston Record-Advertiser; James Lee, Worcester Gazette; Ormonde Plater, Albany Knickerbocker News; Earl J. Dias, New Bedford Standard-Times; Harold L. Call, Portland (Me.) Herald-Express; Edward Southern Hipp, Newark News; Allen W. Smith, Passaic Herald News; Doc Goldstein, Paterson Evening News; Edwin Howard, Memphis Press-Scimitar; Charles B. Sanders Jr., Columbia (S. C.) Record; Harrison Swain, St. Petersburg Times; Paul M. Braun, Miami Beach Sun; Jane Hall, Raleigh News & Observer; Mary Mason, Hamilton (Ont.) Spectator; Laurette Thistle, Ottawa (Ont.) Citizen; Gynter Quill, Waco (Tex.) News-Tribune.

Also Walter O'Hearn, Montreal Star; Richard S. Davis, Milwaukee Journal; Ida Brullo, Paterson Morning Call; Bill Young, Greenwich Time; John L. Voorhees, Seattle Post-Intelligencer; Mildred Stockard, Houston Chronicle; Ben Parker, Memphis Commercial Appeal; Jerry Gaghan, Philadelphia News; F. Gunby Rule, Knoxville (Tenn.) News-Sentinel; Gladys Quilliam, Beaumont (Tex.) Journal; Marta Morgan, San Jose (Calif.) Mercury-News; Marjorie Barnhart, Ft. Wayne News-Sentinel; Richard T. Banks, Charlotte Observer; Kaspar Monahan, Pittsburgh Press, and John K. Sherman, Minneapolis Star & Tribune.

More Performer Sprouts On Summer Stock Trail

This is proving to be another bumper season for second generation performers on the strawhat circuit.

Some of the current chip-off-the-old-block contingent included are Alap Alda, son of Robert Alda; Christina Crawford, daughter of Joan Crawford, and Carol Ann Berry, daughter of the late Wallace Berry.

Also, Liza (professionally known as Helen) Clark, daughter of Bobby Clark, and Ingrid Meighan, daughter of radio-legit actor James Meighan and grandniece of the late Thomas Melghan, silent films' star.

Touring Legit

Continued from page 57

rising touring costs and get name actors to travel they'll find a legit-going audience in Rochester.

The reviewer also notes that a local committee is currently working on plans to relight the town's Auditorium, which has been dark for several months. Allen thinks a subscription season tied in with Columbia Artists' new legit booking subsid, Broadway Theatre Alliance, is the most likely prospect for revitalizing Rochester legit.

Jeanne Suhrheinrich, entertainment editor of the Evansville (Ind.) Courier, doesn't give legit much of a chance in her locality. She blasts both the populace and the town's only theatre as contributing to the situation.

She says of local legit interest, "I don't believe Evansville people would go to see the Crucifixion with the original cast." On this point she labels the good business done by Tom Ewell in "Seven Year Itch" several years ago as "a freak," noting that Ewell "is considered a hometown boy and the show followed a long drought."

Miss Suhrheinrich says of the town's sole showcase, the Coliseum, "It's a draughty chamber of horrors with weird acoustics, iron maiden seats and a stage and technical facilities that could be bettered in any large Sunday school classroom." Her summation of the situation is, "Heaven help the theatre if there are many towns like this—I don't believe there are, though, and I think more and more people are becoming interested in the theatre, though the one-night stands in indifferent areas like this are already a thing of the past."

Commenting on the lack of touring legit in Beaumont, Tex., Merita Mills, critic of the Beaumont Enterprise, writes, "People are ready to pay $4.40 to $6.60 for a firstrate touring show." The reviewer notes that "This city of 100,000-plus population hasn't had a bonafide road show since the War (II)" and "for that matter, the fare has been scimpy in nearby Houston."

Adding that the town has no regular legit house, the critic further states that "Musicals on tv are a farce and I think people are hungry for real spectacle—the flesh-and-blood kind."

Referring to touring legit in Milwaukee, Edward F. Halline, critic of the Milwaukee Sentinel, states "the animals in the zoo have it better . . ." This relates to the city's construction of a new zoo, a stadium, a sports arena and an air terminal. But, Halline contends "it is a shame and disgrace to this rich community that music and the theatre are abominably housed in these modern days . . ."

The critic notes, however, that a center for legit, opera, ballet and concert is in the blueprint stage, but still years away. The town currently has one touring legit house, the Pabst.

The future of touring shows in Cincinnati "is very bright" in the opinion of Robert B. Frederick, critic of the Cincinnati Times-Star. This reversal of the general attitude of out-of-town critics is based, according to Frederick, on the local success of plays during past seasons.

However, he accentuates the need for "more careful casting of road companies, with greater emphasis on names as the road cities are not, as much as one would think, ready-made for any show that comes to town." On that score, he continues, "when the original cast can be persuaded to tour, it would be better than some makeshift companies hoping to capitalize on a New York success."

Predict Decentralized Legit

Decentralization of legit and the growth of local resident companies is seen by several out-of-town critics as an offshoot of declining touring activity. Their views include:

Booking suburban areas around large cities in reconverted film chalets or new houses in shopping centers is needed, suggests Roger Dettmer, of the Chicago American. "Every business," he states, "except the entertainment business (exclusive of films and tv) has met the consumer where the consumer exists."

Richard L. Coe, of the Washington Post & Times Herald, believes that although the top dozen population areas of the country will probably continue to get major touring shows, "resident companies will be growing up—such as has already been happening in Washington (Arena Stage), Dallas (Margo Jones' Theatre), Cleveland and Minneapolis." Coe sums up his attitude as being "pessimistic on the touring level, optimistic on filling the resultant vacuum."

"It's going to be murder," is the way Herman Kogan, of the Chicago Sun Times, tags the future for touring shows. Noting that "road shows will be getting scarcer and scarcer," he adds, "This might actually be a blessing, though, if there are enough local people to back locally stimulated companies, repertory groups and even talented amateurs."

Elliot Norton, of the Boston Record-Advertiser, asserts, "A decade from now we'll probably have only one (local) theatre playing tryouts. I hope, however, that by that time we may have a resident company of high calibre. My guess is that in 10 years that would be a good playgoing situation for any city outside New York, i.e., one commercial theatre for tryouts and road shows and one for a firstrate resident company."

Virgil Miers, of the Dallas Times Herald, points out, "Road shows have never figured very importantly in the theatrical picture in Dallas." In line with this, he thinks "that Dallas symbolizes the future of decentralized theatre," emphasizing that "Dallas usually rolls its own through the Margo Jones Theatre, non-professional theatre or something like the coming Dallas Theatre Center and the Dallas Fair Musicals."

"As far as Dallas is concerned," he adds "it shows all signs of continuing to present plays and musicals by its own devices. Premieres of new plays with resident professionals will continue, and the Dallas Theatre Center will be developing playwrights, designers, actors on a post-graduate scale while it gives nine months of theatre."

Legit Bits

Broadway producer and ex-dancer **Eunice Healey**, vacationing on the Coast, has left Frisco to spend a couple of weeks in Hollywood.

Joe Shea will pressagent the extended pre-Broadway tour of "Rivalry" for producer **Paul Gregory**, with **Emmett Callahan** as company manager.

Roy N. Jones is company manager and **Robert Stevenson** stage manager for the current off-Broadway production of "The Country Wife."

Karl Bernstein, legit pressagent, is back in New York after seven weeks in Europe.

Al Jones, legit company-general manager, is back from Paris.

Adaptor-lyricist **Alan Jay Lerner**, composer **Frederick Loewe** and general manager **Phil Adler** were in Frisco last week for a checkup gander at the touring edition of "My Fair Lady."

Herb Evers and **Shirley Ballard** (**Mrs. Evers**) will be in **Joseph M. Hyman's** production, "Fair Game."

Hugh Paddick and **Joan Sims**, from the original London cast of "For Amusement Only," will be in the Broadway production of the revue.

Roger L. Stevens and **Robert Whitehead**, who flew to England to attend last week's opening of the Stratford Memorial Theatre revival of "The Tempest," starring **John Gielgud**, have about given up the idea of bringing it to Broadway as the premiere bill next January of their being-reconverted Globe Theatre. Several cast members and stager **Peter Brook** have too many conflicting committments to take the assignment before next April.

With pressagent Sol Jacobson due back next Monday (26) from a cross-country motor vacation, associate **Lewis Harmon** takes off for a three-week leave, during which **Helen Hoerle** will sub as associate. **Anne Sloper**, who's also been working in the blurbery, goes out next week as p.a. for the bus-truck road edition of "No Time for Sergeants."

John Montague has been set as advance agent for "The Waltz of the Toreadors" road tour.

Arthur Spaeth, of the Cleveland News, is due in New York for a Sept. 3-11 gander at the Broadway shows.

Frank Baxter and **Ruth Manning** are subbing for **Charles Aidman** and **Mary James**, respectively, in the off-Broadway production of "Career," while the latter duo appear in the Playhouse in the Park, Philadelphia, production of the play.

French mime **Marcel Marceau** is planning to return to Broadway with his one-man show for a limited run later this season.

Ira Cirker will direct the off-Broadway production of "Clerembard."

George Hamlin, executive secretary of the New Dramatist Committee, has been assigned by **Roger L. Stevens** to assist him in various administrative duties at the Playwrights Co. Hamlin will continue to hold his New Dramatists post.

Jo Mielziner is completing a book on stage design for publication next spring. Tagged "The Theatre Is Seen," the book will be an expansion of Fordham U. lectures given by the designer-producer. **Robert Downing** will edit the volume and prepare bibliography, chronology and notes.

"An Evening with Irwin Shaw," comprising the author's one-act play, "The Shy and the Lonely," and adaptations of two of his short stories, "Welcome to the City" and "Return to Kansas City," is being presented on a Friday-Sunday evening schedule at The Theatre Club, N. Y. The cast for the presentation, directed by **Steffen Zacharias**, includes **John Milligin, Marianna Courtney, Martin Donegan, Lola Peizer, Patricia Allison** and **Norris Ross**.

George Roy Hill will direct "Look Homeward Angel."

The tour of "Waltz of the Toreadors," costarring **Melvyn Douglas** and **Paulette Goddard**, opens Sept. 25 at the McCarter Theatre, Princeton, N. J., with a return Broadway engagement contemplated to start the week of March 24.

A touring company of "Bells Are Ringing," probably with **Larry Parks** and his wife, **Betty Garrett**, costarring, is booked to open Jan. 27 in Rochester. The couple are currently rehearsing for a two-week takeover of the **Judy Holliday** and **Sydney Chaplin** roles in the show when the latter duo vacation, beginning Monday (26).

"Mary Baker Eddy," which deals with the founder of Christian Science and was presented in London in 1934, is scheduled for Broadway production by **Sidney Kaufman**, with **Guy Thomajan** as stager. The play credited to the late **Ernest Toller**, was written in association with **Herman Kesten** and adapted by **Edward Crankshaw**. Kaufman controls the rights to Toller's plays and other literary works.

A new translation by **Richard Mason** and **Regina Wojak** of "The Italian Strawhat," a comedy with music by French writers **Eugene Labiche** and **Marc Michael**, is scheduled to open Sept. 25 at the 4th Street Theatre.

Hume Cronyn, who recently completed a strawhat tour with his wife, **Jessica Tandy**, in "Man in the Dog Suit," sandwiched in a brief rest on his own private island, Children's Bay-Cay in the Bahamas, prior to undertaking the direction of "The Egghead," which begins rehearsals tomorrow (Thurs.).

Larry Hagman has returned to the off-Broadway production of "Career," following a leave of absence.

Playwright-director **Elmer Rice** planed last Friday (16) to Tokyo as a delegate to the Congress of the International P.E.N. Club, to be held during the week of Sept. 1. He's due back Sept. 11 and will then begin staging "The Young Strangers," slated to open on Broadway in mid-November.

Manuel D. Herbert and **Saul Gottlieb** have optioned **Bernard Evslin's** "The Colors of Sleep" for Broadway production this season.

William Ross will be production stage manager for "Monique," with

(Continued on page 60)

'Lady' $117,701 Local Frisco Mark; 'Okla.' $119,811 Still All-Time High

San Francisco, Aug. 20.

Final non-subscription week of "My Fair Lady" broke all records at Opera House, exceeding capacity by $2,700 on strength of standees.

Curran will be dark until Aug. 29, when Civic Light Opera's "Annie Get Your Gun" opens. "Diary of Anne Frank" opens Aug. 26 at the Alcazar. Opera House will be dark until mid-September, when Frisco Opera's season opens.

Estimates for Last Week

My Fair Lady, Opera House (6th wk) ($5.50-$5.90; 3,300; $115,000) (Anne Rogers, Brian Aherne). Standees-only $117,701; previous week, $113,500; exited last Saturday (17) for Denver.

Fanny, Curran (5th wk) ($5.50-$5.90; 1,758; $58,000) (Claude Dauphin, Doretta Morrow, Italo Tajo). Near-capacity $55,000; previous week, $55,000; slightly below house potential because of CLO subscription; exited last Saturday (17) for Los Angeles.

No Time for Sergeants, Geary (7th wk). ($4.40-$4.95; 1,550; $36,000) (James Holden). Strong $29,300; previous week, $29,200.

Reluctant Debutante, Alcazar ($3.85; 1,147; $27,200) (Reginald Gardiner, Brenda Forbes). Slim $9,500; previous week, $9,500; exits Aug. 25 for Los Angeles.

Other Grosses Over 100G

The $117,701 grossed by "My Fair Lady" last week at a $5.90 top in its sixth and final frame at the 3,300-seat Opera House, San Francisco, is runner-up to the record take established by "Oklahoma" in 1946.

The Rodgers & Hammerstein musical drew $119,811, believed to be the all-time legit high, for a regular eight-performance week at the 6,000-seat Municipal Auditorium, Oklahoma City, in November of that year. The top was $4.20.

"Lady" also topped the $100,000 gross mark during its five previous weeks in Frisco, with takes ranging from $112,200-$113,500. The Loewe-Lerner musical also nabbed $102,849 and $102,915 on two Detroit frames.

The R&H "South Pacific" also passed the $100,000 figure in Dallas in 1950 and Seattle in 1952. The Dallas take was $112,368 for an eight performance-week at a $4.80 top at the 4,301-seat State Fair Auditorium. The gross is Seattle, an all-time high for that city, was $100,063 for eight performances in the 4,500-seat Civic Auditorium. The top was $4.50.

Sked Flock of 'Planet' Productions in Europe

Gore Vidal's "A Visit to a Small Planet" is scheduled for a number of foreign productions. Theatres in West Germany, Austria and Switzerland are planning presentations of the comedy, currently in its 28th week on Broadway.

Eric Burger, who's adapted the play for German legit, is slated to leave New York shortly for Germany to assist in the preparation of a fall production at West Berlin's Renaissance Theatre.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

*Separate Tables, Music Box (9-2-57).
Mask and Gown, Golden (9-10-57).
Carousel, City Center (9-11-57).
Cave Dwellers, Bijou (9-23-57).
Four Winds, Cort (9-25-57).
West Side Story, Wint. Gard. (9-26-57).
Sat. Night Kid, Morosco (10-2-57).
Miss Lonelyhearts, Music Box (10-3-57).
Look in Anger, Lyceum (10-3-57).
Egghead, Barrymore (10-9-57).
Romanoff & Juliet, Plymouth (10-10-57).
Compulsion, Belasco (10-14-57).
Under Milk Wood, Miller (10-15-57).
Nature's Way, Coronet (10-16-57).
Copper and Brass, Beck (10-17-57).
Monique, Golden (10-22-57).
Fair Game, Longacre (10-23-57).
For Amusement, Ambass. (10-25-57).
No Root of Wisdom Fel. Nat'l (10-30-57).
Jamaica, Imperial (10-31-57).
Carefree Heart, ANTA (11-7-57).
Time Remembered, Morosco (11-11-57).
Country Wife, Adelphi (11-27-57).
Look Homeward, Barrymore (11-28-57).
Dark Top Stairs, Music Box (12-5-57).
Miss Isobel, Royale (12-26-57).
Music Man, Majestic (12-28-57).
Captain's Paradise, B'way (1-28-58).*

(Theatres Not Set)

*Strongest (10-2-57).
Rumple (10-31-57).
Soft Touch (11-6-57).
Nude With Violin (wk. 11-11-57).
Rope Dancers (wk. 11-18-57).
Shadow of My Enemy (wk. 12-9-57).
Salt Air (wk. 1-27-58).
Rivalry (1-27-58).
Sunrise at Campobello (1-30-58).
Love Me Little (2-6-58).*

OFF-BROADWAY

*Sweeney Todd, Sullivan St. (8-27-57).
Pink String, Royal (9-5-57).
Tevya, Carnegie Playhouse (9-16-57).
Italian Straw hat, 4th St. (9-30-57).
Maria Stuart, Phoenix (10-1-57).
Clerambard, Rooftop (11-7-57).*

Note: Asterisks indicate reopenings.

'Stockings' Silken 52G Despite a Rainout, K.C.

Kansas City, Aug. 20.

Starlight Theatre's production of "Silk Stockings" in the Swope Park outdoor theatre last week grossed a fine $52,000, despite a rainout Thursday night (15). Attendance was near capacity Saturday night (17). The show starred Tony Bennett and Julie Wilson.

"Damn Yankees" opened last night (Mon.) with Gretchen Wyler, Gale Gordon, Danny Carroll, James Hurst, Edwin Steffe, George S. Irving, Jessie Elliott and Hildegarde Halliday.

Peyton Price Producer At Cincy Summer Spot

Cincinnati, Aug. 20.

The Cincinnati Summer Playhouse, currently in its third season, is undergoing reorganization. Peyton Price has been imported from New York as managing director, succeeding Richard L. Rosenfeld, who resigned with the announced intention of devoting more time to his local concessionnaire business.

Robert Colwell was engaged as stager, succeeding William Penn, and Harry Barth, Allen James, Joan Hotchkis and Sasha von Cherler were dropped from the acting company.

Stock Tryouts

(Aug. 19-Sept. 1)

Anyone for Love, musical, with book and lyrics by Burton Crane, music by Jane Douglass White (Irene Manning)—Ivy Tower Playhouse, Spring Lake, N. J. (19-31).

Back to Methuselah, Arnold Moss' condensed version of Bernard Shaw's play (Celeste Holm, Arnold Moss)—Theatre-by-the-Sea, Matunuck, R. I. (19-24); Westport (Conn.) Country Playhouse (26-31) (Reviewed in VARIETY, Aug. 14, '57).

Candlewood Terrace, by William Archibald (Mildred Dunnock)—White Barn Theatre, Westport, Conn. (1).

Chairs, by Eugene Ionesco (E. G. Marshall)—White Barn Theatre, Westport, Conn. (24-25).

Dazzling Hour, adapted by Nancy Mitford from French of Anne Bonacci (Mony Dalmes, Francis Lederer)—Pocono Playhouse, Mountainhomes, Pa. (26-31).

Golden Lantern, by Marie Doro and Rebecca Franklin—Barter Theatre, Abingdon, Va. (26-31).

Jamison Affair, by Joel Wyman (Frances Farmer)—Bucks County Playhouse, New Hope, Pa. (19-31).

Pound in Your Pocket, by Robert Cenedella and S. I. Abelow, with music by Charles Strouse and lyrics by Lee Adams—John Drew Theatre, East Hampton, L. I. (19-24) (Original straight play reviewed in VARIETY, Jan. 2, '57, under the title "Small Servant"), MYV Brit .

Casting

BROADWAY

Carousel (City Center): Howard Keel, Russell Nype, Pat Stanley, Victor Moore, Bambi Linn, Jamie Mitchell, Kay Medford, Robert Pagent, Lee Lucker, Robert Eckles, Evans Thornton.

Jamaica: James Wall, Jane Craddock, Patricia Dunn, Lavinia Hamilton, Frank Glass, Harold Gordon, Nathaniel Horne.

Copper and Brass: Peter Conlow, Sherry Kaye, Doreen McLean, Doug Rogers.

Romanoff and Juliet: Jack Gilford Marianne Deeming, Suzanne Storrs, William Greene, Natalie Shafer, Beverly Bentley (understudy).

Music Man: Pert Kelton.

No Time for Sergeants: Joe Latham (succeeded Will Geer).

Dark at the Top of the Stairs: Pat Hingle, Teresa Wright, Eileen Heckart.

Damn Yankees: Nathaniel Frey (return).

Visit to a Small Planet: Earl Montgomery (succeeded Philip Coolidge).

Look Homeward Angel: Jo Van Fleet.

Nature's Way: Scott McKay, Edmon Ryan, Joe Silver.

Four Winds: James Rennie, Robert Hardy, Conrad Nagel.

Saturday Night Kid: Alex Nicol.

Compulsion: Roddy McDowall, Dean Stockwell.

Two For See-Saw: Henry Fonda, Anne Bancroft.

Li'l Abner: Deedee Wood (succeeded Tina Louise).

OFF-BROADWAY

Sweeney Todd: Vivian Brown, Esther Benson, Raymond Miles, John Riley, Betty Jinette, Diane Deckard, Nick Zanides, Patricia Varlaie, Ray Brown, John De Maze, Jim O'Neil, John Tobias, Jack Fogarty.

It Could Happen to You (Yiddish): Diana Goldberg.

Tevya: Ruth Kaner, Anne Fielding, Ellen Holly, Conrad Bromberg.

ROAD

Ziegfeld Follies: Will Jordan.

Waltz of the Toreadors: George McCready.

Touring Shows

(Aug. 19-Sept. 1)

Diary of Anne Frank (Joseph Schildkraut)—Hartford, L. A. (19-24); Alcazar, S. F. (26-31).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Aud., Denver (20-31).

No Time for Sergeants (2d Co.)—Geary, S. F. (19-31).

Reluctant Debutante (Reginald Gardiner, Brenda Forbes)—Alcazar, S. F. (19-24); Hartford, L. A. (26-31).

West Side Story (tryout)—National, Wash. (19-31).

MUNSEL BIG $52,700 'SP' HOLDOVER, DALLAS

Dallas, Aug. 20.

State Fair Musicals' fifth production, "South Pacific," tallied a smash $52,700 for the closing seven performances through Sunday's (18) matinee at State Fair Auditorium. Musical, with a continuing weather break, starred Patrice Munsel, with Lew Parker, Sylvia Syms, Earl Wrightson and Frank Porretta featured.

Season's closer, "Rose Marie," opened last night (Mon.) for a two-week run. Musical, getting its fifth staging here in 16 years, stars Anna Maria Alberghetti, with Carla Alberghetti, John Reardon, Robert Bush, Alice Ghostley and Estelle Sloan featured.

'Diary' OK $26,100 As Loner in L.A.

Los Angeles, Aug. 20.

Local legit pace picks up again this week, after a stanza with only one offering, with the opening last night (Mon.) of "Fanny" as the third item on the Civic Light Opera Assn. program of four musicals. It will run five weeks at the Philharmonic Auditorium.

Last week, "Diary of Anne Frank," moved up another notch to $26,100 for its third week at the Huntington Hartford Theatre, up $1,100 from the previous frame. It winds up this week at the 1,024-seat house and will be followed next Monday (26) by "Reluctant Debutante."

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-50).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Dead Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (8-31-54).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-8-56).
Less Than Kind, Arts (6-27-57).
Lovebirds, Adelphi (4-20-57).
Meet By Moonlight, Aldwych (8-1-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Oh, My Papa, Garrick (7-17-57).
Plaisirs De Paris, Wales (4-20-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (9-5-54).
Silver Wedding, Cambridge (7-9-57).
Six Months' Grace, Phoenix (6-4-57).
Summer of 17th, New (4-30-57).
Tea & Sympathy, Comedy (4-25-57).
Tropical Heat, New Lind. (4-23-57).
Waltz of Toreadors, Criterion (3-27-56).
Yerma, Arts (7-31-57).

Inside Stuff—Legit

Jack Morrison, of the UCLA drama department and president of the American Educational Theatre Assn., has suggested that the recently-formed American College Theatre Assn. change its name to avoid confusion. The title change was recommended in a letter to Michael Sisk, ACTA managing director. ACTA, comprising recent college graduates, is planning a year-long tour of Europe, the Middle-East and Asia. Morrison also sent a letter to Christian Herter, of the State Dept., to clarify the distinction between the two organizations. AETA, as pointed out by Morrison to Herter, has been in operation since 1936 and is sponsoring international tours of college theatrical groups.

Equity, the official monthly publication of Actors Equity, has a new format, initiated with the current September publication. A striking cover, a table of contents, special features (including reviews of books and records by Paul L. Ross), a letters-to-the-editor page and special placement of classified ads are among the innovations.

Credit for the change goes to Equity's magazine sub-committee, chairmanned by Jane White and comprising Lois Wilson, Judson Laire, Hiram Sherman, Sara Bettis, Elinor Wright, Jeane Sincere, Dick Moore and Paul Jones. Moore is editor of the mag, while Jones is an assistant executive secretary of the union.

A new British commercial tv series entitled "On Stage," is providing a boost for London legit. So far, the program, which is networked from London weekly by Associated-Rediffusion, has given plugs to such current West End shows as "Six Months Grace," "Summer Of the 17th Doll" and "Oh, My Papa." One of the programs was devoted entirely to the operation of Keith Prowse, Britain's largest theatre ticket agency.

Ludovic Kennedy introduces the show, and heads a team of interviewers who talk with the stars. 'On Stage," is directed by Peter Morley.

The "works-in-progress" series planned by Banner Productions as staged readings for alternate Monday nights at the Carnegie Hall Playhouse, N.Y., as part of a four-way project, is being pitched at film and tv story editors, legit producers and literary agents. Reps of NBC, Columbia Pictures and Music Corp. of America, plus some legit producers, have thus far subscribed to the series, scheduled to get underway Oct. 7 with "Spring Out of Season," by Ben Maddow, a scenarist under contract to 20th-Fox.

Sparse membership attendance at the last annual regional Actors Equity meet in Los Angeles has spurred various recommendations to hypo future turnouts. Suggestions made at the conclave were that each member present try to bring at least one additional member to the next such session and that car pools be organized for the transportation of the members. The attendance tally at the annual conclave was 77.

B'way Rolling; 'Mame' Record $47,915, 'Li'l Abner' $53,800, Merman $45,100, 'Girl' 49½G, 'Visit' $19,800, 'Love' 13G

Broadway's emergence from the summer doldrums continued last week. Business for practically all shows climbed for the second consecutive frame. A few entries, however, are still in the marginal groove.

The capacity shows were "Auntie Mame," "Bells Are Ringing" and "My Fair Lady." "Mame," incidentally, topped its previous week's house record at the Broadhurst Theatre.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (36th wk; 285; $6.90; 1,214; $46,500) (Rosalind Russell). Previous week, $47,868; last week, new record for theatre at $47,915.

Bells Are Ringing, Shubert (MC) (38th wk; 300; $8.05; 1,453; $58,101) (Judy Holliday). As always, $58,700.

Damn Yankees, Adelphi (MC) (120th wk; 955; $7.50; 1,434; $50,000). On twofers. Previous week, $26,400; last week, over $26,000.

Happy Hunting, Majestic (MC) (37th wk; 292; $8.05; 1,625; $69,989) (Ethel Merman). Previous week, $36,800; last week, over $45,100.

Li'l Abner, St. James (MC) (40th wk; 316; $8.05; 1,028; $58,100). Previous week, $52,800; last week, almost $53,800.

Most Happy Fella, Imperial (MD) (68th wk; 540; $7.50; 1,427; $57,875). Previous week, $26,500; last week, almost $28,100.

My Fair Lady, Hellinger (MC) (75th wk; 595; $8.05; 1,551; $67,696) (Edward Mulhare, Julie Andrews). As always, $68,700.

New Girl In Town, 46th St. (MD) (14th wk; 111; $9.20-$8.60; 1,297; $59,084). (Gwen Verdon, Thelma Ritter). Previous week, $48,300; last week, nearly $49,500.

No Time for Sergeants, Alvin (C) (96th wk; 764; $5.75-$4.60; 1,331; $38,500). On discount tickets. Previous week, $17,300; last week, over $20,400. Closes Sept. 14 to tour.

Tunnel of Love, Royale (C) (26th wk; 213; $5.75; 944; $34,000) (Tom Ewell). Previous week, $11,200; last week, over $13,000.

Visit to a Small Planet, Booth (C) (28th wk; 220; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $19,500; last week, over $19,800.

Reopening This Week

Long Day's Journey Into Night, Hayes (D) ($6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Began its 35th week last Monday (19), following a seven-week layoff.

Simply Heavenly, Playhouse (MC) ($5.75-$4.60; 996; $25,000). Originally preemed last May 23 at the off-Broadway 85th Street Playhouse where it was forced to close during its sixth week early in July by the N.Y. City Fire Dept. and Dept. of Licenses. The production, which had been laying off since then, resumed on Broadway last night (Tues.).

OFF BROADWAY

Career, Actors Playhouse (4-30-57).

Country Wife, Renata (6-26-57); closes next Sunday (25).

Iceman Cometh, Circle-in-Square (5-8-56).

In Good King Charles' Golden Days, Downtown (1-24-57).

Purple Dust (Cherry Lane (12-27-56).

Synge Trilogy, Theatre East (3-6-57).

Threepenny Opera, de Lys (9-20-55).

Closed Last Week

School for Wives, Theatre Marquee (6-19-57).

Stratford (Conn.) Fest Gets $39,900, New York

Stratford, Conn., Aug. 20.

Except for one performance, the American Shakespeare Festival Theatre was entirely sold out the eight-show week ending Sunday (18), with a gross of $39,900. This is by all means the best business in the three-year life of the house. Katherine Hepburn and Alfred Drake are costarred.

"Othello," "Merchant of Venice" and "Much Ado About Nothing" are all virtually SRO through Sept. 8.

National, Wash.

Continued from page 57

Theatre" will be here for one week.

"No Time for Sergeants" opens March 17 at the National for an eight-week stand through May 10. Then another break until May 26, when "Diary of Anne Frank" is due for three weeks.

Mpls. Has 6 Bookings

Minneapolis, Aug. 20.

With the signing of "Auntie Mame" at the Lyceum Theatre for Feb. 17-22, the local legit house already has one more touring show booking for the coming season, a total of six, than it had all of the 1956-57 semester. Other touring productions set are "No Time for Sergeants," Oct. 17-27; "Waltz of the Toreadors," Nov. 25-30; "Happiest Millionaire," Jan. 14-19; Jose Greco Dancers, Feb. 5-7, and "Separate Tables," Feb. 10-15.

All but Greco and "Auntie Mame" are Theatre Guild subscription offerings and the Guild, which supplied all five of last season's attractions, is obligated to provide one more. Thus far the St. Paul Auditorium has only two legits set. They are "No Time for Sergeants," Oct. 15-16, and "Rivalry," Oct. 23-24. St. Paul has no Guild subscription season.

Herbert Whittaker, the Toronto Globe & Mail's legit critic, is covering shows in Britain for a fortnight.

Sam Levene in 'Success' Nifty $15,700, Philly

Philadelphia, Aug. 20.

Philly's tent theatre, the Playhouse in the Park, grossed a hefty $15,700 last week with "Will Success Spoil Rock Hunter," starring Sam Levene.

This week's offering is "My Three Angels," starring Walter Slezak.

Business Men Get Stage Training For Selling on Industrial Shows

Even industrial executives are getting into the legit act. They're getting on-the-job training in showmanship for salesmanship application.

Although the Stanislavsky-styled schooling for corporation VIPs is not new, it's being accentuated by the boom in industrial show production. The execs literally participate in these merchandising presentations.

This businessman-to-performer transition is currently being illustrated by several top personnel of Westinghouse Consumers Products. They're an integral part of WCP's merchandist-musical, "The Shape of Tomorrow," which the firm is presenting to its dealers and distributors during a two-week conclave in Columbus, O.

The show was put together by Dramaturgy. The latter outfit, headed by Rankin Bingham, is one of the oldest in the industrial show field. The Westinghouse brass was groomed for participation in the presentation by Frank Warrington, who's employed by Dramaturgy as a permanent staffer for just that purpose.

Another Dramaturgy staffer, Herbert Kanzell, wrote and directed the musical. The score is by John Wyman, and Ted Royal is musical director. Besides the Westinghouse execs, the tuner also includes 12 professional performers, headed by Martyn Green.

The show is under the jurisdiction of Actors Equity, which has a $175 weekly minimum for the field. However, the performers in this offering are all getting above the minimum, with the salary the same for rehearsal and regular performance.

The cast will have put in a total of about four weeks work when the show winds up next Wednesday (28). At the minimum rate, the payoff on the job, per performer, would be about $700. That's in addition to a per diem allowance while in Columbus.

The production, which runs about three-and-a-half hours, is being presented in the theatre of the Westinghouse plant in Columbus. There are three alternate morning performances this week and two next week. Each performance is expected to play to an audience of 500 for a total of 2,500 for the five shows.

Besides Green, the cast includes Fred Hillebrand, Marilyn Ross, Renee Orin, Edgar Powell, Charles Green, Nancy Hackenberg, Helene Ellis, Beverly Weston, Dorothea McFarland, Adrienne Angel and Buff Shurr, who also handled the choreography.

Lear Tells 'Em Off

Mannheim, Aug. 13.

Dr. Hans Schueler, manager of the Mannheim International Theatre, made an apology and explanation here of the unusual behavior of the venerable actor Werner Krauss during his performance as "King Lear" recently.

The 70-year-old Krauss, upset by the constant coughing in the house, interrupted his dramatic performance as Lear to shout at the audience, "Cough at home! Or at least put a handkerchief before your mouth!"

Schueler explained that during Krauss' twelve appearances in the role, he had been irritated by the loud coughing in the theatre. Old-timer in the German film and stage industry, Krauss played a role in the anti-Jewish film, "Jew Suess."

Strawhat May Extend To Winter for Skiers

Stowe, Vt., Aug. 20.

A summer theatre in this mountain-fringed village hopes to branch out into a rendezvous for wintertime skiers. Undaunted by the many problems of presenting a nine-week season of drama on the veritable shoestring, Nancy Graham and Steven Hall, a pleasant, motherish woman with a man's name, hope to fix up the basement of the Stowe Playhouse into a place to "serve tea and have music" for people after their wintertime skiing.

Both women play leads in the Playhouse performances, as well as handling numerous production chores for the Friday, Saturday and Sunday shows, which usually fill nearly all the 250 seats. Others in the cast include two budding professional actors from New York, several Stowe lodge owners, a merchant, a teacher, a radio announcer and a State Hospital employee.

DAUGHTER'S BIOG OF 'FREDDY' LONSDALE

"Freddy" by Frances Donaldson (Lippincott; $3.95) is the biography of Frederick Lonsdale, late English playwright, written by his daughter. Mrs. Donaldson, known for her books on farming and dairying, is not quite so successful in portraying her parent as was Marguerite Courtney with Laurette Taylor ("Laurette": Rinehart; reviewed in VARIETY, 4/27/55). The books most filial passages fail to bring off her picture of Lonsdale, "the candid biography of an eccentric," as much more than the examination of a selfish, lazy, difficult, if gifted and highly-successful theatre person.

With little or no formal education, Freddy Leonard from the Isle of Jersey managed to create 24 plays and musicals and a goodly number of screenplays between 1908 and 1950. He established himself as a "superior," almost Oxonian type in the West End, and, until his death in 1954, remained the centre of a devoted circle of admirers; most of them admitting to scars from his waspishness, ingratitudes and vagaries.

His brittle style and bubbling dialog reached its peak in "The Last of Mrs. Cheyney" (1925), which did 514 West End performances; followed by 385 performances at the Fulton on Broadway the same year. "On Approval" (1927) was another memorable Lonsdale entry. The playwright outlived his vogue and his fortune, but never altered the quixotic pattern of his personal behavior. "Eccentric" is perhaps the kindest description one can deduce from Mrs. Donaldson's full-length portrait of her famous father. *Down.*

Stock Items

The Camden (N.J.) County Music Fair was due to get back into action last week with a new tent to replace the one torn to shreds July 28 in a rainsquall.

John Huntington, producer of the Spa Summer Theatre, Saratoga, N.Y., is out of the hospital following removal of a kidney stone. He expects to undergo a second operation soon.

Betty Jane Watson is playing the Nellie Forbush role in "South Pacific" this week and next at Highland Park, Chicago, where she opened the strawhat season in "Pajama Game" and originally played "South Pacific" three seasons ago.

Nancy Sheridan is featured this week in "Time for Elizabeth," starring **Grocho Marx**, at the Grist Mill Playhouse, Andover, N. J.

Critic Pans the Ad

In what could be taken as comment on his paper's ad-acceptance department, John Chapman, legit critic of the N. Y. Daily News, inserted the following in his column yesterday (Tues.): "After looking at the picture of 'Mr.' T. C. Jones in the ads for his show, I'd just as soon forget it." The reference was to displays appearing Monday (19) in the News and N. Y. Mirror, showing a rear view of the femme impersonator, scantily clad in distaff attire, and in the process of putting a wig on his bald pate.

The N. Y. Times and Herald Tribune had refused to accept the copy, but ran small ads in the Monday issues calling attention to the News and Mirror displays. The ads were handled by the show's pressagent, Bill Doll, who subsequently side-stepped VARIETY's inquiries on the matter.

The Jonés show, "Mask and Gown," opens Sept. 10 at the Golden Theatre, N.Y., after a tuneup week at the Bucks County Playhouse, New Hope, Pa.

Legit Bits

Continued from page 58

Bill Dodds as stage manager, **J. H. del Bondio** as general manager, **John Robert Lloyd**, as set designer and **Helene Pons** as costume designer.

"Ping String and Sealing Wax," **Ronald Pertwee's** play which ran for 361 performances in London in 1943, is scheduled to open Sept. 5 at the off-Broadway Royal Playhouse under the production auspices of **Rosemary Berkeley** and **Paula Dein**. The new managerial team plan the production, which will be directed by **John Ainsworth**, as the first in a series of British plays.

Richard Maney's "Fanfare, the Confessions of a Press Agent," will be published Oct. 28 by Harper & Bros.

The scheduled Broadway production of "The Strongest" has been put back from October to later in the season. **Lee Marvin** is no longer set for the cast.

A Broadway production of **Leslie Stevens'** new comedy tentatively titled "Man and Women" is planned by **Gayle Stine.**

Robert Penn Warren's dramatization of his book, "Brother to Dragons," is scheduled for Broadway production this season by **William Darrid** and **Arnold R. Krakower**, with **Aaron Frankel** as director.

"My Wife and I," a farce by **Norman Krasna**, has been added to **David Merrick's** production schedule.

Anna Deere Wiman is contemplating a Broadway production of "El Baile," specially written by **Edgar Neville** for Spanish actress **Conchita Montez.** Miss Wiman presented **Hugh Burden's** adaptation of the play, with Miss Montez starring, in London last year.

"But Not For Marriage" is the new title for "Portofino," the musical announced for Broadway production by **Richard Ney.**

Jay Ingram is negotiating a co-production deal with the Theatre Guild for his musical, "The Fountain of Youth," for which he wrote the books and lyrics. The score is by **Leo Shukin.** **Steven Papich** has been set as choreographer and **Claudio Guzman** as art director.

Shirl Conway will star in **Morris Ryskind's** revue for the National Buick Show, which will open Sept. 9 in Flint, Mich., and then tour for six weeks.

Martin Schwartz is back as associate to **Richard Maney** after a 14-week exploitation stint for **Michael Todd's** "Around the World in 80 Days."

Leigh Connell, Theodore Mann & Jose Quintero have acquired "Rain Before Seven," **Marc Brandel's** dramatization of his own novel, for Broadway production this season.

James Van Lare's "A Part of the Memory," slated for off-Broadway production this season, was tried out last week at the Bushkill (N.Y.) Playhouse.

Legit pressagent **Merle Debusky** is back in New York following a five-week vacation in California and Mexico. He's resumed his ballyhoo chores for the N.Y. Summer Shakespeare Festival in Central Park and Banner Productions.

Albert Selden will be partnered with **Richard Kollmar** in the forthcoming musical production, "The Body Beautiful," slated for Broadway production late next January under **George Schaefer's** direction.

Jay Julian is delaying his scheduled Broadway production of **William Marchant's** play, "Counsel for the Defense."

Janet Blair has withdrawn as femme lead in the upcoming N.Y. City Center revival of "Carousel," with **Barbara Cook** succeeding.

Robert C. Schnitzer, general manager of ANTA's International Exchange Program, left last weekend for two weeks in Eurpoe where he'll vacation and also discuss administrative arrangements for forthcoming ANTA tours.

Marcella Cisney, Associate Coordinator of Performing Arts for the U.S. Commission to the Brussels World's Fair, 1958, is now in Belgium for several weeks of conferences with the American Embassy staff and Belgian Fair officials regarding plans for U.S. entries at the Fair.

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Literati

That's Publishing

Some 39 years after he started a spare time writing career, P. H. Mulholland of Honolulu has had his first novel published.

His mystery manuscript was entitled "Death of a Waikiki Blonde" and the plot had a Hawaii setting. But the publisher (Avon Books) decided to climb onto the calypso bandwagon. They changed the locale to Trinidad, changed the blond to brunette, and retitled the paperback "Calypso Murders."

Undaunted, author is working on another mystery manuscript—again with a Waikiki setting.

Satevepost Ducks Stranding

After a three-week investigation the Saturday Evening Post axed plans to publish an article on the 54-day disappearance of Lt. David Steeves in the high Sierras. The Air Force is also making "a thorough but routine check."

Clay Blair, Jr., who was to write the skedded piece, said he went out to the Sierras and interviewed Steeves in the cabin where the lieutenant said he survived for three weeks after bailing out. Blair reported he detected numerous discrepancies in story.

Life Photogs Favorite Pix

Life mag's latest published compilation "Life Photographers, Their Careers and Favorite Pictures" (Doubleday $5) represents a lot of soul searching, both on the part of the camera clickers and the editors that had to make their final choices. Result is a volume that is memorable not only for the content, but for some very notable omissions. Granted that a compilation of this kind is most difficult, since there are a lot of heart-breaking rejections, but what remains is a book of tremendous perception.

The major fault of a volume of this kind is the necessity of squeezing into two pages, a brief biog of the individual photog, plus a sampling of his top pix. There's a lot of heartburn on the cutting room floor with this volume.

In the case of Margaret Bourke-White, who has seen movements and history throughout the world, there's a feeling that some of her dustbowl observations and more Korean pictures should have been included. But then again it would be difficult to leave out the two sweltering South African miners, and the Great Migration in India of 1947.

In the case of the late Robert Capa, there are three of his greatest included, the death of a loyalist soldier at the moment of a bullet's impact, the picture of the first wave at Normandie and Italian women weeping for their dead. The other Capa included in this anthology is Robert's brother Cornell, whose children studying the Torah and picture of armed missionaries show a varied and intense eye. The humor of Yale Joe and Loomis Dean are also very evident as is the eye for news and beauty by Alfred Eisenstadt. A notable omission is his Children at Play, but there may have been a reason since that's been included in virtually every anthology to date. Eliot Elisofon's brings a true photographic imitation of the arts, but in a manner that makes the camera its own means. Lisa Larsen's penetrating portrait of Krishna Menon and poetic quality in listeners to the Cardinal's first sermon in Warsaw strike a rich mood. Leonard's MacCombe's cowboy. Gordon Parks' portrait of Joseph N. Welch and picture of the herding of wild horses in Portugal are others in this excellent compilation.

Some are preoccupied with technique, others are concerned with pictures that capture the maximum impact of a scene or subject, while still others have photographed for posterity. But all bring a quality of modern photographic journalism at its best in this book. *Jose.*

Author Sights Money

Ralph Allen, Toronto author of two previous novels which had mediocre sales, has had his third —"Peace River Country"—selected by The Literary Guild for February release. Says he: "I'm not going out right away to buy a yacht but I should finally make some money."

Meanwhile Allen is at work on a new history of Canada to be published by Doubleday in 1959.

Bridges-Adams' Book

"The Irresistible Theatre" by W. Bridges-Adams (World; $6), is a history of the English stage from the Conquest to the Commonwealth. Author was 1916-17 producer of Liverpool rep company. In 1919, he founded and organized Stratford-on-Avon Festival Theatre, producing 36 of the Bard's plays in Shakespeare's home town between 1919 and 1936. Bridges-Adams supervised New Memorial Theatre at Stratford, and brought three Stratford companies on American tours between 1928-32. For several years he has been working on various aspects of English stage history. Current tome provides exhaustive study of British theatricals as they moved from medieval miracle plays through the moralities, masques and interludes to the great days of the Elizabethan stage. Author writes with grace and authority, supplying a valuable permanent reference work. Numerous illustrations are included. *Down.*

CHATTER

N.Y. Law Journal raising its annual subscription rate from $36 to $42 as of Sept. 1. Paper attributes the boost to spiralling publishing costs.

Beverly Jane Loo, formerly assistant to the editor-in-chief of Farrar, Straus & Cudahy, joined staff of Prentice-Hall as subsidiary rights director.

Arnold Alpert Publications Inc. has been authorized to conduct a publishing business in New York, with capital stock of $110,000. Sapinsley & Lukas are attorneys.

Handbook For Brides, Inc. has been authorized to conduct a printing and publishing business in New York, with capital stock of 200 shares, no par value. Kaufman & Gluck were filing attorneys.

Overseas Americans Inc. has been authorized to conduct a printing and publishing business in New York. Capital stock is 200 shares, no par value. Burke & Burke, 1 Wall Street, were filing attorneys.

Publications Abroad Inc. has been authorized to conduct a printing and publishing business in New York, with capital stock of 200 shares, no par value. McLaughlin & Stern were filing attorneys.

Daily Gazette of Schenectady County, filed a certificate of revival and extension of existence from 50 years to perpetual. Poskanzer and Muffson, attorneys, Albany recorded the papers with the Secretary of State.

No Martyr to Merman

Continued from page 1

columnist to say that he is slated to be tested for the role of the late John Barrymore in the forthcoming film edition of the Diana Barrymore book, "Too Much, Too Soon."

The piece also reported, apparently from the same source, that Miss Merman and Fernando Lamas, top-featured male lead in "Hunting," have been feuding for many months, that they do not speak, and that the situation has grown so extreme that the film actor now wipes his mouth after the star kisses him as part of the performance. As a result of that item, it has been learned, the performance was changed Monday night so that Miss Merman no longer kisses Lamas, but only embraces him.

A second item in Miss Graham's column yesterday (Tues.) reported that Lamas is anxious to withdraw from "Hunting" in order to accept offers of cabaret bookings with his wife, Arlene Dahl. The management is understood ready to release him from his "Hunting" contract if he requests it.

Wesson was dropped from the "Hunting" cast July 22, after general manager Herman Bernstein had ordered stage manager Robert Downing not to permit him to go on for that night's performance. The move followed Wesson's failure to redye his hair its normal shade of brown, despite repeated instructions from the management. The actor had had his hair touched up with grey, on the claim that he wanted to be tested for the Barrymore role in "Too Much, Too Soon."

Downing has since revealed that he first notified Wesson to redye his hair April 4 and, that after repeating the orders many times, gave him a final warning July 20, the Saturday preceding his being dropped. It was on orders from Abe Burrows, stager of the show, that Wesson was instructed to have had his hair put back to its natural color.

During the extended period that Wesson was ignoring the instructions to have his hair retouched, or at least allow it to grow back to its natural shade, Russel Crouse, co-author of the book of the musical, reportedly tried to explain to him why it was unreasonable for him to retain the iron-grey hair. "If you were being screentested for the part of a cripple," he asked, "you wouldn't expect to play our show on crutches, would you?"

When he was finally fired from the musical, Wesson was quoted by Earl Wilson of the N.Y. Post and other columnists that he was the victim of circumstances, having "gotten in the middle" of a feud between Miss Merman and Lamas. He made it clear, however, that he held Miss Merman responsible.

A week or so later, in a radio interview by Darren McGavin (subbing for the then-vacationing Barry Gray), Wesson repeated the accusation against Miss Merman, adding other details. Miss Merman had an off-the-air recording made of the broadcast, in which McGavin, currently featured in "Tunnel of Love," made a number of gratuitous charges against the star, most of them admittedly on the basis of hearsay. On the evidence of that broadcast, McGavin may be involved in the Equity charges against Wesson.

It's also possible that Lamas may become involved in the Equity case, since Miss Merman and others associated in the production believe that he encouraged Wesson to retain the grey-tinged hair and possibly led him to believe that Miss Merman was responsible for his discharge. It has been learned that Lamas was reprimanded by Equity last spring for making unauthorized changes in his performance, stepping on Miss Merman's laugh lines, obstructing her final entrance to take a curtain call, ignoring instructions from the stage manager and finally ordering the stage manager to cease sending him notes about his performance.

An ironic angle to Wesson's pending claim against the management is that he was given the unusual privilege, during the run of the "Ziegfeld Follies" last spring, of doubling in both the role of the Chicago Tribune reporter in "Hunting" and as understudy to featured comedy lead Billy De Wolfe in the former revue. Contrary to his quoted statements, he did not receive and in fact never even asked for permission to have his hair greyed, general manager Bernstein says.

Regarding Wesson's claim that she was responsible for his discharge from the show, Miss Merman flatly denies it. She was not even aware that any such action was pending, she says, until Bernstein informed her that he had already given orders that Wesson could not go on for that night's performance, and the reason for it.

Stars in Senate

Continued from page 1

duced a resolution to bar all such in the future.

Bush continued: "It is very disturbing to hear a Senator call attention to the presence of a prominent star of stage and screen, now playing at a local theatre, by saying, perhaps, 'We are honored by the presence in our chamber of a beautiful star of stage and screen now playing at the National Theatre—I give you Lily Lysle.' Miss Lysle then rises and bows smilingly. One trouble is that Dorothy Dacron, another beautiful star, follows Miss Lysle at the National Theatre two weeks later. So, her publicity agent carefully plans her introduction, too. It's a bit of nice, clean, free publicity.

"Do not misunderstand me, distinguished colleagues. I would like to meet Miss Lysle and Miss Dacron, too. But let us spare the Senate chamber. Let us try to keep it free from publicity stunts, and keep the dignity and decorum of the Senate on the high plane where it belongs."

Several other senators immediately rose and backed up Bush. So it appears that—for the time being, at least—things will be rough for press agents seeking to get Senate welcomes for their clients.

There was quite a run of these recently. It was topped off by the job done on behalf of Jayne Mansfield. The pictures on that one are still appearing in newspapers ...and some members of Congress are explaining to their constituents that their job is not all play and no work.

SCULLY'S SCRAPBOOK

By Frank Scully

Rome, Aug. 20.

ADD ROAMIN' RUINS:

UNO

There are two phrases which will carry a tourist far in any country. They are (a) "How much?" and (b) "Too much." They have kept us solvent for 40 years.

DUE

Be sure to make a price beforehand for a tour de ville in an open carriage. That way you will not be charged more than double the deal at the end—owing to a "misunderstanding." Laugh it off and wish the pirate well. Think how much worse you would have been 1900 years ago when lions did not bargain.

TRE

Opera seems to thrive in cure resorts. Even in Rome they're staged at the ruins of the Baths of Caracalla. Whether this is due to the fact you must be relaxed to enjoy outdoor opera or outdoor opera relaxes is a question for psychiatrists to answer.

QUATTRO

Why is it that in every language when the Palace of Justice is pointed out and you ask, "Did you say Palace of Injustice?" you can always get a laugh? Is justice that rare? If so, we'd better ask for mercy.

CINQUE

There's a universal Roman bias that Michelangelo's Moses is better than DeMille's and may even survive the run of the director's "Ten Commandments." Antichi unveiled an oposition Moses in the Piazza San Bernardo and people laughed at it. He died of shame.

SEI

"Roman coffee," remarked Lady Alice, "Looks like coffee, smells like coffee, and there all similarity ends."

SETTE

Sorrowful Red Skelton and Richard played next-to-closing in St. Peter's Vatican summer audiences and then went home, because obviously there was nothing to use for an encore.

OTTO

In the Basilica of Santa Maria Maggiore ("Our Lady of the Snows") is a statue of Pope Pius V. He seems to be laughing, indicating that the good old days may not have been so bad.

NOVE

There's a legend that the cracked knee on Michelangelo's statue of Moses (it's in the Church of San Pietro in Vinocoli) was caused by a hammer blow. The sculptor blew his top and cried, "Why don't you speak?" This may have given C. B. DeM. the idea of adding dialog to his current masterpiece.

DIECI

Our modest albergo is at the top of the Spanish Steps—the centre of town—quiet as a jet warming up. At the foot of these steps was a plaque neglected by Billy Wilder in "Roman Holiday." It says: "John Keats died in this house February 24, 1821." The villa now is a memorial to Keats and Shelley and the price of admission is 200 lire—32 cents.

UNDICI

A dress shop next door is named after Byron. Well, that figures.

DODICI

Around the corner from our "fashionable shopping street," which fortunately is closed from 1 to 4 when we do our window-shopping, is the Pensioni Marini. It has a bas relief in bronze to Henrik Ibsen. He seems to have lived there about 100 years ago. Where's the albergo that housed the great-great-grandfather of the Scully Circus—the first Lutheran historian to crash the back files of the Vatican Library?

TREDICI

In a list of emperors in a guide book Julius Caesar's name is not mentioned. Was he only heading that way when he got the treatment? Incidentally, he left his gardens to the people of Rome, so he couldn't have been completely a gnat in the spat of mankind.

QUATTORDICI

That famous Marcellus Theatre was built by Augustus and dedicated to Marcellus. Virgil immortalized him in verse. For a youth of 23, Marcellus certainly left quite a memory. The architects who designed the Colosseum filched their design from the theatre.

QUINDICI

It's surprising to see how low is the balcony of the Venetian palace where Mussolini used to sound off. Maybe much higher and he wouldn't have been seen, for he was short for a northerner

SEDICI

A modest plaque on a house down our street reveals that this was where Rossini wrote most of his operas. The Protestant cemetery where Munch, Shelley and Keats are buried is hard for taxi-drivers to find, but once there their graves are well-posted, though not of course as well as Coca-Cola.

DICIASSETTE

Except for tourists and the works of art running back 2,700 years, Rome in August just isn't. Everybody is at the beaches, picture companies are on location (in the high mountains probably,) half a dozen picture houses are open and only one in English. Place of biggest draw seems to be the Trevi, the "Three Coins In the Fountain." It's the spray where guys leading a double-life toss in six lire.

DICIOTTO

Nitelife has tough competition from daylife. By dark most tourists are bushed from "trying to see everything." Best relaxer is watching a water-run clock on Monte Pincio. But even there it's standing room only. No seats.

DICIANNOVE

The thousands of skirted girls on scooters, hugging their male chauffeurs, has brought back riding side-saddle, a practice which had fallen away almost to the current Good Queen Bess. Leg shows will be everywhere in the fall, for skirts are being cut to knee length.

VENTI

Rarely do you see a doll dressed in what American fashion mags claim is chic for Italians. Are all these multicolored tight pants made up in New York art departments and credited to poor Italy?

VENTUNO

Many milk bars have a small room for television. It is set about seven feet high so the rear-viewers don't have their fun spoiled by heads bobbing in front of them. Why didn't home-viewers in USA ever think of that?

VENTIDUE

Some vandals knocked off the noses of a batch of busts in a park. The restorations were left to specialists in marble plastic surgery.

VENTITRE

Nothing leaves a scar like an opportunity muffed and it doesn't necessarily involve a dame either. Twenty-five years ago we had a chance to take a five-day cruise of the Adriatic on a class Italian liner for 135 lire—in that day about $7. That included everything. The failure to take it still shakes one's sense of sound judgment.

VENTIQUATTRO

There's a Via Umilta in Rome and it was there long before Arthur Godfrey bashed the word out of all recognition.

VENTICINQUE

The pendulum between socialism and capitalism does some strange swinging in Italy. Arts which have appealed for government aid and have been gathered in like daisies sometimes find pater out of lire. State opera is now appealing for private funds to keep going, the government being up to its ears on deficit-spending in other fields.

Broadway

Mort Myerson, advertising art director at Buena Vista Films, planes out to Coast over weekend for studio convention.

Actor Rai Tasco returned to N.Y. from Dayton, Ohio and Washington, D.C., after a brief film stint for Knickerbocker Productions.

Bill Mark, the free-lance theatrical photographer, got an assignment to cover a wedding in New Orleans. The family liked the result and sent him to cover the honeymoon.

Samuel Rosen, executive v.p. of Stanley Warner Corp., will be honored by New York's Cinema Lodge of B'nai B'rith at a special "honor night" at the Hotel Sheraton-Astor on Oct. 2.

Hal Wallis, Benedict Gimbel Jr., prez of station WIP, Philly, and Canadian tv producer Roger Fournier, accompanied by his actress-wife Pierrette Beaudoin, among those for Europe last week on the S.S. Liberte.

Marcella Cisney is spending several weeks in Brussels familiarizing herself with the Belgium World's Fair of 1958, of which she is Associate Coordinator of Performing Arts for Howard Cullman's U. S. Commission.

Robert Schnitzer, head of American National Theatre & Acad's international tour liaison with the U. S. State Dept., is in Europe for two weeks. Will visit Netherlands, Denmark, Scotland and London and future ANTA bookings.

Charles Mercer, television editor of the Associated Press, has finished his fourth novel, "The Drummond Tradition," which Putnam will issue in October. Mercer's third novel, "Rachel Cade," was bought last year for filmization.

David Branower in from the Coast to eye talent in his multiple role as house booker for the Chi Chi in Palm Springs, Klub Koko in Phoenix and Bimbo's in San Francisco (latter a recent appointment), and also, as Paul Gilbert's manager, to attend to the details of Gilbert's guest spot on Ed Sullivan's tv'er Sunday (25).

Warner Bros.' new homeoffice headquarters at 666 Fifth Ave., N.Y. will have a two-story prevue theatre, built under the supervision of Frank E. Cahill Jr., coordinator of the company's technical activities. Adjoining the theatre, which will occupy approximately 40,000 cubic feet, will be a reception room equipped with complete dining facilities for exhibitors, press and other business guests of the company.

20th-Fox has lined up more than 75 windows for promotional displays in connection with "The Sun Also Rises," which bows Friday (23) at the Roxy on Broadway. The shop windows, highlighting scenes from the Ernest Hemingway classic set against Spanish motifs, stretch from 34th to 57th Streets in the vicinity of Fifth Ave. and augment the special window displays already set up in Bonwit Teller, Franklin Simon and the Tailored Woman.

Philadelphia

By Jerry Gaghan

Caroline Stanford, local soprano, signed for role in "Jamaica."

Judy Manners, former singing partner of the late Eddie Thomas, joined the Matys Brothers quartet.

Bernie Landis' Footlights Club gets a 20-day closing the end of month on order of State Liquor Control Board.

Sam Handelsman, managing director of the Playhouse in the Park, planed to L.A. to set up Coast production of "Career."

Ed Sullivan will emcee and Ella Fitzgerald and Gene Autry will head talent parade at the Hero Scholarship Fund show to be held in Municipal Stadium, benefit for families of police and firemen who died on duty.

Rome

By Robert F. Hawkins

(*Archimede* 145; *Tel* 800211)

Ingrid Bergman to Capri with her children for a brief vacation following up their Sicilian visit.

Ernest Borgnine expected in Capri, near Modena, where his family came from, for a brief visit.

Arthur Loew Jr. and Stewart Stern here for a few days to look into projects for their joint production company, called Mediterranean Films.

Renato Castellani is back from his U.S. trip, during which he looked for actors for his upcoming "Imperial Venus," the Gina Lollobrigida starrer.

"The Roses" likely will start shooting in Naples towards the end of this month, with a cast headed by Pier Angeli, Jack Lemmon and Van Heflin.

Esther Williams, Jeff Chandler and Carlos Thompson back from "Raw Wind in Eden" (U) location work at Castiglione della Pescaia. Pic has some interior work planned for Cinecitta Studios.

Abbe Lane and Xavier Cugat back from Madrid and into local pix stints. She does a co-starring role with Vittorio DeSica in "My Wife, the Doctor," while he starts "Rhythm of the Caribbean."

Jeffrey Selznick takes over second unit on his father's "A Farewell to Arms" production for a Swiss background trek, after which the production returns to Hollywood for final work before its Christmas release.

Ireland

By Maxwell Sweeney

(22 *Farney Pk: Dublin* 684506)

Tommy Kinsman orch in from London for season.

Abbeyite Vincent Dowling pacted for commercial radio series.

Pilar Lopez Spanish dancers skedded for season at Gaiety, Dublin.

"The Bachelor Party" (UA) redlighted by censorship appeals board.

Kate O'Brien's novel, "Mary Lavelle," bought for lensing by J. Arthur Rank in Spain.

Abbey playwright Hugh Leonard's latest, "Madigan's Luck," ankled for Washington's Arena Theatre.

Eamonn Andrews, back from U.S. tour, vacationing here before returning to London; reports U.S. contracts for 39 tele productions.

Westport, Conn.

By Humphrey Doulens

Selma Tamber ditto.

Lena Horne at Stonehenge.

Peter Ustinov exploring Westport.

Jean Barrere commuting to Manhattan rehearsals of "Copper and Brass."

Peter Walters, now doing Steinway time at Fox Hill, opens at Carleton House in New York in October.

Lucille Lortel has decided to extend her White Barn Theatre season in September; capacity houses have ruled so far.

Andre Mertens of Columbia Concerts back from Canadian tour with Gyorgy Cziffra, the Hungarian refugee pianist, who makes N. Y. bow in October.

John Fearnley back from coast talent looksee. Begins rehearsal next week in Manhattan for City Center's September revival of "Carousel" which he will direct. He was assistant stage manager for Theatre Guild's original production.

Scotland

By Gordon Irving

(*Glasgow: Kelvin* 1590)

Mel Torme in to top vaude at Glasgow Empire.

Jimmy Logan planning long-playing disk of fave tunes.

Danish Life Guards to Edinburgh Festival from Copenhagen.

Neil Kirk, concert agent, scouting for Auld Lang Syne talent for Canadian tour 1958.

Kenneth McKellar inked for series of four television shows on BBC network in October.

Rikki Fulton pacted as Dame in "Cinderella" at Royal Court Theatre, Liverpool, with Tommy Steele starred.

Howard & Wyndham's revue "Five-Past Eight," with Alec Finlay, Rikki Fulton and Kenneth McKellar, giving place to festival shows at King's, Edinburgh, and switching to H. M. Theatre, Aberdeen.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 776751)

Helmut Kautner, who just finished directing "Montpi" here, planed to Hollywood to take over on Universal's "Too Young."

Lili Palmer now filming "Der Glaeserne Turm" (The Glass Tower) in Munich for Bavaria Films, co-starring with O. E. Hasse.

Curd Juergens to Honolulu where he will star with Robert Mitchum in 20th-Fox film, "The Enemy Below," shooting there.

Eva Kotthaus, German actress who recently won a government film prize, to Rome for role in Charles Vidor's production of "A Farewell to Arms."

German actress Liselotte Pulver, tapped by Universal for femme lead in "Time to Love, Time to Die," set to shoot in Germany next month, signed for five films with U.

Catherina Valente to do the first tv show of her new series Sept. 10 over South German tele net in Baden-Baden. German songstress will call her first tv variety show, "Bonjour Kathrin," same title as hit film she did.

London

(*Temple Bar* 5041/9952)

Norizane Ikeda, leading Japanese telefilm importer, in city attending the Boy Scouts' Jamboree.

Actor and story-teller Bransby Williams, who won a tele medal a few years back, celebrating his 87th birthday.

Jayne Mansfield due here Sept. 25 to attend Carlton preem of "Oh! For A Man," pic called "Will Success Spoil Rock Hunter?" in the U.S.

Cyril Edgar and Cyril James, joint managing directors of Walt Disney Productions, planed to Hollywood to attend organization's convention.

John Crawford, who came in from the U.S. about two months ago, signed for Anthony Asquith's production of "Orders to Kill" in which Lillian Gish is starred.

Joan Sims off to N.Y. for Broadway presentation of "For Amusement Only," in which she'll co-star with Martha Raye and Helen Gallagher; will be her first Atlantic crossing.

Burt Balaban in town lining up a new British feature, "High Hell," which he is to direct and co-produce with Arthur Mayer. John Derek and Elain Stewart will be the leads.

Paul McGrath, Evelyn Varden and Anne Kimbell, all of whom will be appearing in the new Lesley Storm play, "Roar Like a Dove," arrived last week on the Mauretania.

Anna Russell in town and guest of honor at a Savoy reception. She'll be doing her one-women show at Edinburgh Festival and is also set for a London concert at Albert Hall Sept. 15.

Jack Benny and Mary Livingstone here and being feted tonight (Wed.) at a Dorchester penthouse reception. He's to star in a BBC-TV show being aired next week direct from the Radio and TV Exhibition.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 4944)

Suzy Parker in and getting the glam treatment from Gallic papers.

Otto Preminger's "Bonjour Tristesse" (Col) getting C'Scope lensing in black and white as well as color.

Norman MacLaren through on his way to Venice where his off-beat short, "Chairy Tale," is entered at the fest.

Leftist highbrow weekly, Les Lettres Francaises, gave "The View From Pompey's Head" (20th) a good review and called it a courageous film.

This year's top grosser, "Notre Dame De Paris," now on the Champs-Elysees with Anglo subtitles to snare tourists. "Gone With Wind" (M-G) in for its annual rerun in one house off the Champs-Elysees.

Franco London Films will enter into a French-Italo-Polish-West German copruduction to make Victor Hugo's "The Man Who Laughs." Director will be Polish, Aleksander Ford and the main actors are to be French, with Jean Marais being considered to play the laughing man.

Blackpool

By Gordon Irving

All the holiday shows pulling in good coin.

Tommy Steele clicking in matinee season at Palace Theatre.

Denny Willis, Scot comedian, establishing himself at South Pier on first Blackpool stint.

Tommy Cooper, currently in North Pier show, planning trip to Las Vegas in October.

"Meet the Stars" show being televised each Sunday on ITV network from Winter Gardens Pavilion.

Boston

By Guy Livingston

(344 *Little Bldg.; HAncock* 6-8386)

Louis Cohen readying Jewel Room at Hotel Bostonian for splash this season.

Children's Theatre Conference of American Educational Theatre Assn. 13th anni underway at Tufts U.

George Clarke, Boston Record nitery columnist, signed by WORL for radio nightlife summary during newspaper strike.

Newspaper strike blackout has Hub film-drama crix and columnists taking to the airwaves and exhibs shifting ad budgets to radio-tv mediums.

North Shore Jazz Festival preems in Lynn's Manning Bowl Friday (23) and for three days in first jazz bash to be staged within reaching distance of Hub.

Arnold Van Leer, Paramount field exploitation chief, inked $4,000 worth of Boston radio time for "10 Commandments" in nabe houses as newspapers blacked out.

Ben Sack erected town's biggest billboard, a two-sided affair, atop the White Tower beanery for "Pride and Passion" across street from his Gary Theatre, former Plymouth legiter.

Industry leaders, Mass. governor and Hub mayor at Will Rogers Memorial Hospital luncheon in Hotel Bradford Tuesday (20) in drive for $1,000,000 this year to meet expanded program.

Omaha

By Glenn Trump

Lynn Beutler, rodeo producer, in town for confabs.

Marge Hinshaw handling home shows for KVTV, Sioux City, Ia.

Don Shane, manager of Tri-States Theatres here, sprained an ankle.

Tommy Bartlett heads Audubon, Ia., County Fair grandstand show Sept. 11.

Will Carlson named to replace John Clement as newscaster for KELOTV, Sioux Falls, S.D.

Las Vegas

By Forrest Duke

(*Dudley* 2-6100)

Ella Logan opens at the Thunderbird Sept. 19.

The Gaylords, teamed with 16th week of George Arnold's "Rhythm on Ice" at El Cortez, doing brisk biz.

Leona Gage, "Miss USA For a Day," has a featured role in new Tropicana show which unveils Sept. 4.

Georgia Carr, closing at Flamingo lounge, goes to L.A. for Tops album, for which Dave Pell is doing music.

The Beachcombers With Natalie, long a fixture at the Sands, are now a big draw on the late shift in Royal Nevada lounge.

Harry Owens and Hula Girls move into the Tropicana lounge Sept. 4 when hotel breaks away from policy of instrumentalists.

Abe Schiller, Flamingo Hotel veep, is back after his extensive tour of the rodeo circuit, part of which he made with Audie Murphy.

Jake Kozloff, now Thunderbird general manager, suing to recover his 40% interest in the casino & show-dimmed New Frontier. Kozloff's goal: $600,000.

Local Variety Tent sponsors world preem of Joe E. Lewis biopic, "The Joker Is Wild," at El Portal Theatre here Aug. 23. Both Joe E. and film's star, Frank Sinatra, expected for festivities. Hank Henry, who also appears in pic, will be Chief Barker at preem.

Lisbon

By Lewis Garyo

Brazilian tenor Geraldo Chagas opened here in Lisbon a concert tour of the Peninsula Iberica.

Tenor Luis Picarra and chantoosies Maria Adalgisa and Gina Maria off for dates in South Africa.

Argentinian comedian Larry Dixon will appear in new revue at the Colisseu and once a week in TV.

Jean Nohain, producer of Paris V, and Sidney Crook, pianist of London B.B.C. holidaying in North of Portugal.

Niteries owner Campos Ferreira has pacted with local video station to present every Monday a vaude show from his Tagide in Lisbon and Palm Beach in Cascais.

Miami Beach

By Lary Solloway

(1755 *Calais Dr., Union* 5-5389)

Robert Evans in for press-plugging of Universal's "Man Of Thousand Faces."

Tony Martin, Liberace and Jimmy Durante set for heigh-of-winter dates by Fontainebleau.

Carol Channing cancelled out of date at Americana, Joni James taking over this week's top slot.

Myron Cohen, pacted for two engagements by Eden Roc, plays first one in mid-December with Eartha Kitt co-featured.

After spirited bidding by rival ops, Harry Mufson got Nat King Cole's okay for return date at his Eden Roc opening Feb. 21.

Washington

By Florence S. Lowe

Hollywood producer Rouben Mamoulian and frau are lions of week at Embassy Row parties while visiting friends here.

Constance Bennett, former Washington resident, a spectator at Senate labor racket hearings leaving for Detroit preem of "Auntie Mame."

Congressional delegation from Lon Chaney's home state of Colorado and other Government brass attended preem of "Man of Thousand Faces," Chaney biopic.

Hollywood

The Bill Perlbergs off to Venice for the fest.

Dave Reznick joined Mitchell Gertz Agency as an associate.

Shirley Booth undergoing treatment for severe sinus and throat infection.

Maria Schell will represent "Something of Value" at Venice Film Festival.

Marco Wolff resigned as prexy of Fanchon & Marco Theatres, Inc., to retire to private life.

Joanne Dru Ireland filed a bankruptcy petition listing liabilities of $247,133 and assets of $21,690.

Anna Sten designed one of five Christmas cards Motion Picture Relief Fund will have on sale this year.

Variety Club set Sept. 11 for its fourth annual baseball game with proceeds to the club's Boys Club Fund.

L. A. Lodge of B'nai B'rith kudoed the Robert Youngs as "Mr. and Mrs. American Citizen of 1957."

Robert L. Friend, producer of "Best of the Post" vidpix series, recuping at home after suffering a sprained neck in a car crash.

Jack Morrison, prexy of American Educational Theatre Assn., planed east for meetings prior to AETA convention; wife Jeanne Cagney follows next week.

Women's Division of American Friends of the Hebrew University in Israel handed a plaque to Frances Goodrich and Albert Hackett for "Diary of Anne Frank."

Madrid

By Ramsay Ames

(*Castellana Hilton;* 372200)

"Glass Menagerie" bows into the Eslava Aug. 23.

New light-opera season initiated at the Teatro de la Zarzuela.

Usually staid Teatro de la Zarzuela now has the "Folies Bergere" for an indefinite run.

Dancer Rafael de Cordova has bowed into Florida Park, replacing Miguel de Molina, who will return soon to Buenos Aires.

Marlon Brando to hospital for treatment on deep burns he received on his leg when he upset a cup of scalding tea on it during his brief stay in Torremolinos.

Italy's Alberto Sordi and Spain's Aurora Bautista are stars of the coproduction, "El Marido" (The Husband), which is shooting at Madrid's Chamartin Studios.

Miguel de Molina, back in his native Spain after a 15-year absence, during which time he made a name for himself in Argentina as a topper in Spanish folkloric song-and-dance department; he's very big at Florida Park cabaret.

Alfredo Fraile shooting "Buenos Dias, Amor" (Good Morning, Love) on the Costa Brava and in Barcelona. Pic stars Walter Chiari, Isabelle Corey, Yvonne Monlaur; features Ruben Rojo, Irene Lopez Heredia, Manolo Moran and Maria Jesus Cuadra.

Chicago

Tom Duggan a critical success in "Seven Year Itch" at Drury Lane.

Wally Heim, United Artists p.a., leaves town on two week vaction this week.

Merriel Abbott signed Ben Arden orch for indefinite stay at Palmer House.

Actress Dina Halperin back from Hollywood, where she played a lead on "Matinee Theatre."

Vic Wilmot giving up his publicity office to begin publishing Pro News, his new professional football gazette.

Martha Dietz exited Conrad Hilton Hotel publicity to tubthump a number of vaude acts, among them the Colstons.

Marty Faye, controversial tv interviewer who was signed by the strawhatter for "Man Who Came to Dinner," has bowed out.

Tony Weitzel, Chi Daily News staffer, spending two weeks in Russia. His wife, Dorothy, is taking over his WBBM radio chore.

Actor Fay Roope, co-owner of the Hinsdale Summer Theatre with Sidney Blackmer, planed in from Coast last week to help wrap up season.

Sam Gorelick, Rank Distributors chief in Chicago, left for Minneapolis and St. Louis last week to arrange for showing of Rank product there. Early fall dates have been set for some Rank films in Chicago and Milwaukee.

"Land Unknown" and "Public Pigeon Number One," originally scheduled by Universal for release as second features on nabe first-run packages, have been dropped from that program. It is expected that they will be released here without special billing with subsequent runs.

OBITUARIES

LEP SOLOMON

Lep Solomon, 69, treasurer of the Lambs Club and for many years one of its officers, died Aug. 15 in Los Angeles.

Solomon had once served as treasurer for Shubert Theatres and also had managed the Lewisohn Stadium. Earlier in his career, he managed the Music Box Theatre.

Wife, daughter and three brothers survive.

GEORGE WATSON

George Watson, 57, radio actor and announcer, died of a heart attack Aug. 17 in Lincolnwood, Ill., Chicago suburb. He had performed on WBBM in Chi for 21 years, the last 15 of them as host of the "Gold Coast Show," a daily morning program in which live and transcribed commercials are made an integral part of a humorous skit. Watson had devised the show himself, and it gave him latitude to practice the dialects and accents that were his forte.

Watson began announcing in 1930 on KSTP, St. Paul, mainly as a sportscaster. In 1933 he joined NBC in Chicago and participated on such shows as "Grand Hotel," "First Nighter," "Uncle Ezra" and "Ma Perkins." Three years later he joined WBBM and the CBS network as an emcee and announcer, and in 1942 he began his "Gold Coast Show."

Wife and a son survive.

IN LOVING MEMORY OF
MARTHA CRISP
Mother of "The Crisp Sisters" (Winnie, and the late Dora), and the late Jack Crisp — formerly "The Crisps."

MARTIN EISENBERG

Martin Eisenberg, 54, Hollywood production controller for Guild Films since 1953, died Aug. 13 in Hollywood.

Eisenberg was supervising production budgeting on the Captain David Grief series at the time of his death. Previously, he handled similar chores for the Liberace Show, Life With Elizabeth, Joe Palooka, the Frankie Laine and Florian ZaBach musicals and Confidential File.

Eisenberg has been in Hollywood since 1954, serving as finance administrator and production controller for film companies. Before joining Guild Films, he was with "Destination Moon," an Eagle Lions-United Artists release, and "Ft. Algiers," a United Artists pic.

LUCIUS THOMAS

Lucius Thomas, about 55; partner of Stepin Fetchit and one-time performer known as "Mr. Shoes," died in Toledo Aug. 12. Thomas was one of the original members of the Four Crackerjacks and owner of the "Seven-Eleven" revue which was on the road a number of years ago. For the last 15 years he had owned and operated the Thomas Bar & Grill in Toledo where Fetchit's "Hollywood Rock 'n' Roll Revue" had played some of its dates and which now will alter its schedule to include several state fairs, including the annuals in Des Moines and Louisville.

Daughter survives.

In Loving Memory
JIM POWELL BUYS
MONTE MEACHAM
CURTIS PAUL
August 24, 1955—A Friend

FRANK C. BURHANS

Frank C. Burhans, 70, manager of the Paramount Theatre, Oakland, Cal., for almost 30 years, died Aug. 12 in that city. A native of New Jersey, he started his theatrical career as assistant manager of the Regent Theatre, N. Y., in 1913.

He came to the Coast in 1924 to manage the Senator at Sacramento and shortly thereafter took over reins of the then-new Paramount, a Fox West Coast 2500-seater. On his retirement in 1953, FWC named him the chain's "Mr. Show Business."

His wife and stepdaughter survive.

FRED A. PRIOR

Fred A. Prior, 69, former president of the Cinematograph Exhibitors' Assn., and a founder member of the Nottingham branch of the CEA, died Aug. 11 in Nottingham, Eng.

Prior was secretary of the Notts and Derby branch of the CEA from its inception in 1918 until he was elected chairman in 1944, and was also a delegate to General Council for over 24 years. He was a director of many companies with varying interests apart from entertainment.

Surviving are his wife, daughter and son.

RALPH K. SEVERS

Ralph K. Severs, 63, a director of Associated Prudential Theatres, Inc., operators of a film house chain, died Aug. 13 in Norwalk, Conn.

Severs began his career as a ticket seller in legit theatres. Later, he managed vaudeville road companies and at one time was a reporter for VARIETY. Severs and another man built several film houses on Long Island, and after the theatres were absorbed by Associated, he joined the chain.

Wife, mother, brother and two sisters survive.

BEATRICE LETT

Martha Crisp, 90, actress known professionally as Beatrice Lett, died recently in New York.

Born in London, Miss Lett appeared in numerous productions including "Temptation," "A Message From Mars," "Masks and Faces," "Peg Woffington" and "Feed the Brute," she also toured England, U.S. and Canada with Olga Nethersole in "Sapho." Later she appeared in vaudeville with her three children in an act called "The Crisps."

Her daughter survives.

GEORGE FULLER

George Fuller, 76, veteran theatre manager and theatrical business agent, died Aug. 13 in Portsmouth, N. H. He managed various theatres in Boston and at one time was business agent for Ethel Barrymore.

In recent years he had been paddock judge at New Hampshire and Florida racetracks.

ELEANOR F. DALBERG

Mrs. Eleanor Fraser Dolberg, 57, wife of Glenn R. Dolberg, vice-prexy in charge of station relations for Broadcast Music Inc., died in New Rochelle Aug. 13 after a long illness. She was a former radio singer.

Besides her husband, survivors include a son and two sisters.

JOHN J. BECK

John Jackson Beck, 75, architect with the late John Lyle of the Royal Alexandra Theatre, Toronto, died July 14 at his summer home in Huntsville, Ontario. (Theatre is celebrating its 50th birthday on Aug. 26 and Beck was to have participated.)

Wife and son survive.

LOUIS MOSCOW

Louis Moscow, longtime treasurer of the Shubert Theatre, New Haven, died of a heart attack Aug. 9 in that city. For years he was a familiar figure to patrons as well as performers.

Surviving are his wife, a daughter and three sisters.

G. A. Lucchese, 69, prez of the Zaragoza Amusement Co., operators of three Spanish language houses in San Antonio—the Alameda, National and Guadalupe Theatres, died Aug. 14 in that city. His wife, son, mother, three brothers and three sisters survive.

Father, 73, of Harry Zevin, legit producer and manager of the Carthay Circle Theatre, Los Angeles, died Aug. 12 in that city after a lingering illness. Wife, two sisters, two brothers and two other sons also survive.

Herman C. (Denver) Craver, 49, veteran distributor with the Tower Picture Co., Dallas, died there Aug. 8 from injuries sustained in an auto crash. Surviving are his wife, daughter, his mother, two brothers and two sisters.

Jay Gould, 64, retired actor and former member of the New York Stock Exchange, died in Beverly Hills Aug. 14 of a heart attack. Widow Dorothy, a former actress, a brother and three daughters survive.

Allen W. Widenham, 76, business manager of the San Francisco Symphony from 1916 to 1932 and at one time assistant treasurer of the San Francisco Opera House, died Aug. 14 in Berkeley, Cal.

Freddy Kuwalsky, in the costuming department at Western Costume for 12 years, died in Hollywood Aug. 10 of a heart condition. Wife and two daughters survive.

William T. Kilborn, 59, member of the board of directors of American Broadcasting-Paramount Theatres, Inc., died Aug. 14 in Pittsburgh. His wife survives.

Robert C. Conahan, 41, who two weeks before had opened the Mayfair Drive-in at Slingerlands, N.Y., died Aug. 17 in Albany. Wife, son and two daughters survive.

Gabriel Arra, 72, a former tympanist for the Philadelphia and La Scala Opera companies, died Aug. 17 in Philadelphia. Wife and five sons survive.

Robert H. Gage, for more than 25 years manager of bookings for the Jerome H. Cargill Producing Org., died Aug. 8 in New York. His wife survives.

Edythe Rubens, 60, executive secretary to UI production veepee Edward Muhl for the last 14 years, died Aug. 15 in Hollywood. Two sisters survive.

Earl C. Grebe, 66, news analyst for WSPD, Toledo, from 1941 to 1948, died of a heart attack Aug. 12 in that city. Wife and two daughters survive.

Ray Snyder, 52, charter member of the Motion Picture Film Editors Local 776, died Aug. 10 of a heart attack in Los Angeles. Wife survives.

Mother, 89, of New Yorker mag music critic Winthrop Sargeant and Hollywood musician Emmett Sargeant, died Aug. 10 in Los Altos, Cal.

Frederico Serra, 67, Portuguese painter and scenic artist, died Aug. 3 in Lisbon after a fall on the stage of Teatro Monumental.

Maria Carmi, 77, one of the first stars of the old UFA film combine in Germany, died recently in Myrtle Beach, S.C.

Louis Levy, 63, general musical director for the Associated British Picture Corp., died Aug. 18 in England.

Carmen Bonifant, 67, retired Mexican film actress, died Aug. 1 in Mexico City after a long illness.

Joseph Cavadore, 65, who sang with the Metropolitan and Chicago operas, died Aug. 14 in Venice, Fla.

Pablo Valdes Hernandez, 51, Mexican songwriter, died Aug. 2 in Monterrey, Mexico.

Cathal O'Byrne, 82, Irish dramatist-poet, died recently in Belfast, Northern Ireland.

'Barn Dance'

Continued from page 1

tions, "Barn Dance" has a history of star-finding and star-making. Its most famous graduate perhaps is George Gobel, who as a boy soprano was billed on the show as "The Little Cowboy" until he was drafted in 1942. Cowboy singers Gene Autry and Rex Allen were also featured acts on the show early in their careers, and guitarist Les Paul, long before he teamed with Mary Ford, was a well-known regular as "Rhubarb Red." Red Foley, now the helmsman of ABC-TV's "Ozark Jubilee"; Joe Kelly, former "Quiz Kids" quizmaster; and Pat Buttram are other notables to make their niche first on the WLS greybeard. Rest of the alumni list includes oater actor Smiley Burnette, barnyard mimic Max Terhune, Curt Massey, and Pat Barrett.

Some of the current upcoming names on the show are comics Homer & Jethro, Bob Atcher, Red Blanchard, Lulu Belle and Scotty, Captain Stubby and the Buccaneers, and Grace Wilson. In 1944 a Hollywood film titled 'National Barn Dance' toasted the show and, surprisingly enough, the pic's principals were Robert Benchley and Charles Coburn.

The Hilton chain, by the way, is mum for the present about its plans for the Eighth Street Theatre, but it's assumed the property will be used for convention meetings. House is located directly behind the Hilton flagship, the Conrad Hilton hotel, and is connected to it by a corridor off the main floor. Conventions have been able to lease the theatre in the past.

Parisienne Shapes Vs. Hips

Continued from page 2

he goes back to the 18th century and gives women a chance to display all the feminine charms of Madame de Pompadour: deep heart-shaped decolletages trimmed with roses, bows, plumes and frou-frous, exposing half the bosom; bare shoulders, wasp-like waists, swishing petticoated skirts.

Almost every couturier has his own version of the Shift. *Castillo of Lanvin,* is a rebel. He still believes in hips. "Hip! Hip!" is the name of one of his typical numbers. He is trying out new proportions for women: a longer torso, emphasized hips, more legs; his skirts are the shortest in Paris. On this theme, he has created a beautiful, artistic collection. For evening, the plunging waistline dips to a point in Spanish Infanta fashion: the hips blossoming in width like a Velasquez painting. High-lighted are featherweight shaggy-dog or giant Scotch plaid coats; all-black "Black List" dresses; and "Bonjour Bonheur" (the wedding dress) in cut-velvet lilies.

Coco Chanel—also a rebel in her own way—refuses to conform to any rules whatsoever. With a sense of perfect timing for publicity, she resigned from the Couture Assn. the day before the Openings, and informed the President that she would not abide by the agreement for pix deadlines. Also, to make things pleasanter for everyone, she sent out invitations for the same hour as Lanvin. All the editors could do was to flip a coin. Chanel's collection is the same as last season, the season before last season, the season before that . . . the same as in the 20's. The Chanel look is standard, and often better developed in other houses than her own: casual and young. Who wouldn't look young—at a distance—with white glace collar and cuffs on a simple black velvet dress?

Guy Laroche, idol of the college girls—knows a trick or two. He engaged the cutest models in Paris to show his young line. Shifts, legs, berts on the back of the head, gym dresses, jumpers, gay sun golden colors. The press calls him, "The Wearable Givenchy." He softens the shifts: straight in the back, they cleverly outline the body in front. Carmel Snow of Harper's ordered a suit, and ex-ambassadress Madame Bonnet, a dress. "It's the figure and legs that count," says Guy, "not the fact you're a college girl." Sally (Life) Kirkland's pretty daughter was, but fascinated! She won't give her mother a moment's peace until she gets one of those snazzy evening shifts.

As to Pierre Balmain: Relax girls! . . . if you're too modest to show your legs. Balmain is not taking an inch off the hemlines. He bothers much more about a new cut in sleeves—the stole sleeves—inspired by Tibetian monks' garments: huge folds that creep up one arm and come down the other. Day dresses are slim; also on "shifty" lines, but belted in almost the right place, and often quite different in the front and back: "Pile ou face" (heads or tails) dresses. A skirt is made of ermine. A slinky white crepe cardigan over a dramatic black chiffon blouse and a trailing narrow skirt is definitely Marlene D. Inspired—it's one of his best-sellers! Dignified as always, his "Jolie Madame of 1958" will please Pierre's faithful clientele—all the Hollywood ladies.

And now Dior. The shift is in! Stamped, sealed and approved. Out of an ugly avant-garde fashion, he has created a series of deceptive simple forms. The sloppy chemise look—whether in dark wool or dramatic black satin—becomes slim, elegant and modern. He names it "Fuseau" (Spindle). His whole collection is based on this theme. Hemlines are untouched. His 1958 nightgown shift is either plain and unbelted, or broken with a variety of details that relieve its starkness. Low-waisted "blouson" dresses seem as though the blouse was pulled out of the skirt and neatly folded over the hips. Jackets and coats have draped triangular cowls. After dark, the sexy 18th Century dresses (Madame de Pompadour) are sensational!—but so are the be-fringed, sequined, beaded "Dolly Sisters" tubular nightgowns, worn with ostrich feathers and long ropes of pearls to accentuate the elongated torso look.

Premiere after Premiere, party after party, fast decisions on which thousands of dollars are hazarded—the Paris fashion openings are becoming each year more like a Film Festival, where the couturiers are the producers and the dresses the stars.

Love Matinees

Continued from page 2

cocktails and specialties de la maison. I had to use all my self-discipline to keep from throttling her. How can anyone make love to *that*? Especially in the afternoon!"

"How about the married women?"

"They are much more feminine, of course. But you have to shoot their husbands first. Men are so scared of the wives in this country they cling to them like nurses; they work themselves to death for them, feed them, dress them up, help clean the house and never leave them until they serve them coffee in the morning.

Mlle. Silber has been advised by this VARIETY editor that much of her laboriously assembled research is unsuitable to a family book such as this but that the slickpaper press should drool with delight.

MARRIAGES

Mary Ure to John Osborne, London, Aug. 11. Bride is an actress; he's a playwright.

Melva McAleer to Florence O'Riordan, Dublin, Aug. 19. Bride's a New Zealand warbler currently playing in "Finian's Rainbow"; he's an Irish diplomat.

Frida Wallerstein to Benito Lasky, Mexico City, Aug. 10. Bride is the daughter of Gregorio Wallerstein, Mexican film producer.

Judy Schwade to Aaron Gold, Aug. 11, in Chicago. Groom is with the WBBM newsroom in Chicago.

Shirley Andersen to John Callaway, Aug. 16, in Chicago. He's on the CBS news staff in Chicago.

Brigitte Antonius to Juerg Hohloch, Vienna, July 27. Bride's a German actress, he's a Swiss actor.

Eva-Maria Scheidl to Erich Gimpel, Munich, Aug. 1. Bride's a model; he's a German film actor.

Joy Windsor to Paul Ellis, Carson City, Nevada, Aug. 10. Bride's an actress.

Joyce Van Patten to Martin Balsam, Westport, Conn., Aug. 18. Both are actors.

BIRTHS

Mr. and Mrs. Ken MacKay, daughter, Aug. 17, in New York. Father is manager of CBS sports publicity.

Mr. and Mrs. Tad Myers, daughter, Aug. 18, in New York. Father is a staffer with CBS-TV Press Information.

Mr. and Mrs. Ken Rossignol, daughter, New York, Aug. 15. Father is prop man for "Happy Hunting."

Mr. and Mrs. Henry Beckman, son, Cooperstown, N.Y., Aug. 10. Both parents are co-producers of "The Duke's Oak Summer Theathe in Cooperstown.

Mr. and Mrs. Roger Kay, son, Westwood, Cal., Aug. 8. Father is a tv director; mother, Paulette, is an actress.

Mr. and Mrs. George Walsh, son, Chicago, July 15. Father is producer at WBBM in Chi.

Mr. and Mrs. Jean Pierre Aumont, son, Santa Monica, Cal., Aug. 13. Father is an actor; mother is actress Marisa Pavan.

Mr. and Mrs. Billy Hayden, son, Downey, Cal., Aug. 11. Father is a tv actor known professionally as Dick King.

Mr. and Mrs. Joe Parnello, daughter, Aug. 16 in Chicago. Father heads the house trio at the Black Orchid in that city.

Mr. and Mrs. Edward Louis Jones, son, Seattle, Aug. 12. Father is producer-director of the Hollywood Players Theatre, Coast little theatre outfit.

Mr. and Mrs. Kurt Hirsch, son, Santa Monica, Cal., Aug. 12. Father is an indie producer; mother, Veronica, was formerly with Film (U. S.) Branch of the Marshall Plan in Paris.

Mr. and Mrs. Lawrence Pearce, twins, son and daughter, Hollywood, Aug. 16. Father is staff director at KTLA.

Mr. and Mrs. Paul Baise, son, Long Branch, N.J., Aug. 9. Father is assistant advertising and publicity director for Walter Reade Theatres.

Mr. and Mrs. Gene Crane, son, Philadelphia, Aug. 13. Father and mother star in "Mr. and Mrs." WCAU-TV morning show.



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VARIETY

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TV COMICS HORSE-LAUGH OATERS

Selznick Blasts Distrib Methods, Calls Tollvision 'Producer's Dream'

Endorsing toll-tv as a possible "salvation for U.S. film production," producer David O. Selznick, in Gotham yesterday (Tues.), blasted what he labelled antiquated concepts in film distribution. He made it quite plain that, for his part, he wouldn't mind seeing a sharp reduction in the number of U.S. theatres.

Back from Italy, where he was five months shooting "A Farewell To Arms," Selznick ranged far and wide in his interview, but really let fly on the question of distribution and costs. "There is something manifestly wrong when it costs a business 25% to 30% to reach the retailer, i.e. the exhibitor," he said. "Obviously, it shouldn't cost the same to distribute both the picture that grosses $15,000,000 and the film that brings in $500,000. The picture that is in demand should cost less to release. The picture business for years has lived with the fallacy that the cost of distribution must be a percentage of the gross, regardless of what that gross is."

Selznick noted that a major portion of earnings today came from a small number of houses. "They now make a lot of pictures that

(Continued on page 18)

Billy Wilder's Deal With Conan Doyle Estate For B'way 'Holmes' Musical

Hollywood's Billy Wilder has embarked on his first Broadway venture. Wilder last week signed a deal with the A. Conan Doyle estate to produce a musical in N. Y. based on the Sherlock Holmes and Dr. Watson characters. It's to be put on in the fall of 1958, which is the Sir Arthur Conan Doyle centennial.

No writers have been set. However, Rex Harrison has been approached on playing the lead and the actor is said to be interested.

Deal was negotiated on behalf of the Doyle estate by Henry E. Lester, Rene de Chochor of Geneva and Oliver Brown of James Brown Associates, the estate's literary agents in the U. S.

Lester said he was in the U. S. as the Doyle estate's rep, not only to huddle with Wilder but to discuss the sale of other Doyle properties to interested producers. Apart from the Sherlock Holmes detective series, Doyle also wrote a number of historical novels such as "White Company," "Brigadier Gerard" (a series) and "Professor Challenger." John Ford is interested in the "White Company" property. Lester also is negotiating for a CinemaScope tint remake of one of the Sherlock Holmes stories.

As for the Wilder legit tuner, Lester said it was naturally the intent of following up with a screen version of the Broadway production. Wilder has the film rights.

SHOW BIZ DINNER TO SALUTE HANDY'S 84TH

W. C. Handy, writer of "St. Louis Blues" and other standards, will be saluted on occasion of his 84th birthday Nov. 17. A show biz committee is sponsoring a dinner in honor of the "Father of the Blues" on that date at the Waldorf-Astoria, N.Y. Event will also be marked by civic, social, business and professional leaders.

Among those helping to organize the salute are Oscar Hammerstein 2d, Ed Sullivan, Dorothy Fields, Nat King Cole, Lionel Hampton, Harry Hershfield, Benny Goodman and Paul Cunningham, ASCAP prexy who is also chairmanning the committee.

H'wood Growing In Importance As Disk Centre

With an increasing number of film players turning into disk artists and the growing competition for film soundtrack scores and music, Hollywood's importance as a major recording centre is due to be heightened in the coming period, according to Dick Peirce, RCA Victor's Coast a&r rep who has been in N.Y. for the past week for exec huddles. Peirce stated that all of the major companies are doing extensive recording on the Coast and that Victor is due to

(Continued on page 18)

Hit Records Have Caused Death to Many a Bright Future, Sez Martha Raye

Detroit, Aug. 27.

"A million-record sale has done more to ruin a bright future than any other one thing," according to Martha Raye, appearing here at the Elmwood Casino.

"Most of the young entertainers coming along just don't get that professional polish that comes only with long, hard practice in facing the public," she said. "And, believe me, facing the public, especially the night club one, can be pretty brutal. It gives me heartbreak to see a young kid crumple before an unfriendly audience.

"An oldtimer like me can cope with it and nearly always win them around, but it's only because we've had some pretty grim experiences. It doesn't matter whether you are a concert singer or a vulgar entertainer like me. You're up against the same problems."

GET THE DROP ON 'VIDEO VARMINTS'

By JACK HELLMAN

Hollywood, Aug. 27.

"We'll laugh them off the air."

Hollywood's television comics were never more serious over the impending rash of westerns that will pock the channels. To them it's not only a fight for their own survival but a blow to the prestige of their art that a pistol-packin' cowboy can put to rout the most durable staple of show business—comedy.

What are they going to do about it? By what is known of the plans of a half dozen practitionsr of the loose lip and the flip word—plenty. Said one of them, "We'll kid the pants off them and may even expose some of their mossy tricks. They'll be lampooned, caricatured, burlesqued and satirized to such an outlandish extent that their gun fights and the such will never be taken seriously again."

Said George Burns (& Allen): "Our first four shows will be along these lines." (He'll be competing with one of them—"Restless Gun" on rival NBC-TV.) Jack Benny is planning at least a couple and Red Skelton will do his "deadeye" skit more than has been customary. Most of the others will play along but they're not tipping their hand

(Continued on page 62)

20th Gives Chill To Bartlesville

There'll be no contribution of 20th-Fox product to the pay-tv run at Bartlesville, Okla., which bows next month and starts charging its subscribers Oct. 1.

Refusal of 20th to make its films available for Bartlesville was made flatly by Alex Harrison, 20th general sales topper. "We're staying with the theatres," he said, adding, "but we'll be watching with interest."

Joining 20th in its refusal to play ball with Bartlesville is Paramount, but for different reasons. Company has its own fat in the fire via the Telemeter pay-tv system, which it owns and promotes.

Several of the other distribs are making their pix available for the Bartlesville home run. According to Henry Griffing, prez of Video In-

(Continued on page 61)

Success Story

Sign of Manhattan's growing prosperity:

Although the new Astor Plaza office building on Park Ave. between 53d and 54th Sts., won't be ready for occupancy until 1960 (even the demolition on the old properties is still under way) it is already 78% leased.

Murchison's Show Biz Aspirations Despite $11,000,000 Desilu Blowup

By ABEL GREEN

La Jolla, Calif., Aug. 27.

Clint Murchison, Texas oil tycoon, after nearly a month of huddles at this southern California resort with Desi Arnaz and Lucille Ball, has returned to Dallas without consummating his $11,000,000 cash bid to buy out Desilu—studio, vidpix and all. Arnaz pixed the deal on two grounds, which even Murchison and his negotiator, Phil Regan, former headliner and now in industrial relations, had to concede were sound: (1), the nearly $9,000,000 capital gain will accrue to him anyway (it's only a matter of time, says he), and (2), more importantly, a sellout would kayo Arnaz's current independence as sole arbiter of the Desilu operation.

While the deal called, also, for a 25% kickback to Arnaz in a new Desilu Corp., he would have been governed henceforth by a board operation.

Perhaps even more important than the fact that the Murchison-Desilu deal was or wasn't consummated is the inevitable probable rise of the Texas oilman's orbit in the show biz scheme of things.

Item: The $11,000,000 deal was merely a springboard for acquisition of five television stations. Murchison is going forward on this phase regardless.

Item: He has commissioned the Don Sharpe-Warren Lewis-Nat Wolff packaging outfit, in Hollywood, to submit whatever video ideas, of stature, that may present themselves.

Item: He is high on show business but, paradoxically, reportedly nixed a Lehman Bros. proposal

(Continued on page 22)

MAUREEN O'HARA'S TV SERIES: 'WEAKER SEX'

Hollywoood, Aug. 27.

Maureen O'Hara is being sought to hostess and star in new teleseries about famed femmes in history, "The Weaker Sex," being prepared by producer-director-writer Kurt Neumann.

First six scripts of 26 are ready to go, with shooting slated for Sept. 16 start. Neumann and Carroll Young wrote initial half-dozen. Appropriately, first will be "Eve," with "Mme. Pompadour," "Lucrezia Borgia," "Lizzy Borden," "Lillian Russell" and "Belle Starr" to follow.

Sinatra's Blast Vs. Mitch Miller Alleges Payola

Charge of payola made this week by Frank Sinatra against Columbia Records' pop artists & repertoire chief Mitch Miller has put a sharp edge on the longrunning battle of the ASCAP songsmiths against Broadcast Music Inc., the broadcasters and their disk affiliates. It was the second time within a year that Sinatra rapped Miller, both times to Congressional bodies.

In the latest blast, Sinatra charged in a message to Sen. George A. Smathers (D., Fla.) that Miller "had admitted under oath recently that he took large sums of money from writers whose songs he recorded." Although Sinatra did not disclose where Miller made the admission, it's known that Miller had testified on the subject in pretrial examina-

(Continued on page 62)

Real-Life Meller Marks Romanian Legit Actress' Flight to Canada Asylum

Montreal, Aug. 27.

A cloak-and-dagger sequence in the best theatrical sense resulted in a happy ending for a Romanian actress last Friday (23) when her plane touched down in Montreal.

Nina Diaconescu, 28-year-old lead with the Romanian National Theatre, fled the company in July and asked for political asylum in Venice. With the help of her uncle, Adrian Popovici, a Montreal lawyer, who flew to Venice in response to her cabled SOS, she made her escape on the last night of the company's participation in the In-

(Continued on page 63)

Gov. Griffin of Georgia Sounds Off on Eartha, Cole and 'Darky' Lyrics

Atlanta, Aug. 27.

Georgia's Gov. Marvin Griffin digressed during the course of a speech before Atlanta Masonic Lodge No. 151 to publicly put singers Eartha Kitt and Nat King Cole on the griddle. He said Negro citizens should strive to be more like Booker T. Washington, Negro educator who founded Tuskegee Institute in Alabama, and George Washington Carver, outstanding Negro scientist.

During course of his address to the Masons, the Governor said he respects Negroes and has known many of them during his lifetime as "true gentlemen." But, he said, Negroes should not aspire to be like "Eartha Kitt and Nat King Cole and others I know."

He added that many Negroes today have the feeling their race "isn't what they want it to be." This group, he charged, wants to "mix with the whites."

Governor's remarks came at the

(Continued on page 63)

Edinburgh Fest Viewed as One Of Biggest Talent, Artistic Events; '57 Show Spawns Nudes, Small Niteries

By GORDON IRVING

Edinburgh, Aug. 27.

The International Festival here is becoming too big. There is so much to see and do that the visitor from foreign lands is confused with an over-abundance of riches. A little less quantity, and a little more quality, perhaps would help. Such a move would also relieve the critical lack of theatres and halls. There's just enough to go round now. A festival opera house is an immediate need.

However, even as is, the Edinburgh 1957 affair represents one of the greatest gatherings of talent and artistic endeavor in the world. Many lingoes are heard on the fashionable promenade along Princes St. Huge automobiles with overseas registrations are on the streets. The clubs are full, the restaurants are doing top biz, department stores are happy, and there are even little night clubs springing up.

Lack of an official after-the-show revue is again bemoaned by American visitors. Smalltime groups stage late-night shows in a number of halls, but the Festival Club still needs a sophisticated cabaret or a regular nitery of its own. Suggestions put forward include the idea that names like Danny Kaye, Beatrice Lillie, Maurice Chevalier or Victor Borge should be invited of-

(Continued on page 63)

Dot Dandridge's $2-Mil Libel Suit Vs. Negro Mag

Fort Worth, Aug. 27.

Attorneys for singer Dorothy Dandridge filed a $2,000,000 libel suit here against the publishers of a magazine for Negroes.

The petition named the Good Publishing Co., of Fort Worth ,publishers of Hep magazine.

The suit said the magazine's January issue carried a "libelous and defamatory article" about the Negro film and night club performer.

Kearns Proposes Asst. Sec. Of State for Talent Tours

Washington, Aug. 27.

Rep. Carroll Kearns (R., Pa.) has introduced a bill in the House providing for an Assistant Secretary of State for International Cultural Affairs. Holder of the post would be responsible for foreign tours by U. S. entertainers which are arranged under the international cultural exchange program.

Kearns also offered a bill to exempt UHF television receivers from the 10% manufacturers excise. Several bills to this effect have been introduced this session. One result would be to make it just as cheap to sell an all-channel receiver as a VHF receiver.

Metro Launches First All-Nighters in Germany

Frankfurt, Aug. 20.

In a country notoriously lacking in late night entertainment, Metro has just initiated the first all-night films in Germany at its own two cinemas, the MGM theatre in Berlin, and the MGM house here. Film used is "Gone With Wind," dubbed in Germany, which plays from 12:30 until 5 a.m. on Saturday nights. It's running at the regular scale.

Opening last weekend at the 1,000-seater in Berlin it was just about sellout. "Wind," which ran nearly two years in a Berlin theatre, was just dubbed "outstanding" by the German film classification board, thus making theatres that play it eligible for certain tax reductions. Film has broken all long-run records in Germany.

14 Years After Crash Jane Froman, Gyp Markoff Collect From Uncle Sam

Washington, Aug. 27.

Fourteen years after the plane crash in which they were injured, Jane Froman and Gypsy Markoff have made real progress in their long fight to collect from the Government. The House has voted damages of $138,205 to Miss Froman and $33,236 to Miss Markoff. The special bill in their behalf sought $398,000 for Miss Froman and $118,000 for Miss Markoff.

The two women, flying abroad

(Continued on page 63)

ECKMAN SWINGS OVER TO BRIT. PRODUCTION

London, Aug. 27.

Sam Eckman Jr., longtime head of Metro in Britain, is joining the board of Halas & Batchelor, the company operating the largest animated studio in Europe. Appointment takes effect Sept. 1. Halas & Batchelor plan to switch next year from cartoons to live action features and plan to make two to three pix a year. They'll also turn out around three animated shorts for theatrical release, as well as their contract work producing cartoon commercials for tv, etc.

Since leaving Metro, Eckman has set up his own offices and is acting as UK rep for Otto Preminger, Stanley Kramer and Henry Fonda. His association with Halas & Batchelor will be mainly concerned with the promotion of its theatrical business, both in Britain and the U.S.

Ike's Maxwell Rabb Likes Show Business

Washington, Aug. 27.

Maxwell Rabb, Secretary to the Cabinet, rates a new title these days—Secretary of Show Biz!

Affable, able Rabb, who serves as trouble shooter for President Eisenhower on minority problems, as well as liaison with the Cabinet, has many friends in many quarters, including show biz. But he set some sort of record recently when, in a single hour, the following happened:

1. A visit from Mike Todd, "to pay his respects."

2. A phone call from his good friend, 20th-Fox prexy Spyros Skouras.

3. A phone call from Bob Hope, a longtime Rabb fan, to report his arrival in town for an amphitheatre appearance.

4. A visit from producer Mel Shavelson, here for location shooting on "Houseboat."

5. Notification from Tent No. 11, Variety Club, that he had been named an honorary member.

Hub Strike Dents All Amusements

Boston, Aug. 27.

As the Boston newspaper strike entered its third week, all segments of the entertainment industry reported a slump. Theatres, niteries, summer theatres and al fresco attractions are down. Although show biz interests made heavy use of radio, tv and billboards, exploitation failed to have the impact of newspaper advertising.

In new developments, publishers of the three struck plants, Globe, Herald-Traveler and Record-American-Sunday Advertiser, boarded their windows Friday (23) as picket lines continued. Out of work newspapermen were looking for other jobs. A 100,000-run special Boston edition of the Manchester Union-Leader, Manchester, N. H. was set to go on sale today (Tues.) in the Hub.

The Manchester newspaper solicited theatrical advertising in Boston at 50c a line. The Christian Science Monitor began selling in downtown Boston Friday (23) afternoon for the first time since the strike started on the night of Aug. 9. (The Monitor is the only Boston daily not affected by the strike.)

Out-of-town newspapers were bringing 15c in Boston and N.Y. Sunday Times went for $1 a copy in some sections, 50c in others.

Walter Brown, head of Boston Garden, George Clarke, Record nitery columnist and committee of newspaper writers were firming plans for an all-star benefit at the

(Continued on page 63)

GALLERY HAMS GET U.S. SENATE BLACKOUT

Washington, Aug. 27.

The Senate amended its rules yesterday (Mon.) to bar members from announcing guests in the gallery.

And show biz was responsible.

Several Senators rebelled, deciding it wasn't dignified after a succession of personalities, including Jerry Lewis, Jimmy Durante, Arthur Godfrey, etc., were introduced to the Senate from the gallery and drew applause from other Senate visitors.

However, the straw that really broke the camel's back was not a Senate gallery visitor, at all. It was Jayne Mansfield, who did a triumphant tour of the Capital and was photographed with various Congressional leaders, the resultant newspaper pictures reminded the Senate that it ought to be dignified.

Asiatic Phooey

Chicago, Aug. 27.

A number of local show biz personalities here have begged off their regular assignments temporarily until they recover from what they claim is Asiatic flu.

The incidence of the "new" disease among the theatrical folk is surprising inasmuch as not a single case of it has yet been definitely diagnosed in this entire city.

LONG OVERDUE

It is a sorry commentary that Uncle Sam, a fast man with a few million bucks, has been so lethargic in material rewards for the great losses and grave injuries to two of its doughtiest soldiers in greasepaint, and that not until 12 years after the end of World War II did the House Judiciary Committee vote Jane Froman $138,205 damages and Gypsy Markoff $33,236 for the boundless contributions they made in the war effort. Theirs typified the unselfish, all-out efforts by all and anybody in show business. The show biz war record is replete with endless sagas of dedication to the cause and the immeasurable values contributed by the great and the small towards morale, on the home-front and the war-front.

From the lowliest USO-Camp Shows unit comprising the seminame, the knockabout comic, the dancer, and the inevitable accordionist whose instrument substituted for the piano accompaniment, all did their stint. Whether Bob Hope or Joe E. Brown, Jack Benny or Al Jolson (and he may be counted a wartime casualty as if he had died in North Africa where he contracted what may have proved the fatal malaria); whether the small groups from the Aleutians to the Caribbean, from the European to the Far East war theatres, there is an indelibly shining chapter, writ forever to the credit of show business.

The Lisbon plane crash was particularly tragic for the Misses Froman and Markoff. A yeoman courage and a poised and beautiful personality hides, under flowing couture, the more-than-a-score of operations on Miss Froman's cruelly fractured limbs. And Miss Markoff, as she bravely perambulates the Continental bistros, usually of a Russo-Magyar motif, displays indelible mementos of the cruel fates as her crippled digits caress the accordion which is her professional stock in trade.

It is a grim coincidence that the awards of $138,205 and $33,236 made the news columns coincidentally with the disclosure by and criticism from Senator John L. McClellan (D., Ark.) that millions upon millions of war supplies lie in wasted bastions in Newfoundland, Greenland and Labrador.

It is a niggardly recognition indeed from a very tardy Government to two of the most gallant ladies of the theatre.

Gleaned on a Gondola

[At the Venice Film Festival]

By ROBERT F. HAWKINS

Venice, Aug. 27.

Ilya Lopert was the first U. S. distrib-buyer on the spot, arriving on the scene some days ahead of the fest proper. He's already interested in the two Italian entries, "Sogni Nel Casseto" and "Notti Bianche," of which he's privately seen one, and has secured rights to "Porte de Lilas," Rene Clair's latest pic which runs here out-of-competition, for the U. S. A. Lopert also bought the two Italo entries in Cannes, "Guendalina" and "Notti di Cabiria," after that event. He is also talking co-production with several European producers.

Arnold Picker here, strictly on vacation, at the Excelsior. UA's "Satchmo" and "12 Angry Men" slated to be shown here in the "informative section." "Men" is a previous fest winner with both the Berlin Grand Prize and a Locarno critics' citation to its credit. Festivaliers arriving here seen sporting copies of "Un Leone D'Oro," Italian book written by **Fernaldo di Giammatteo** and **Gian Battista Cavallaro**. Reason; it tells complete inside story of how the Venice event functions in its most secret aspects, the selection committee (on which Di Giammatteo was and is a member) and the jury (on which Cavallaro served last year). It is illuminating in its frankness. New Festival regulations this year emphasize fact that the four prizes (Gold and Silver Lion, two Volpi Acting Cups) **must** be assigned, thus eliminating danger of a repeat of last year's hung jury verdict, which satisfied no one.

Now that **Lindsay Anderson's** "Every Day Except Christmas," a 40-minute British documentary, won the Documentary Grand Prize, it may get a release in that country. Jury decision on it was unanimous. Talk here is that the British at first didn't even want to send the prize-winner, feeling other pix were better choices.

Dino DeLaurentiis still mulling a set of pic possibilities, results of his recent stateside trip. As things stand now, tentatively, he would make two pix here in Italy, one with RKO, the other with Columbia, while during 1958, he would make two more items in the U. S. (probably with Italian directors),

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TOLL TV: TIME FOR DECISION

Par Seeks 50G From Rembusch For 'Pass the Hat' Admission on '10 C's'

If Paramount has its way, Indiana exhibitor Trueman Rembusch will be penalized $50,000 for playing "Ten Commandments" without any stipulated admission price. Rembusch exhibited the Cecil B. De Mille production at the Crest Theatre, Wabash, for two weeks and the customers were simply advised to pay whatever amount of admission they chose.

Rembusch's professed public spiritedness ("the picture belongs to the people") did not sit well with Par. Film company went to Federal Court in Indianapolis with the complaint that Rembusch was causing "malicious injury to our property"—50G worth of injury.

According to veterans of the picture business, no theatre operator ever pulled such a stunt before. And Par wants to make certain it doesn't happen again, particularly with a picture that cost $13,000,000. Company claims the rental obtained from the two-week run was substantially short of the amount which would have been realized under the conventional, fixed price scale.

Court hearing has been set for Sept. 3, but already Par has won an initial legalistic round. Company obtained a temporary injunction restraining Rembusch from continuing the run beyond the two weeks. Defendant had threatened to hold "Commandments" for as long as eight weeks.

Print of the picture has been returned to Par, where it remains until the points of the case are adjudicated at the hearing or, unless, by midnight Saturday (31) both

(Continued on page 20)

Metro Tossed It to Par, So Vidor Gets Top Credit On Briskin-Helmed 'Joker'

Paramount's "The Joker Is Wild" is going into release as a "Charles Vidor Production"—despite the fact the picture was produced by Samuel Briskin, and Vidor served only as the director.

This billing hocus-pocus has its genesis in the original packaging of the deal. Vidor was to serve as both producer and director in a projected tieup with Metro. Also involved were Frank Sinatra, star of the film; Art Cohn, author of the title book based on the life of Joe E. Lewis, and Lewis.

But the M-G deal fell through due to disagreement over terms and the package was taken to Par where agreement was reached, but with Briskin, then a Par contract producer, to take over the production helm.

Film was financed by Par and this company is given the first $400,000 in profits. After this sum is collected, the profit is split on the basis of 25% to Par and 75% divided among Sinatra, Vidor, Cohn and Lewis. Negative cost was $2,400,000.

WB'S $2,000,000 FOR 'SAYONARA' BUILDUP

Building up for a record promotional push, Warner Bros. has allocated a $2,000,000 budget to sell its "Sayonara" film to the public. All media are to be used in promoting the William Goetz production.

Large number of tieups and other preselling gimmicks are being worked up by the WB ad-pub department under Robert S. Taplinger, the company's ad and p.r. vicepresident. Picture is based on the James A. Michener bestseller and stars Marlon Brando, Red Buttons, Miiko Taka and Ricardo Montalban.

Key city p.a. tours have been set for Buttons and Miss Taka. Latter will act as press rep for the production and will travel with a comprehensive publicity kit containing special features and art. There'll be a soundtrack album of the film's music.

Hub Copley Goes Pix

Boston, Aug. 27.

Hub gets another picture house, the old Copley legiter, now dubbed "the new Copley Theatre," opening Sept. 23 with "Miracle of Marcelino" in a benefit for St. John's Seminary.

Joe Longo, former Republic exploitation head in hub, will manage the converted legiter. Opening of the Copley as a film house will bring the number of firstrun situations in Boston to 16, and marks the third legit house in Hub to become a picture theatre. First was the Majestic, now the Saxon, and second was the Plymouth, now the Gary.

$3,000,000 Gusher For Pix in Oil's 1959 Centennial

Hollywood, Aug. 27.

Preparing for the centennial celebration of the oil industry in 1959, the American Petroleum Institute is already shopping in Hollywood for the best talent available to create and appear in from four to eight feature-lehgth films which will have an overall budget of about $3,000,000.

Primary purpose of the films will be for screenings to oil industryites, but if entertainment quality is sufficiently good, they may be shown on television.

API execs have confabbed with every major film studio except Metro, and with various indie vidfilmeries such as Jack Denove Productions and Roland Reed. In addition, they have met with a number of top directors at the Screen Directors Guild to discuss the project.

Execs' trek here from the east was in the nature of an exploratory visit, to mull their project with the top talent available in Hollywood. They told those they met that they plan a minimum of four and maximum of eight films, that they want the pix to be entertaining as well as informative. While the films are primarily for institutional purposes, if the finished results meet expectations, API will show them on tv. Institute is repped by BBD&O in the negotiations.

'I Live on Other People's Talents': Todd to Exhibs —At Asbury Park Huddle

Asbury Park, N. J., Aug. 27.

There was a two-day demonstration here last week of Todd-AO projection techniques plus a roundtable discussion of what has made and what will make "Around the World in 80 Days" tick at the boxoffice. But the real demonstration was "Mike Todd in Action." For the showman's colorful oratory and mannerisms for the benefit of his exhibitor guests would have rivaled a filibuster of the late Huey Long.

Introing a rep of Interstate Theatres of Texas at a luncheon in the Hotel Berkeley-Carteret, Todd provoked waves of laughter when he confided: "You know why shirt's open at the neck? That's to make room for the lump in my throat because you all know how I feel about Bob O'Donnell."

"There's a whole new generation of exhibitors," Todd remarked as the diners rose in informal bows. Experiencing difficulty with the name of H. B. Meiselman of Charlotte, N. C., he was interrupted by the exhib who said, "Forget how to pronounce my name and sell me flat."

"What's this?" demanded Todd feigning difficulty in reading an-

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TELEMETER RUNS STIRRING EXHIBS

The two weeks of demonstrations of the Paramount-controlled International Telemeter home toll tv system in New York, on the heels of showings on the Coast, have caused the greatest impact on exhibitor thinking since the wide-screen and "scope" revolution.

Theatremen's impressions and attitudes are varied but it appears most agree that pay-as-you-see video, regardless of the pros and cons on its values, is no longer something for the sons of the pioneers to worry about just vaguely in the future. Telemeter, many veterans are convinced, is workable and near at hand. It's on the immediate horizon, according to Par, in cable form. And if the FCC okays broadcast toll, this will speed things even more. It's something demanding the immediate consideration of the industry and the brain work going on is intense.

It's known that a number of exhibitors are approaching the matter in secret. That is, they've been having private huddles with Par president Barney Balaban and Telemeter managing director Louis Novins on the sidelines. They want to know the economics of franchise operation, doubtless with the thought in mind of possibly acquiring territorial rights before a competitor moves in. Novins admits

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Buffalo Exhib Settles $32-Mil Antitrust Suit

A $32,100,000 treble damage antitrust suit brought against the eight majors two years ago in N.Y. Federal Court by Konczakowski Theatres, a small upstate N. Y. circuit, has been dismissed, according to a stipulation signed last week by Judge William B. Herlands. Terms of the settlement were undisclosed.

Chain, operated by M. M. Konczakowski and his wife, charged the defendant distribs with discriminating against its four houses in the Buffalo area in respect to runs and clearances. The Konczakowskis' theatres include the Circle, Marlowe, Regent and Senate, all of Buffalo.

Tomlinson May Ask SEC to Delay Sept. Loew's Meet; Mgt. Hails Court Ruling; Pollack Sees Further Delaware Test

Management rejoiced as a Delaware jurist ruled against an attempt to thwart the Sept. 12 meeting of stockholders. (stories on page 5). The "rebels" have mapped new strategy. One of the biggest corporate battles in picture business history thus rages on.

Despite Loew's clear-cut victory in the Delaware court, the Joseph Tomlinson dissident faction is not prepared to throw in the towel in its fight for control of the film empire. It's understood that Tomlinson and his associate, Stanley Meyer, will appeal to the Securities & Exchange Commission today (Wed.) in an effort to obtain a postponement of the special stockholders meeting, scheduled for Sept. 12, to a later date.

Argument to be advanced by the Tomlinson faction is that it requires more time to prepare proxy material for submission to the company's stockholders. A delay of about two months, it's said, will be requested.

The Delaware court ruling which invalidated the election of Louis B. Mayer and Samuel Briskin to the board at the rump meeting of July 30 and declared illegal the resolutions passed at the rump ses-

(Continued on page 18)

Taylor Exits RKO

Hollywood, Aug. 27.

Next RKO exec to depart the studio in the continuing reduction of its staff will be Albert B. Taylor, executive in charge of commitments. Studio disclosed he will ankle his post Oct. 1.

Taylor came to the studio in January, 1956, from New York where he was a CBS-TV executive. He was also co-producer of the Broadway hit "Damn Yankees."

Legit an Invalid To Pix; No Deals But Lotsa Reading

Upcoming legit season hasn't caught the fancy of the film companies, with not a single pre-production deal chalked up so far.

"We're interested and quite willing to invest if the right property comes along, but so far we've seen nothing of outstanding promise," said one of the story editors this week. He added that both his and other companies were continuing to scan scripts being submitted.

Filmeries naturally are interested in getting their fingers into the kind of potentially successful Broadway properties that eventually may end up on the screen. At the same time, they're also quite willing to reap coin as investors, and nothing more.

Sinking coin into a Broadway production doesn't necessarily assure a film company of walking away with it as a screen property. There's nothing like "first call" on a play, even though a film company is among its backers. On the other hand, the outfit obviously is in a better position to match any bids

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National Boxoffice Survey

Trade Holds Big Pre-Holiday; '80 Days' Tops, 'Pride' 2d, 'Eagels' 3d, 'Wonders' 4th, 'Faces' 5th, 'Silk' 6th

Trade is holding up remarkably well this session in view of the few new entrants and fact that many exhibitors are waiting until this weekend to preem fresh fare for Labor Day. Cool weather and rain in many sectors all contributed to sustained strength of longruns, according to reports from VARIETY correspondents in some 22 key cities.

For second week in a row and third time this month, "Around World in 80 Days" (UA) is landing first place. In some keys, the Mike Todd epic is topping the trade of a week ago. It's capacity in some four cities, record in Cincy and terrific to big in other spots.

"Pride and Passion" (UA) again is capturing second place, same as last week. "Jeanne Eagels" (Col) is copping third money, only a step behind "Pride." "Seven Wonders of World (Cinerama) is taking fourth position as against fifth a week ago.

"Man of Thousand Faces" (U), out for first week to any extent, is taking over fifth place. "Silk Stockings" (M-G) is winding sixth, same as last week. "Hatful of Rain" (20th) is climbing to seventh slot. It was ninth a week ago.

"10 Commandments" (Par) is winding up in eighth place. "Love in Afternoon" (AA) will finish ninth while "Band of Angels" is 10th.

"Affair to Remember" (20th), "Omar Khayyam" (Par) and "Run of Arrow" are the runner-up films in that order.

"Sun Also Rises" (20th) is standout new pic, soaring to a mighty take in opening stanza at N.Y. Roxy. "Sea Wife," also from 20th-Fox, looms fine in L. A. "Brothers-in-Law" (Cont) is socko on preem in N.Y.

"Sweet Smell of Success" (UA), fast in Cincy, looks solid in Chi. "Man on Fire" (M-G), is fine in N.Y. and Chi. "Night Passage" (U) okay in Minneapolis looms hotsy in Balto.

"Fire Down Below" (Col) shapes okay in N. Y. "Doctor at Large" (U), a comparatively new entry, looks smash in Boston and lofty in N.Y.

"Battle Hell" (DCA) is rated smash on opening stanza at the N.Y. Central. "Fuzzy Pink Nightgown" (UA), okay in Denver, looks moderate in L. A.

"Beginning of End" (AB-PT), okay in Providence, looms nice in Boston. "20 Million Miles to Earth" (Col) shapes robust in Chi.

"Will Success Spoil Rock Hunter?" (20th), stout in Washington and Indianapolis, is only slight in Philly. "Young Don't Cry" (Col) is rated average in Detroit.

"Loving You" (Par), sturdy in K. C., looks good in Toronto. "Gun Glory" (M-G), oke in Washington is fair in Seattle and sharp in Buffalo.

(Complete Boxoffice Reports on Pages 8-9)

'Love Thy Neighborhood'; Chi Downtowner Takes Nabe Pix for 2d Ride

Chicago, Aug. 27.

Tail-ending a rash of first-run breaks in nabe theatres, a downtown house has completed the reverse cycle of film booking by taking a nabe-break package for subsequent run.

"Tammy and Bachelor" and "Joe Butterfly," which both headed neighborhood double bills released in Chi this summer by Universal without a downtown run, move into the normally firstrun downtown Grand Theatre, Friday (29). The indie-owned Grand normally plays action pix doubleheaders.

The pix are in the Grand on a percentage basis rental set for first subsequent run. The booking was made on the assumption that downtown audiences are essentially different from outlying theatre patrons and that the downtown possibilities of the pic are not hurt by its previous nabe showing. "Joe Butterfly" was selected from among a number of the similarly released pix available at Universal because as the first film offered for nabe release, it presumably did not reach full potential among the skeptics who watched the experiment. "Tammy and Bachelor" was released before the disk "Tammy" had started its climb to the top of local popularity charts and missed out on considerable exploitation posibilities.

The Universal packages including "Tammy" and "Butterfly" were available to Loop houses simultaneously with their release to the nabes, but there were no takers.

20TH'S AREA-TESTS OF ALL-C'SCOPE NEWSREEL

Demonstration reel of a Movietone News issue in black-and-white CinemaScope is currently in the works at 20th-Fox. Company plans to spring the reel on the trade upon its completion, so as to arouse maximum interest in the new newsreel form.

Plan is to screen the sample reel in various exchange centres and to sample the reaction prior to going ahead with plans to convert the entire Movietone News operation to CinemaScope. Cost of the switch is expected to come high, since many

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'Joker' Lewis, Sinatra Catch Vegas Preem; Not the Horse (No Ticket)

By GENE ARNEEL

Las Vegas, Aug. 27.

Las Vegas is the town whose first lady is Miss Liberty on the silver dollar (paper singles are smuggled to other regions, being no prey for the one-armed bandits); where the intense sun seems to join in the conspiracy to keep the sportsmen in the cooled casinos (states a native cab driver: "the heat isn't so bad once you get used to it—but who wants to get used to it?"); where newcomers are awakened to the fact that there's only one primary color, the green of the long velvet on the craps tables; and where professional comedians dwell on the lessened frequency that comes with a man's advancing years (the reference being to lovemaking, not broadcasting).

On to this razzle-dazzle piece of geography came a Hollywood company (Paramount) over the past weekend to further enliven things and make with the bally high about a new picture. This was a natural because the film was "The Joker Is Wild" which focuses on the life of Joe E. Lewis, longtime prominent denizen of the desert.

60—Count 'Em—60

Guests of Par were about 60 press and radio-tv reps, and joining them at the unecvering of "Joker" at the El Portal Theatre, plus a string of parties before and after, were the VIP's of the "Strip." This is Nevada state highway 92 which leads to downtown L.V. and on which is located the greatest concentration of the best-dressed gambling joints in the world.

Film outfit had a flock of allies to help in jazzing up the festivities attendant to the "Joker" showing. Pressagents and owners of all the main night (and day) entertainment spots were eager to host the visiting fourth estaters. Par drumbeaters were much in evidence. Jerry Pickman, ad-pub v.p., and Herb Steinberg, national exploitation director, came in from the New York homeoffice. Studio publicity chief Teet Carle flew in with a staff of seven.

They ran a smooth and active show whose purpose, of course, was to draw attention to "Joker."

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Hi Brown 'Shadow' Puts RKO Back On Production Line

RKO swung back into production this week as Hi Brown began work on "Woman with Shadow." The first of three pictures which Brown will produce at the Production Center and on location in New York, "Shadow" is a small-scale budgeter with a cast of unknowns.

Importantly, though, the fact is that the company again is active on the film-making front and this has had a stimulating effect on the remaining homeoffice personnel.

Still undecided are domestic distribution deals for new product, including "Stage Struck," which was completed earlier this year with Henry Fonda and Susan Strasberg in the leads. With no domestic releasing facilities of its own, RKO has been channeling its back product through Universal and states rights dealers. Reports have been in circulation that U would take on distribution of "Stage Struck" but, according to insiders, no firm deal has been set.

St. Pete Sun's 'Moon' To Launch New Arty

St. Petersburg, Fla., Aug. 27.

Latest addition to the "coffee" circuit is the Sun Art Theatre here which opens Saturday (31) with the Florida preem of Warners' "Rising of the Moon." Free coffee and cake will be served, with an art exhibit changed regularly in the lounge.

Buying and booking of product for the 400-seater will be handled by the Arthur Davis office out of Miami. Davis is a former publicist and foreign film distributor.

DE MILLE'S 10-STRIKE IN 2D MPLS. ROUND

Minneapolis, Aug. 27.

Talk of industry here is the socko business being chalked by "Ten Commandments" in its first local subsequent run engagements in four widely separated neighborhood houses that were awarded it on competitive bids for their areas.

In first week it'll hit $15,000 at Terrace, $12,000 at Edina and $11,000 each at Riverview and Hollywood at 90c matinees and $1.50 nights, three shows daily and non-reserved seats.

This is double to triple theatres' best previous grosses. Booked for minimum of two weeks, all four houses already have committed themselves to a third frame. Picture ran 13 weeks downtown here as hard-ticket attraction.

Playing firstrun for first time, 11,000-seat neighborhood St. Louis Park at 85c-90c will have fine $4,000 week with Allied Artists' "Dino." This is exclusive engagement. Gross is considerably more than theatre usually garners in earliest-28-day clearance slot.

NT Brass in S.F. For Exhib Gabs

San Francisco, Aug. 27.

Elmer C. Rhoden, National Theatres president, Frank H. Ricketson Jr., general manager, and Allan May, treasurer, led huddle of 40 Northern California theatre managers and other Fox West Coast execs here last week on plans for fall campaign.

Meeting was preceded by first Frisco public showing of Cinemiracle camera, in lobby of Fox Theatre.

Mayor George Christopher welcomed Rhoden to Frisco, noted film business had had "some difficult moments" in past but was "marching on with the times" by introduction of Cinemiracle.

Rhoden said Louis de Rochemont finished shooting "Cinemiracle Adventure," was now putting last touches on film and said he expected it would be ready for playdates in mid-January.

Both Rhoden and May denied recurrent rumors that Fox West Coast is planning eight-story office building, with theatre on ground floor, on a parking lot the circuit owns back of Loew's Warfield in downtown Frisco. May pointed out money market was too tight for

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Australia's Youth 'Sold' On Films; 'Movies Better Than Ever' Doesn't Rate

Sydney, Aug. 27.

In sharp contrast to the U.S., Australia's youth still is firmly addicted to the motion picture. This was brought out by Norman Rydge in his 20th annual sales drive address before execs of the Greater Union chain which he heads.

Rydge cited statistics culled from survey reports by Prof. W. F. Connell of the U. of Sydney, showing that 38% of the 18-year-old boys 44% of the girls attend film shows at least once a week. And he quoted Prof. Connell to the effect that:

"The cinema, for all its faults, remains the adolescents' greatest resource of emotional education from which great profit as well as entertainment is gained."

Rydge in his address stressed the need to concentrate on selling

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Murray to AA in UK

Kenneth W. Murray has resigned as secretary of Associated British-Pathe Ltd., with which he had been associated for 20 years, to join Allied Artists as United Kingdom representative.

He replaces G. G. Dickinson in the AA London post.

Alien Property Custodian Sues Superior Films

Wilmington, Aug. 27.

Atty.-Gen. Herbert Brownell has filed a $19,000 breach of contract suit in Federal Court here against Superior Films. Acting as successor to the Alien Property Custodian, Brownell alleges Superior failed to abide by terms of a pact under which the company was assigned rights to Thea Von Herbous' screenplay for "M." Picture, originally made in 1931, was remade in 1949.

In addition to the $19,000, Brownell is demanding interest at a 6% rate from Aug. 20, 1953, plus all costs of the action.

Parker-Daiei In 1st U.S.-Japanese Production Deal

What is said to be the first co-production deal between American and Japanese motion picture outfits was set by Steve Parker Productions, an indie company launching its first feature film project. The U. S. firm, headed by Parker, heretofore a documentary film producer, has made an arrangement with the Daiei Co. of Japan for the production of "Fourth Bureau," an original script by Jack Laird and Alan Lee.

According to Parker, John Huston will be associated with him in the production. Huston, he disclosed, will direct and have a 50% interest in the American company's share of the co-production arrangement. Daiei, Parker revealed in N. Y. this week, will provide all below-the-line costs while the U. S. firm will provide the story, director and stars. Anthony Quinn is being sought for the starring role in the film, which deals with Richard Sorge, the counterspy who operated in Japan during World War II.

Parker said that talks had been held with United Artists relating to a releasing deal. Filming, he said, will start in Japan in February. The young producer, who was formerly an actor, also plans to film a second picture in Japan—"Imperial Hotel, Tokyo," another original by Laird. No arrangements or deals for the latter have been set as yet.

As part of his activities in Japan, Parker, in association with Gene Kelly, who will direct and serve as host, will film a 90-minute tv spectacular to be called "Show Business, Japan." Film, to be financed by NBC, will cover all aspects of the entertainment available in modern Japan. Work on this project will start in November.

Parker's association with film production in Japan stems from two documentaries he recently completed for the Japanese government. The 27-minute films—"Onsen" and "Geisha"—will be given theatrical distribution and will also be shown on television in the U.S., Parker disclosed. While he was in Japan filming the documentaries, Parker met Huston, who was there to select location sites for 20th-Fox's "The Townsend Harris Story." The meeting resulted in the association for the filming of "Fourth Bureau."

N. Y. to L. A.

Ralph Brooke
Randall Brooks
Erik Bruhn
Lucia Chase
Jerome Cowan
Joe De Santis
Scott Douglas
Charles Einfeld
Alex C. Ewing
Jennifer Jones
Victor Jory
Nora Kaye
Ruth Ann Koesun
John Kriza
Joe Levine
Michael Lland
Michael Sean O'Shea
Cye Martin
Fernand Nault
Dimitri Romanoff
Ken Schermerhorn
David O. Selznick
Lupe Serrano
Gene Wesson
Violette Verdy

New York Sound Track

Webb & Knapp realty firm, via **William Zeckendorf**, reportedly eyeing the Palace Theatre property on Broadway as an office building site... **Ed Wynn**, at Scaroon Manor in the Adirondacks for the location shooting of "Majorie Morningstar," squelches inquisitive guests who ask personal questions about why he's trying to make a comeback at his age by saying, "What can I do? My son cut off my allowance."... Some 500 Broadway performers, some still in makeup, others in rehearsal costumes, turned up for a special midnight screening last week at the Little Carnegie of "A Novel Affair," starring **Margaret Leighton** and **Ralph Richardson**, both of whom graced the Broadway legit scene last season... **Jack Levin** named chairman of N. Y. Cinema Lodge B'nai B'rith's "honor night" for Stanley Warner exec veepee **Sam Rosen** at the Sheraton Astor on Oct. 12... **Monique Van Vooren** back in Gotham after winding her stint in Metro's "Gigi" in Paris.

Paramount now has **Adolph Zukor** out on the commercial beat for "Ten Commandments." He was on the **Arlene Francis** tv'er yesterday discussing the picture and reviewing industry history... Special police detail has been assigned to **Hi Brown** for local location shooting of "Woman with Shadow," thus avoiding the need of clearances with local precincts. City Hall now in earnest about lending an assist to film-makers, sez Brown... "Saint Joan" figures to gross about $250,000 domestic. Negative cost was $1,000,000... **Max Youngstein** back from European capitals while **Arthur Krim** remains abroad. **Ben Halpern**, UA's publicity manager in Paris the past 20 months, returning to the homeoffice for a new spot in domestic publicity.

Spyros P. Skouras, 20th-Fox prez, now says he'll go to Russia in January. His most recent plan was to visit the Soviet Union after returning from South Africa next month . . . **Barbara Nichols** due to make her first p.a. tomorrow (Thurs.) at Radio City Music Hall since her auto crash. She'll attend the "Pajama Game" preem... **Anne Baxter**, fresh from WB's "Chase a Crooked Shadow," due for rehearsals of "The Square Foot of Wonderful" on Broadway . . . **Charles Einfeld**, 20th ad-pub v.p., and producer **David O. Selznick** due to huddle on the Coast re "Farewell to Arms" . . . East Germany's DEFA outfit mails a posh brochure detailing its output. Only trouble is, East Germany's films can't be released in the U. S. . . . **Maria Schell's** rising star is helping the b.o. on her "The Last Bridge" at the Normandie. Film was kicking around Gotham for years, with no one wanting to touch it . . . **Richard Davis** (Fine Arts Theatre, UMPO, etc.) not due back till October. He's been away since April . . . MPEA tackling the division of Israel licenses.

Sophia Loren's pals says she simply wasn't interested in a $35,000 offer for a one-shot on tv—a brief one, yet. **Cary Grant** similarly aloof . . . Will Rogers Hospital collections running short of quota. Unless there's beaucoup money-raising in towns yet to be heard from (Boston, San Francisco, Chicago, Milwaukee and Minneapolis) the $1,000,000 goal will not be reached . . . **George Fraser** now working as international publicity coordinator for "Ten Commandments" . . . As for active indie film-makers, dig **Hal Wallis**. He's got three new productions in the can ("Wild as the Wind," "Hot Spell" and "Sad Sack") and the future looks crowded.

Jayne Mansfield, 20th-Fox star, to make a European tour starting late September . . . Museum of Modern Art planning a retrospective showing of German films in October. It'll be tied in with a Museum exhibition devoted to German culture... Rang Org. importing femme player **April Olrich** to do p.a.'s for "Pursuit of the Graf Spee" in which she's featured... Those press reports re a renewed Soviet approach to the MPEA on the purchase of pix were started via an interview with **Eric Johnston** in Rio de Janeiro in which Johnston acknowledged he'd met the Russian Ambassador but emphasized they hadn't discussed films. It came out different... **Harry Brandt** of the Brandt circuit will be guest on the DuMont "Night Beat" show tonight (Wed.)... Germany's **Carol Hellman** due in within another month with a copy of "Confessions of Felix Krull."

An art gallery, especially designed for children will be established at the Children's Museum in Nashville as a memorial to the late **Alfred Starr**, Tennessee circuit operator and former president of Theatre Owners of America . . . RKO Theatres topper **Sol Schwartz** off to the Coast to ogle new product and inspect RKO Theatres in the L. A. and Frisco areas . . , Universal will start three new productions next week to give the studio a total of seven currently before the cameras, said to be the largest number of pictures simultaneously shooting any time this year . . . **John Cromwell** has resumed film direction after six years as an actor on the Broadway stage. He's currently guiding **Paddy Chayefsky's** "The Goddess" at the Gold Medal-Biograph Studios in the Bronx . . . Universal prexy **Milton R. Rackmil** off to Europe over the weekend to o.o. the company's offices there . . . Members of Southern California Theatre Owners Assn. passed a resolution pledging themselves to immediate purchase of Loew's shares for the purpose of supporting the **Joseph R. Vogel** management in the fight for control of the company. Stock-owning members pledged to vote their shares in support of the Loew's management . . . When Cinerama's "Seven Wonders of the World" winds up its engagement at the Warner Theatre on Broadway on Sept. 22, it will have been screened 1,398 times . . . Dates for the new Cinerama entry, "Search for Paradise," have been set for Philadelphia, Dallas (Oct. 2), Pittsburgh (Oct. 3), Buffalo and St. Louis (Oct. 9). World premiere is scheduled for New York on Sept. 24 . . . **Burt Steiner**, actor turned dialog director, will serve as d.d. on "Majorie Morningstar."

William Perlberg and **George Seaton** bought the rights to "The Rat Race," 1949 play by **Garson Kanin**. The files show it ran only 84 performances.

The 1957 edition of the Kinematograph Year Book (Odhams Press, London; $5.90), now in its 44th year, has made only two changes over last year's edition: the contents are more up-to-date, and the price has almost doubled.

This 596-page reference book is crammed with information, including a fully comprehensive "Who's What in the Industry," list of trade organizations, renting companies, and everything else which goes to make up a volume of this type.

N. Y. to Europe

Renzo Cesana
Irving Drutman
George Jessel
Curt Jurgens
Gypsy Rose Lee
Mary Pickford
Mrs. Eric Pleskow
Norman Reader
Red Skelton
Spyros P. Skouras
Gloria Stewart

Europe to N. Y.

Barney Balaban
Ed & Pegeen Fitzgerald
Mabel Kirsh
Abner Klipstein
Arnold Picker
Munio Podhorzer
Alfred H. Tamarin
Monique Van Vooren
Max E. Youngstein

L. A. to N. Y.

Glory Allyn
Murri Barber
Buddy Basch
Michael Browne
Vic Damone
Carl Dudley
Nina Foch
Helen Ford
Peter Glenville
Susan Kohner
Leo Kovner
Hal Makelim
Louis Mandel
Mort Myerson
Betsy Palmer
Erich Maria Remarque
Frank Ross
Everett Sloane
Ezra Stone
Shelley Winters

ALWAYS BE A LOEW'S: BANKERS

Briskin's 'Independent' Status

Las Vegas, Aug. 27.

Twists and turns in the maneuvering at Loew's brought producer Samuel Briskin into perhaps the strangest position of all the parties involved. But one point he stresses: If he winds up with an important position within the company, "I would be concerned with curing the patient, not killing it." Meaning, no liquidation.

Briskin, here over the past weekend for the opening of his "Joker Is Wild" production, recently was elected to the Loew's directorate at the "rump" meeting of the Joseph Tomlinson group. This election, along with Louis B. Mayer's, has been declared illegal by the Court of Chancery in Delaware.

But the fact that he was so named created the trade impression that he was in the same camp with Tomlinson and Stanley Meyer. This is not so. Briskin has never met Tomlinson and the only time he ever saw Meyer was when the latter married former Universal chief Nate J. Blumberg's daughter about 15 years ago.

Another angle is this: Briskin's election to the Loew's board had been opposed in court by Loew's attorneys because of an alleged association with another company. The company was not identified.

The film-maker disclosed here that while he had a contract with Paramount, which had nearly another two years to run, this was terminated by mutual consent some months ago. He maintains his office on the Par lot in Hollywood but stresses he's a free agent and his secretary is on his payroll, not Par's.

Producer was involved in another peculiarity. He was recommended for the presidency of Loew's by Robert Heller Associates, management consultants retained by the company. Yet, no one at the Heller organization ever talked to him or made any contact whatever.

Behind Briskin through all this is the Lehman Bros. banking firm. It's understood that Robert Lehman has wanted him in the organization for some time, but it's not clear in what capacity.

Exhibs' Pros & Cons on 35m 'World' As Todd Stumps for 'Print-Down'

By GEORGE GILBERT

Asbury Park, N.J., Aug. 27.

Terms are not the only consideration determining the sale of his "Around the World in 80 Days," Mike Todd told more than 100 exhibitors who attended a two-day symposium and screen demonstration held here last week. He insisted the film be shown under the "best possible conditions" in houses surveyed by his engineers.

With expiration a couple of weeks ago of a "promotion" agreement between the Michael Todd Co. and the American Optical Co., Todd himself apparently now feels free to point out that "80 Days" can be favorably screened in methods other than the original 70m Todd-AO. The expired agreement called for Todd to devote his "best efforts" to promoting use of the Todd-AO process.

The theatremen, who in effect represented a "captive" audience since they were all guests of Todd, scrutinized the values of a "print-down" Todd-AO during the demonstration Thursday (22) at Reade's Paramount Theatre on this resort's boardwalk. Here, in keeping with recommendations of Todd's engineers, a booth has been set up in the rear of the orchestra to eliminate the steep angle of projection from the balcony "throw."

Prior to the demonstration, Todd urged the exhibs to install screens

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List Industries' Half-Yr. 50% Rise

List Industries, whose principal holding is RKO Theatres, showed nearly a 50% gain in operational income for the first six months of this year as compared with the first half of 1956. Total income amounted to $3,207,423 in the new period, compared with $2,209,274 in the corresponding 1956 period.

The net for the six months of 1957, after depreciation, income taxes and other charges, amounted to $503,782, and added to this is $411,868 in capital gains which accrued from the sale of properties. This is equal to 21c per share. Net for the first half of last year was $317,471, or 10c per share.

As of last June List was in a solid money position with cash and government securities amounting to $23,000,000 and longterm mortgage receivables of about $7,100,000. This suggests the possibility of either further diversification or perhaps a buy-in of a portion of the common stock issue.

Report Mayer Mending

San Francisco, Aug. 27.

Louis B. Mayer may be able to leave Stanford Hospital in a few days, his doctor reported last week, though the exact type of anemia that hospitalized him more than fortnight ago still hasn't been diagnosed.

Dr. Arthur Bloomfield said Mayer's condition is good "and getting better." Mayer, he said, had regained most of his strength after a series of blood transfusions and, the doctor added, more transfusions have not been needed lately.

Vogelites Look To Sept. 12 For 'Final Victory'

Jubilation ran through the Loew's homeoffice building as news of the decision of the Delaware Court of Chancery spread rapidly throughout the building on Monday (28). Now that the special stockholders' meeting will be held on Sept. 12, as summoned by prexy Joseph R. Vogel, there was general confidence that the Loew's topper will emerge triumphant in his fight with the Joseph Tomlinson dissident faction.

Immediately after the Delaware decision was flashed to New York, Louis Nizer, Loew's special counsel who argued most of Loew's case before Chancellor Collins J. Seitz, termed the decision a victory for Loew's and for the company's stockholders. "The court has upheld our position in every detail," he declared. He noted that the court had declared that Louis B. Mayer and Samuel Briskin had been "invalidly" elected by the rump group and that they had been enjoined from "pretending to act as directors." He pointed out, too, that all resolutions adopted by the Tomlinson group at the rump meeting are "illegal."

"Furthermore," declared Nizer in a statement, "the court has forbidden the Tomlinson group to implement the resolutions, one of which attempted to repudiate the special stockholders meeting called by president Joseph R. Vogel. The entire attack of the Tomlinson-Meyer-Mayer faction has been rejected by the Chancellor

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WOULD BLOCK LIQUIDATION

Regardless of who ultimately lands on first at Loew's this corporation will continue in the business of producing and distributing pictures.

Exhibitors throughout the nation in recent weeks have been outspoken in expressing fears that a victory for dissident stockholder Joseph Tomlinson in his fight against president Joseph R. Vogel's management would lead to liquidation. Similar trepidations have been noted across Hollywood and, indeed, in the Loew's New York homeoffice itself.

However, such a turn of events is precluded as a possibility, according to heretofore unheard-from sources. These are the voices of insiders who request anonymity but there can be no doubts that they're in a position to know.

Key factor behind the ruling out of dissolution of assets is the role being played by the Wall Street banking firms of Lehman Bros. and Lazard Freres. These two outfits have an investment of $8,000,000 riding on Loew's, their combined total holdings of 350,000 shares are voted jointly (meaning the largest single voting block) and they want Loew's to continue as a going concern. They figure the future potential of the company is of greater value than anything that would accrue to them via placing physical facilities, studio properties, real estate, etc., on the block at this time.

One usually reliable source added that Tomlinson takes a similar view despite the many intra-trade statements which have identified him as the liquidation-bent heavy.

But actually it doesn't matter to a great extent the way in which Tomlinson has plotted things on the presumption that he'll take over the Loew's helm. The insiders say he couldn't pursue an all-out divestiture program for the reason that the opposition that would be forthcoming from Lehman and Lazard would thwart him.

However, that there will be some changes in Loew's economic structure is regarded as likely. This would take the form of continuing sale of unneeded and unprofitable assets and, if the right kind of deal can be arranged, the sale of either a part or all of the Culver City studio to investors but continuing tennancy under a longterm leaseback.

This kind of maneuvering would have as its purpose the strengthening of cash position and provide the means for shrinkage of capitalization structure through purchases of the corporation's stock.

Decks Cleared for Vogel's Session Of Sept. 12 as Court Invalidates Mayer-Briskin Election & Rump Meet

By DON KLEPFER

Wilmington, Del., Aug. 27.

The last legal obstacle for the holding of the Loew's special stockholders' meeting on Sept. 12 was removed here today when the Delaware Court of Chancery ruled that Louis B. Mayer and Samuel Briskin were invalidly elected to the board at the July 30 rump meeting called by the Joseph Tomlinson forces. At the same time, Chancellor Collins J. Seitz ruled that all actions taken at the July 30 meeting are invalid and he enjoined the Tomlinson supporters on the board from taking any steps to implement the resolutions taken at the rump session.

Since a resolution passed by the Tomlinson faction was one repudiating the special stockholders' meeting called by prexy Joseph R. Vogel, the court's decision has the effect of enjoining the Tomlinson group from interfering with the Sept. 12 shareholders' session. The court's decision was a clear-cut victory for the Loew's management in its fight with Tomlinson for control of the company.

Chancellor's opinion was summary judgment for bids of Vogel and 53 stockholders who supported him, to have the entire July 30 meeting declared invalid.

Killoran Victory

The court accepted the reasoning of Clair J. Killoran, attorney for intervening stockholders' group, at last week's argument, that provision under which the two had been elected was intended to apply where there was less than a quorum in office. He therefore rejected the motion for summary judgment by the Tomlinson faction and granted that of the Vogel side.

The only part of latter action he denied specifically was that seeking to restrain Tomlinson side

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Schnee Exits M-G

Hollywood, Aug. 27.

Charles Schnee exits Metro after six years as a contract producer to form his own indie production unit at Columbia. Departure is effective Nov. 1.

Schnee, a writer at Metro before he became a producer, will write and produce the films on his Columbia program, getting a participation in profits. Deal is similar to those under which former Metrotes George Sidney and Joe Pasternak and Sam Katz went to Columbia.

Todd's 'Hey Rube' For Vogel Corner Vs. 'Hostile' Side

In his customary flamboyant manner, Mike Todd came out in a forceful and colorful defense of the Loew's management and prexy Joseph R. Vogel in the fight against the Joseph Tomlinson faction.

Todd prepared an advertisement, originally intended for the Wall Street Journal. However, he was unable to make the insertion because of a Securities & Exchange Commission ruling relating to "propagandizing" during a proxy fight. At any rate, the ad, which Todd did not release, employs a carnival allusion to make its point. Titled "Hey, Rube!," the ad, signed by Todd, points out that the "Hey, Rube!," call is "sounded only in moments when the show is in great peril—under attack by hostile elements."

"One of the great shows of our time—Loew's MGM—is under attack by hostile elements," the Todd never-published ad says," and people in show business, true to their tradition are rallying to its support.—Me too.

"As an old carny guy," Todd continues, "I do not want to blow the whistle or expose another guy's gaff. I am not one to minimize the talents of the asset-hunters, company-grabbers, proxy-fighters, liquidators or other geezers out to make a fast buck.

"These peculiar or special talents have sometimes been known to

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High 'If' Slant On Loew's Stock

Despite the battle for control of the Loew's empire, the Wiesenberger Investment Report, periodically issued by Arthur Wiesenberger & Co. brokerage firm, says that if the company can be revitalized under a strong management team and a board "representing substantial holding interests," it believes that the valu. of Loew's shares would be "far greater than is indicated by the recent $18 price ..."

The various developments in relation to the company "only reemphasize the value of Loew's prize," the report says. The Wall Street firm's survey says "there have been some intimations that the company's 25c. share quarterly dividend rate may be cut." It adds, however, that the company's recent earnings statement and the possible divvy cut cannot be blamed entirely on prexy Joseph R. Vogel, "since they reflect boxoffice failure of pictures made before he became head of the company."

Selling '80 Days' Hard (Ticket)

Mike Todd Sounds Off on Two-Buck Admission Policy With Popcorn Bypassed

Asbury Park, N.J., Aug. 27.

Mike Todd, whose "Around the World in 80 Days" is already playing 39 situations in Todd-AO and will be marqueed in 45 to 50 sites by the end of the month, sounded off anew on his marketing policies for the film at an elaborate sales meet held here last week under his auspices. Warming to his subject, he also tossed in his conception of what today's show business should be and credited the public with more intelligence than most of the industry gives it.

He warned his exhibitor guests that "80 Days" will always be a hard-ticket show and will never be priced at less than $2 top. "You know I don't have any antipathy toward popcorn," the showman said, "but I don't want any sold with '80 Days'." Referring to his upcoming film version of the Cervantes novel, he added that "'Don Quixote' won't be a 'popcorn' picture either. You can have popcorn in between."

"Price is no longer the important factor at the boxoffice," Todd declared. For a top film today can gross as much at upped admissions in 400 theatres as in 4,000. "I'm so convinced that's show business," he added. "Moreover, I know they (the public) don't believe the ads. An ad campaign isn't important. You've got to have the quality in the picture."

With a flourish of his hand, Todd bellowed, "the jig is up, the public is too smart. You can't fool them anymore. Razzle-dazzle gets 'em in the opening day, but they'll find out whether they've been fooled by misleading advertising and false pretenses. The most important thing is to build the publicity into the negative."

He recalled a conversation he had with one exhib whom he asked

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Todd Attys. Sue Him

Los Angeles, Aug. 27.

Breach of contract suit to recover $12,472 was filed against Mike Todd by lawyers who represented him in his tax battle with the County of Los Angeles over the assessment on the negative of "Around the World in 80 Days."

Action was filed by James D. Gunderson who says he hired attorneys Barnett Shapiro and William Kraker to do tax assignment work for Todd. Suit contends they were paid only $12,390 of a $22,364 fee and that they assigned the claim for the balance to Gunderson.

The Joker Is Wild
(VISTAVISION—SONGS)

Good story values and top-drawer impersonation of nitery comic Joe E. Lewis by Frank Sinatra. Too long but still exploitable and saleable.

Las Vegas, Aug. 27.

Paramount release of Samuel J. Briskin production. Stars Frank Sinatra, Mitzi Gaynor, Jeanne Crain, Eddie Albert; features Beverly Garland, Jackie Coogan. Directed by Charles Vidor. Screenplay, Oscar Saul, from Joe E. Lewis biography book by Art Cohn; camera, Daniel L. Fapp; editor, Everett Douglas; music, Walter Scharf; song "All the Way" by Sammy Cahn and James Van Heusen; specialty songs and parodies, Harry Harris. Premiere at El Portal Theatre, Las Vegas, Aug. 23, '57. Running time, 126 MINS.

Joe E. Lewis	Frank Sinatra
Martha Stewart	Mitzi Gaynor
Letty Page	Jeanne Crain
Austin Mack	Eddie Albert
Cassie Mack	Beverly Garland
Swifty Morgan	Jackie Coogan
Capt. Hugh McCarthy	Harry Kelley
George Parker	Ted de Corsia
Tim Coogan	Leonard Graves
Flora	Valerie Allen
Burlesque Comedian	Hank Henry

Frank Sinatra was first to carry the ball with this one, having bought Art Cohn's story of Joe E. Lewis in galley proof form and thereafter taking a key part in the packaging. The objective was a true representation of pixie Lewis, bon vivant and nitery buffoon, and acknowledged by many in the trade as doyen of the saloon comedians. It doesn't matter much about this objective, for the fact is that the finished product is a pretty good picture.

Joe E. Lewis may not be a household word in many areas but this doesn't matter, either. Paramount is out to sell the picture, not the man, and the entertainment plusses and exploitation pegs seem sufficient to assure a fair-enough payoff.

Sinatra obviously couldn't be made to look like Lewis; any thought of a reasonable facsimile, appearance-wise, is out of the question. And Lewis' style of delivery is unique and defies accurate copying (although some of his onstage mannerisms are aped by the film's star quite well). But these are minor reservations in light of the major job Sinatra does at being an actor. He's believeable and forceful — alternately sympathetic and pathetic, funny and sad.

"Joker Is Wild" purports to be the case history of a Prohibition era entertainer who lived through a savage attack by mobsters; loved and lost a pretty, rich girl; married a dancer whom he neglected; often was a self-pitying heel; hit the bottle and gambled all the time; and meanwhile gagged his way to being a heavy favorite in the club-date sweepstakes.

Samuel J. Briskin's production tries to make contact with the inner person of this character, in addition to giving a play to the outer clown. A certain amount of success is scored and it's via this approach that the picture achieves weight. It has some good, dramatic story material.

Oscar Saul's screenplay builds splendidly and is peppered with some bright and sharp dialog along with a few old jokes, which don't rate the laughs they get by Lewis' on-screen audiences.

Eddie Albert plays Austin Mack, Lewis' longtime piano accompanist and intimate friend, with considerable feel. He's the old reliable type of buddy, sometimes confused or frustrated but ever eager to help the comic when the going gets rough. Story has it that the turning point in Lewis' career was his being jockeyed by Mack into the role of comedian when the gangland muscle men damaged his vocal chords and he could no longer be a singer.

Jeanne Crain is touching and fits in fine as the wealthy gal who falls for Lewis (and he for her) but eventually gives up on him because of his hesitancy about marriage. The leggy, shapely, cutie-pie-faced Mitzi Gaynor is colorful as a chorus dancer who marries Lewis after Miss Crain takes the powder. And she proves she can handle herself in the acting department when she despairs of the funny man as he gives his time to his cronies and the bottle.

In featured spots are Beverly Garland, who works well as Albert's wife, and Jackie Coogan, who plays the irrepressible salesman Swifty Morgan with gusto.

In lesser spots and holding their own are Barry Kelley, Ted de Corsia, Leonard Graves, Valerie Allen and Hank Henry (whose hangout continues to be Las Vegas).

Under Charles Vidor's direction, "Joker Is Wild" plays out in well organized and smooth fashion. But it goes overboard on length. Too much time and footage are taken, for example, in the buildup for the attack on Lewis. Closer editing would seem to be in order. And the business at the finish, which has Lewis talking to his own image, isn't realistic.

On the musical side, a number of old tunes are reprised by Sinatra and he introduces one new one, "All the Way," by Sammy Cahn and James Van Heusen, pleasantly okay via the Sinatra voice. Walter Scharf's scoring is a strong credit and technical work all is competent. *Gene.*

Action of the Tiger
(BRITISH-TECHNICOLOR)

Confused meller with Van Johnson as an adventurer and Martine Carol as girl in distress; will satisfy undiscriminating audiences.

London, Aug. 27.

Metro release of a Claridge (Kenneth Harper) production. Stars Van Johnson, Martine Carol, Herbert Lom. Directed by Terence Young. Screenplay, Robert Carson, adapted for screen by Peter Myers, from novel by James Wellard; camera, Edmund Dickinson; editor, Frank Clarke; music, Humphrey Searle. At Empire Theatre, London. Running time, 93 MINS.

Carson	Van Johnson
Tracy	Martine Carol
Trifon	Herbert Lom
Henri	Gustavo Rocco
Koi Stendho	Jose Nieto
The Countess	Helen Haye
Mara	Anna Gerber
Security Guard	Anthony Dawson
Mike	Sean Connery
Katina	Yvonne Warren

Somewhere along the line a good idea got lost in "Action of Tiger." Hence, what might have been an exciting thriller turns out to be confused, highly-colored stuff with casual direction and mostly routine performances. However, Van Johnson and Martine Carol have marquee value and this melodrama will satisfy the undiscriminating.

According to the credits Robert Carson's screenplay (based on James Wellard's book) was adapted for the screen by Peter Myers. Exactly how or why a screenplay has to be adapted for the screen is an intriguing point and it may be that too many writers were involved in shaping the story.

Insofar as it can be disentangled, the plot has Van Johnson as a runner in contraband — mostly Greek children, whom he rescues from Communist Albania in his motor-launch. He meets Martine Carol who offers him considerable coin to rescue her blind brother (Gustavo Rocco), a political prisoner in Albania.

Miss Carol's charms persuade Van Johnson against his better judgment. The remainder of yarn involves the party now swollen to six children and four adults, in skirmishes with the security police and armed bandits before they ultimately find safety.

All this might have been legitimate plotting for a straight-forward drama, but director Terence Young allows too much time between his highlights, with his characters rarely emerging as credible people. Add uninspired dialog and indifferent art-work, and it will be seen that not even excellent color and strong lensing by Edmund Dickinson (shot briefly in Athens, thence to Spain) can do much for this disappointing film.

Performances don't help a great deal. Van Johnson has the muscles for the role but plays the role with a bored scowl which hardly lifts even when grudgingly romancing comely Miss Carol. She is able to contribute little more than her good looks.

Of the leading players, only Herbert Lom impresses. He amusingly and skillfully portrays a larger-than-life bandit with curious garb and an eye-glass. Lom performs with a flourish as if he realizes that desperate measures are called for if the pic is to be saved. But Lom appears too late and is bumped off too soon for him to be of great help.

Some of the smaller roles are played competently by Helen Haye, Anna Gerber, Jose Nieto, Sean Connery and Anthony Dawson. But newcomer Gustavo Rocco, though handsome, fails to make much impact as Miss Carol's blind brother. *Rich.*

Ruenes Family Expands Theatrical Operations

Mission, Tex., Aug. 27.

Ramon Ruenes Jr., and Eduardo I. Ruenes have purchased Buckhorn Drive-In, located between here and McAllen, Tex. Eduardo will be manager of the ozoner. Jefferson Amusement of Dallas will handle bookings, firstrun pics.

The brothers are members of the Ruenes Theatre Circuit of the Rio Grande Valley which operates the Victoria and Capitol in Brownsville; the Ruenes in San Benito; Azteca in Harlingen; Rex in Rio Hondo; El Rey in Raymondville, Mexico in McAllen and the Rex here. The Ruenes family have been in the theatre biz for the past 50 years.

The Sun Also Rises
(COLOR-C'SCOPE)

Tyrone Power, Ava Gardner, Errol Flynn in Hemingway saga for okay b.o.

20th-Fox release of Darryl F. Zanuck production. Stars Tyrone Power, Ava Gardner, Mel Ferrer, Errol Flynn, Eddie Albert; features Gregory Ratoff, Juliette Greco, Marcel Dalio, Henry Daniell, Bob Cunningham, Danik Patisson, Robert Evans. Directed by Henry King. Screenplay, Peter Viertel, based on Ernest Hemingway novel; editor, William Mace; music, Hugo Friedhofer, conducted by Lionel Newman; camera (De Luxe color), Leo Tover. Previewed in N.Y. Aug. 20, '57. Running time, 129 MINS.

Jake Barnes	Tyrone Power
Lady Brett Ashley	Ava Gardner
Robert Cohn	Mel Ferrer
Mike Campbell	Errol Flynn
Bill Gorton	Eddie Albert
Count Mippipopolous	Gregory Ratoff
Georgette	Juliette Greco
Zizi	Marcel Dalio
Doctor	Henry Daniell
Harris	Bob Cunningham
The Girl	Danik Patisson
Romero	Robert Evans
Mr. Braddock	Eduardo Noriega
Mrs. Braddock	Jacqueline Evans
Montoya	Carlos Muzquiz
Frances	Rebecca Iturbi
Mgr. Romero	Carlos David Ortigos

In undertaking the transmutation into screen fare of the novel which first escalatored Ernest Hemingway to renown, Darryl F. Zanuck faced problems which might have given pause to a producer less intrepid, experienced, incisive. The 30-year-old book dealt with expatriates of World War I's "lost generation" careening around Europe. Since, there's been another global war much more vast, other "lost generations." Zanuck wisely surrounded "Sun" with constellations of marquee - weighty stars — Tyrone Power, Ava Gardner, Mel Ferrer, Errol Flynn, Eddie Albert — and obtained excellent locales, provided a lush production background. It remained for Peter Viertel's screenplay to bring the novel's colorful crop of characters to life as had Hemingway's book. Offsetting the film's many production plus marks is fact Viertel, while hewing to the plot line of the book, loses along the way the characterizations and the all-important mood Hemingway had conjured up. Chances of really big boxoffice are fair, and can be improved with emphasis on cast names and—particularly—on a plot hook that is provocative and certain to arouse talk and consequent b.o. reaction.

Zanuck never has been daunted by an offbeat theme, and he knows how to utilize such opportunities (witness "Pinky"). In light of the film industry's new found "freedom" of expression under the revised Production Code, Zanuck doesn't gloss over the key plot twist that Power plays an impotent newspaperman in frustrated love with Ava Gardner, who plays Lady Brett Ashley. But the script drags along their "love affair" instead of propelling it. Thus the yarn never comes off either as a love story or a definitive study of the "lost generation."

Too, performances are mixed. Power is on the wooden side, his character never wholly believable. Miss Gardner turns in a far more sympathetic and credible performance. Mel Ferrer never quite achieves the hangdog aspect required of his role, but Errol Flynn and Eddie Albert turn in topflight characterizations as drunken members of the gamoling expatriates. Flynn registers especially well, for it's an offbeat part for him. Among featured players, Robert Evans as the bullfighter, Juliette Greco as a Parisian prostie, and Gregory Ratoff as a gadabout count are standout.

Director Henry King, saddled with an overlong and never sparkling script, could instill little vital life into much of the pic, and many of the conversational scenes seemed to lag. However, when King could swerve from the script, his inventive direction is marked. The two high points of the production — for excitement, clever staging and visual delight—are a Spanish fiesta and bullfight sequences. King extracted the ultimate, deftly catching his cast in the heart of all the action, thus achieving notable results. Unfortunately, these scenes are only incidental to the plot.

Leo Tover's color photography injects much excitement, and he made maximum use of the field-day opportunity afforded his lenses in Paris, Spain and Mexico. Other back-of-the-camera credits are excellent right down the line—Hugo Friedhofer's score, the art direction of Lyle R. Wheeler and Mark-Lee Scott, editing by William Mace.

Zanuck's overall reining of the production is obvious every frame; it is "big" in the biggest sense of the word. Too bad such general, top - tier production excellence couldn't have been extended to the more vital elements—the story—of the film. *Chan.*

Par's Family Affair

Paramount president Barney Balaban, board chairman Adolph Zukor, ad-pub v.p. Jerry Pickman and other execs of the film company had a special purpose in attending last week's opening of the "Simply Heavenly" legiter at the Playhouse, New York.

They were to root for Melvin Stewart, male lead in the show, who until recently was a waiter in the Par homeoffice execs' dining room.

Reform School Girl

Cheapie for the adolescent trade. Adequate for program situations.

Hollywood, Aug. 23.

American-International release of a Carmel Production. Stars Gloria Castillo, Ross Ford, Edward Byrnes. Producers, Robert J. Gurney Jr., Samuel Z. Arkoff. Director-Screenplay, Edward Bernds; camera, Floyd Crosby; editor, Richard C. Meyer; art director, Don Ament; music, Ronald Stein. Previewed at Warner's Hollywood, Aug. 22, '57. Running time, 71 MINS.

Donna Price	Gloria Castillo
David Lindsay	Ross Ford
Vince	Edward Byrnes
Jackie	Ralph Reed
Ruth	Jan Englund
Roxy	Yvette Vickers
Mrs. Trimble	Helen Wallace
Cathy	Donna Jo Gribble
Josie	Joana Anders
Mona	Diana Darrin
Deetz	Nesdon Booth
Gary	Wayne Taylor
Blonde	Sharon Lee
Mr. Horvath	Jack Kruschen
Elena	Linda Rivera
Midge	Elaine Sinclair
Matron	Dorothy Crehan
Mrs. Horvath	Claire Carleton
Mrs. Patton	Lillian Powel
A Girl	Sally Kellerman

Since quality has little to do with the success of a cheapie exploitation film for a teenage audience, this should serve adequately in program situations (in this case, teamed with "Rock Around the World"). For the prurient-minded, there's mucho leg display, and for the immature audiences, there's a plaintive adolescent philosophy about non-squealing.

Edward Bernds, who also directed, wrote the screenplay and keeps things at a pretty elementary level on both counts, despite widely separated patches of refreshing adult dialog. Gloria Castillo enacts attractive youngster in bad environment, sent to reform school after involvement in a fatal car accident. Conflict with unreconstructed types at the school then revolves about whether she should name the guilty party, Edward Byrnes, an unappetizing young car thief. Sympathetic teacher Ross Ford and new b.f. Ralph Reed help her solve her problem, after considerable and none-too-convincing violence.

Pic offers employment to a large corps of local young actresses, perhaps its only real justification. Miss Castillo especially impresses, with a wholesome, fresh appeal. Ford, Byrnes and Reed haven't much chance against the plotting. *Kove.*

The Disembodied

Voodoo and mystic spells combined for a routine meller.

Hollywood, Aug. 23.

Allied Artists release of Ben Schwalb production. Stars Paul Burke, Allison Hayes; features John E. Wengraf, Eugenia Paul, Joel Marston, Robert Christopher, Norman Fredric, A. E. Ukonu, Paul Thompson, Otis Greene. Directed by Walter Grauman. Screenplay, Jack Townley; camera, Harry Neumann; editor, William Austin; music, Marlin Skiles. Previewed Aug. 16, '57. Running time, 75 MINS.

Tom	Paul Burke
Tonda	Allison Hayes
Dr. Metz	John E. Wengraf
Lara	Eugenia Paul
Norman	Joel Marston
Joe	Robert Christopher
Suba	Norman Fredric
Native Drum Leader	A. E. Ukonu
Gogi	Paul Thompson
Kabar	Otis Greene

Voodoo deep in the jungles provides the basic backdrop for this okay meller which generally sustains interest and should please the young 'uns. Film is being packaged with the sci-fi "From Hell It Came" (see review in this issue).

Mesmeric spells, fatal spells and just plain spells abound in the Jack Townley screenplay, all coupled with voodoo mysticism. There are so many spells at times, one even seems to be cast over the plot. Allison Hayes, beautiful wife of a jungle doctor, is the evil one with the voodoo powers who eventually is knifed to death after trying—and sometimes succeeding—to rid the plot of several characters. Surviving the plot twists and turns are: author-lecturer Paul Burke, photog Joel Marston and Burke's assistant, Robert Christopher.

Cast members all perform adequately under the okay direction of Walter Grauman (from tv), and Ben Schwalb's production mantling and technical contributions are par for the course. *Neal.*

Rock Around the World
'The Tommy Steele Story'
(BRITISH)
(Musical)

British-filmed biopic of big-name singer over there, Tommy Steele, slightly altered for Yank consumption. Notable only in exposing Steele to Yank audiences, but it should go with rock 'n' roll, rhythm & blues crowd.

Hollywood, Aug. 23.

American-International release of an Anglo-Amalgamated Film. Stars Tommy Steele, Nancy Whiskey; features Hunter Hancock, The Steelmen, Humphrey Lyttleton band, Charles McDevitt Skiffle Group. Producer, Herbert Smith. Director, Gerard Bryant. Screenplay, Norman Hudis; camera, Peter Hennessy; editor, Ann Chegwidden; art director, Eric Sawi songs, Steele, Lionel Bart, Michael Pratt, "Freight Train," by Paul James and Fred William. Previewed at Warner's Hollywood, Aug. 22, '57. Running time, 71 MINS.

Tommy Steele	Tommy Steele
Brushes	Patrick Westwood
Mrs. Steele	Hilda Fenemore
Mr. Steele	Charles Lamb
John Kennedy	Peter Lewiston
Paul Lincoln	John Boxer
Junkshop Man	Mark Daly
Hospital Nurse	Lisa Daniely
Hospital Doctor	Byran Coleman
Chief Steward	Cyril Chamberlain
Busker (Guitarist)	Bernard Hunter
1st Steelman (Bass)	Alan Wighell
2nd Steelman (Pianist)	Dennis Price
3rd Steelman (Drummer)	Leo Pollini
4th Steelman (Saxophonist)	Alan Stuart
Judo Instructor	Jim Dixwood

Calypso Bands: Chris O'Brien's Caribbeans and Tommy Eytle's Calypso Band.

Teenage Party Artists: Humphrey Lyttelton's Band, Chas. McDevitt Skiffle Group and Hunter Hancock.

Aimed at rock 'n' roll and rhythm & blues aficionados, this pic should rightly be entitled "Rock Around Blighty." A British-filmed biopic of Tommy Steele, noted English rock singer (called "The Tommy Steele Story" over there), it's been crudely Americanized for local consumption by adding intro footage by Yank deejay Hunter Hancock. However, it remains emphatically British in concept and largely in locale, even if more in the Cockney than the stiff-upper-lip tradition.

Pic is most notable in exposing young Steele to Yank audiences. From this, he's got an engaging personality and a fine set of pipes, worthy of a better idiom. Otherwise, biog is a slender story thread on which to hang a multitude of rock, calypso, ballad and rhythm & blues tunes. Frankly, to the uninitiated, by the time 15 or so musical pieces (most of which young Steele helped write) go by, rock numbers have a tendency toward monotonous uniformity. However, two numbers stand out. One is "A Handful of Songs," a non-rock ballad sung by Steele; other is an interpolated sequence in which Nancy Whiskey and the Chas. McDevitt Skiffle group belt out their famed version of "Freight Train."

Technically, pic is jerry-built and reflects cheap production standards. Numbers recorded at a London teenage concert are used through pic in other contexts, but are easily recognizable by distinctive tonal quality and poor lip sync. (One notable peculiarity is that Steele speaks a strong Cockney in dramatic passages, but sings with a solid U. S. twang.) *Kope.*

Across the Bridge
(BRITISH)

Slow, contrived British drama with mounting atmosphere and sock climax. Powerful performance by Rod Steiger provides main b.o. appeal.

London, Aug. 20.

Rank production and release. Stars Rod Steiger, David Knight, Marla Landi. Directed by Ken Annakin. Screenplay, Guy Elmes, Denis Freeman, from story by Graham Greene; camera, Reginald Wyer; editor, Alfred Roome; music, James Bernard. At Odeon, Leicester Square, London. Running time, 103 MINS.

Carl Schaffner	Rod Steiger
Johnny	David Knight
Mary	Marla Landi
Chief of Police	Noel Willman
Det.-Inspector Hadden	Bernard Lee
Paul Scarff	Bill Nagy
Police Sgt.	Eric Pohlmann
Cooper	Alan Gifford
Mrs. Scarff	Ingeborg Wells
Kay	Faith Brook
Milton	Stanley Maxted
Anna	Marianne Deeming

In marquee value, Rod Steiger is on his own in this film. Providing his name can pull in patrons on either side of the Atlantic early enough, there is sufficient quality about "Across the Bridge" to insure generous draw via word-of-mouth later on.

The screenplay by Guy Elmes and Denis Freeman, based on Graham Greene's story, unfolds slowly. At times, it needs patience to absorb. But this is strong on situation and acting stints and winds up with a sure-fire climax. In essence, it is a gripping character study of an arrogant man who, through his own crooked folly and greed, topples from power to degrading death as a gutter outcast.

Steiger is a shady international financier who is on the lam from Scotland Yard and the FBI. On

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THEATRE-TV PUNCHING BAG

'Robinson': Venice Storm Centre

Row over the refusal of the Venice film festival to admit the German feature, "Robinson Soll Nicht Sterben" (Robinson Shall Not Die), has triggered the resignation of fest director F. L. Ammannati. It looks as if it will be accepted.

The Italians say the German film was submitted after the Aug. 5 deadline. The Germans insist that it was available to the selection committee on Aug. 2. In any case, the Germans have decided to skip participation in the feature-film contest altogether.

However, the matter has had more serious consequences since the Germans now are threatening to withdraw from the Common European Film Market as a result of the "slight." Common Market film group meets at Ischia immediately following the fest, and an attempt will be made at that time to get the Germans back into the fold.

Of all the Common Market partners, Germany's film producers are probably the least enthusiastic about the project. Nevertheless, they've gone along with it to date, though they definitely have been a modifying influence.

Venice at one point tried to compromise by offering to run "Robinson" in the children and youth film category. Germans nixed that bid.

Spanish-Italo 'Brooklyn' Launches Venice Fest in Bigwig Setting

Venice, Aug. 27.

The 18th Venice Film Festival got under way Sunday (25) night with the world premiere showing of "Un Angel Volo Sobre Brooklyn" (An Angel Flew Over Brooklyn), the Spanish entry (though co-produced with Italy) directed by Ladislao Vajda and starring Pablito Calvo and Peter Ustinov.

Opener in Venice Lido's arc-lit Film Palace was attended by large number of stars, film industry reps, government delegates and Ambassadors, plus a record number of scribes from all parts of the world. Undersecretary Giuseppe Resta headed the large Italian delegation, which included pic industry toppers and reps of the Italian House and Senate. Here for Spain, whose single entry was screened, were the Spanish Ambassador, as well as the current film industry topper in that country, Munoz-Fontan, pic star Pablito Calvo, and a host of other film industryites from that country. Preem was Eurovisioned for half an hour, with Emma Danieli emceeing tv's salute to the top pic event.

Gala sendoff was followed by a full-dress supper at the Excelsior Hotel in honor of the foreign delegations and guests of the festival. After only two days of competition, naming of potential prizewinners is difficult if not foolish, especially at a fest such as this where there are only four prizes in all handed out—two to films and two to actors. The grapevine, such as it's worth, likes the two Italo entries, "Notti Bianche" and "Sogni nel Cassetto," the Indian pic, "Aparajito," "Hatful of Rain" (perhaps for a performance prize); "Kumonosu Djo," Akira Kurosawa's Japanese entry; the French pic, "Oeil pour Oeil"; Russia's "Malwa." All these cannot win—and there are several dark horses.

Germany's Export-Union's Full-Scale N.Y. Office

Germany's Export-Union, which functions to promote the German films abroad, will have a full-fledged office operating in New York in the early spring, Munio Podhorzer reported in Gotham Monday (26) following his return from Europe. Podhorzer has been appointed Export-Union rep for the States. He will, for the moment, continue to head up his United German Film Enterprises and Casino Film Exchange outfits.

Export-Union rep said that he'll lay the groundwork for future operations during the next couple of months, surveying the market and reporting both ways—to the Germans and to the American trade.

Apart from helping to promote German pix, he'll also seek to arrange for use of the German studios by American producers and to start the ball rolling on German film weeks which are slated for early next year. Apart from this, Podhorzer is investigating the possibility of a German "showcase" release house in New York.

2D ALBANY OZONER CHANGES TO $1 PER

Albany, Aug. 27.

Competition created by the new Jericho Drive-in, at Glenmont, through its dollar-a-carload price every night has led the nearby Albano Drive-in, at Ravena, to put into effect same scale.

The first time the buck-per-car rate has ever been charged, across the board, in the Albany exchange district, it was adopted by Morris and Raphael Klein when they opened the Jericho in June, because a town curfew law made the screening of dualers almost impossible. As the days grew shorter, this difficulty lessened, but the scale was maintained.

British Long On Shorts in Venice; U.S., France Next

By GENE MOSKOWITZ

Venice, Aug. 27.

Great Britain walked off with the top number of prizes at the eighth Venice Documentary and Short Subject Film Festival by copping the Grand Prix, one award in a special category, one diploma and two honorable mentions. The U.S. followed with one category prize, two diplomas and one honorable mention, and France took two category kudos and one diploma. The rest of the 18 awards and six mentions were split twixt Russia, Czechoslavakia, Poland, Italy and West Germany. Both East and West did well. Fest ran from Aug. 12-21.

Proving the adage of not being a prophet in one's own country, the big prizewinner from England, a 40-minute poetic evocation of the market center of London, Covent Garden, was almost not sent since the Anglo selection committee was against it.

The Reluctant Winner

It took some astute officials to fight for it, plus a special fest invite, to get it in. Then it walked off with the big award. Film is "Every Day Except Christmas" made by Lindsay Anderson. It was done for Ford of England but had trouble getting theatre or video release in London and had been shown only at a special program at the National Film Theatre in London called "Look at Britain." Venice recognition should point out the oversight to Anglo distribs and video bookers and give this unique film the deserved outlets, it's felt here.

Out of 150 shorts, including 20 medical pix, the hard-pressed jury

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TNT-TPT JOUST FOR TITLE BOUT

By HY HOLLINGER

The controversy over the closed-circuit theatre telecasting of the Sugar Ray Robinson-Carmen Basilio middleweight championship bout on Sept. 23 points up the internecine strife in an industry that has been tenaciously attempting to get a foothold as both an entertainment medium and a business communication system. Since the inception of closed-tv, its history has been marked by warfare, mostly under the surface, of the various companies attempting to make a big business out of the medium.

The ethics of the companies involved in the closed-circuit business have frequently been questioned. Companies have come into business and have quickly expired. The competition for business, either of the entertainment or the business variety, has been so keen that name-calling and alleged unscrupulous practices have not been uncommon. The tactics employed have occasionally soured potential users of the medium. Observers have attributed the dog-eat-dog methods to growing pains and as representing the symptoms of a new industry fighting for general recognition.

The controversy over the telecasting of the fight brought the bitter feuds out of its own closed-circuit status and into the airwaves of public inspection. It's uncovered a lot of unpleasant things that can only give the closed-tv medium a black eye.

'Ethical Practices'

As a consequence of current controversy, Nate Halpern, president of Theatre Network Television, issued a call for "ethical business practices" in the young industry. Halpern's company, the first of the closed-circuit firms, is the one that originally had a deal with the International Boxing Club to telecast the Robinson-Basilio fight. However, it was contended by Irving Kahn, president of the TelePrompTer Corp., a rival firm, that no such contract existed and that TelePrompTer had every right to attempt to make a deal with Robinson and the IBC.

In the midst of the controversy, another closed-tv outfit, the recently formed Closedcircuit Telecasting System, attempted to get into the act. CTS, headed by Fanshawe Lindsley, a former TNT staffer, wrote to Julius Helfand, chairman of the N.Y. State Boxing Commission, with a suggestion that purported to offer a solution to the "closed-circuit television logjam." Copies of the letter were sent to Robinson and James D. Norris,

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Rhoden Terms Restrictive Compacts In Leases as 'Historical Carryovers'; Goldwyn Suit in Recess to Sept. 9

By BILL STEIF

San Francisco, Aug. 27.

National Theatres President Elmer C. Rhoden considered Fox Midwest's restrictive convenants in theatre leases as "historical carryovers," he testified before Federal Judge Edward P. Murphy last week.

Testimony started the bobtailed sixth week of Sam Goldwyn's $1,755,000 antitrust suit against National Theatres, 20th-Fox, Fox West Coast and Fox West Coast Agency Corp. Only one session was held last week because Judge Murphy became ill and trial is now in recess until Sept. 9, per judge's opening-day instructions.

Under questioning of defense lawyer Arthur B. Dunne, Rhoden said Fox Midwest took over leases from old Woolf-Shanberg circuit after Fox bought out four midwestern circuits in 1929, pointed out that covenants restricting lessors from entering theatre business or using houses for theatrical purposes were in some of the leases.

Rhoden volunteered that "as a matter of fact, I didn't think they (the covenants) would hold up," and they didn't in such places as Carthage, Mo., and Muscatine, Ia.

On cross-examination by Goldwyn's lawyer, Joseph L. Alioto, Rhoden wouldn't go so far as to admit his opinion was based on covenants' illegality, simply said "they weren't valid."

He testified Fox had no policy on covenants, saying "when leases came to me initialed by Mr. (Louis) Honig (Fox Midwest's real estate man) and the lawyers, I signed them."

Alioto made a point of bringing

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AUSTRIANS DROP BID FOR TAX ON SYNC-PIX

Vienna, Aug. 23.

Austria's film trade association has withdrawn its bid to the government for the increase in duty on synchronized pictures being brought into the country. Same proposal was made two years ago, but failed.

This time, the Austrian producer-distribs managed to get the government to include the raised duty in the proposed new tariff sked. At the meeting of the International Federation of Film Producer Assns. in Berlin recently, the Austrian delegation was sharply attacked for its position.

As a result, the Austrian trade outfit withdrew its proposal, which already had been the subject of considerable agitation on the part of the American companies, who'd be the hardest hit. Question now is whether, despite the Austrian trade's turnabout, the government will agree to eliminate the duty from the proposed sked.

M-G Making Like 'Commandments' On 'Raintree' Pic

Obviously playing for high stakes with its $5,000,000 (in negative costs) production of "Raintree County," Metro appears to be following the marketing pattern set by Paramount with its epic, "Ten Commandments." At least, M-G at the start is eyeing the same theatres which Par tenanted and the playoff likely will be on the same kind of graduated basis.

"Raintree" figures as particularly significant at this time in view of the current battle for control of M-G and its parent Loew's Inc., and, within the framework of the controversy, the finger-pointing at profits and losses.

Following its Louisville, Ky., premiere, which is being fashioned after the bombs-away unveiling of "Gone With the Wind" in Atlanta pre-World War II, "Raintree" likely will be opened at six theatres. Deals are set for the Astor, Boston;

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'WIFE FOR A NIGHT' DAY & DATES LEGITER

In an unusual situation, a picture based on a legit play is going into release at about the same time as presentation of the stage property. Film is "Wife for a Night," Gina Lollobrigida starrer which Edward Harrison is distributing. French import opens Friday (23) at the Beverly-Canon Theatre, Beverly Hills.

The play, originally titled "Dazzling Hour," ran two years in Paris. American version is going on the boards under the aegis of Jules Ziegler in association with Gilbert Miller, who owns the American rights. With Francis Lederer and Mony Dalmes in the leads, this opens Monday (26) at the Pocono Playhouse and after a week's run is to play Philadelphia and then New York. Author is Anna Bonacci.

Standard practice is to hold up release of a picture until the legiter upon which it is based has run its course. Harrison stated that in this instance he's under no such restriction.

Sugar Ray's 'Kayo TV or No Go'

The question of whether the Ray Robinson-Carmen Basilio middleweight championship fight on Sept. 23 will be televised remained uncertain as of yesterday (Tues.). Although Robinson has been ordered by the N. Y. State Athletic Commission to live up to his agreement, Robinson declared that he will not enter the ring if tv cameras or radio mikes are present at ringside.

Robinson and Julius Helfand, chairman of the State Athletic Commission, engaged in a heated exchange at a hearing relating to Robinson's calling off the fight over a dispute on the closed-tv rights to the event. International Boxing Club, promoter of the fight, had signed a deal with Theatre Network Television. However, Robinson insisted he had not approved the deal and that he preferred to do business with the TelePrompTer Corp. which had made him a better offer. Helfand declared that Robinson, if he wanted to, could bring a civil action against the IBC on the question of the television rights, but that was not for commission to rule on.

Meanwhile, last-minute efforts were being made to reach a compromise. A meeting between Robinson and James Norris, head of the IBC, was scheduled for late Monday (26) afternoon, but Norris was taken ill with a case of food poisoning and was rushed to a hospital. It appeared, however, that Robinson, although he has stated "I won't be televised," was in a more conciliatory mood. "I have high hopes that we will come to some understanding," he said.

Meanwhile, IBC and TNT are proceeding with plans to stage and telecast the fight. TNT topper Nate Halpern revealed that he had increased his guarantee to a minimum of 500,000 seats. Upping the guarantee, Halpern explained, is consistent with the policy of negotiation. An early figure, he said, sets a floor but not a ceiling of seat availabilities for the telecast. Originally, Halpern's minimum was for 250,000 seats. The new 500,000 figure is said to be the highest in the history of closed-circuit television.

Skouras Skirts Subpoena

San Francisco, Aug. 27.

Spyros Skouras was in Frisco last week, reportedly working on a deal.

Sam Goldwyn's lawyers tried to subpoena him for testimony in Goldwyn vs. 20th-Fox, National Theatres, Fox West Coast, but Skouras avoided service, though he went to Frisco's City Hall, greeted Mayor George Christopher and reportedly urged Christopher to run for the U.S. Senate seat being vacated next year by Senator William Knowland.

Nature of tv deal Skouras is supposed to be working on is still a mystery, though rumors say it has to do with pay-tv. He made no contact with defense lawyers in the Goldwyn case and chief defense counsel Arthur B. Dunne refused to accept Skouras' subpoena—he said he had no "authority" to accept it—because he was unable to get in touch with Skouras.

L.A. Slows Up; 'Omar' Okay $75,000, 11 Spots; 'Rain' Lively 24G, 'Arrow' 20G, 'Fuzzy' Mild 11G, Both in 3

Los Angeles, Aug. 27.

Despite six new bills, prospects for current frame indicate a definite drop from last week, take being slowed by a dearth of big openers. Greatest coin total is going to "Omar Khayyam," which is rated light $22,000 in three spots. However, total is being upped to an okay $75,000, taking in one nabe and seven ozoners.

"Hatful of Rain" is rated stout $24,000 in two locations while "Sea Wife" looks fine $20,000 or a bit better. "Run of Arrow" shapes mild $20,000 or thereabouts in three spots. "Fuzzy Pink Nightgown" shapes modest $11,000 in three houses.

"Man of Thousand Faces" looms hefty $15,000 in second Hollywood Paramount. "Jeanne Eagels" is rated tidy $15,500 in third Egyptian week.

Hard-ticket pix are still very big.

Estimates for This Week

State, Vogue, Ritz (UATC-FWC) (2,404; 885; 1,330; 80-$1.80)—"Omar Khayyam" (Par) and "Seventh Sin" (M-G). Light $22,000 or close. Last week, State, Ritz with Pantages, "Silk Stockings" (M-G) (4th wk, Pantages, 1st wk, others), State, Ritz, $17,000. Vogue, with Downtown Paramount, "Band of Angels" (WB) (2d wk), $17,200.

Downtown Paramount, Hollywood, Loyola, Uptown (ABPT-FWC) (3,300; 756; 1,248; 1,715; 90-$1.50—"Sea Wife" (20th) and "Hell on Devil's Island" (20th). Fine $20,000 or over. Last week, Hollywood, "Rock Hunter" (20th) and "Abductors" (20th) (2d wk), $5,400. Loyola, Uptown with Hillstreet, Iris, "Bambi" (BV) (reissue) and "Apache Warrior" (20th), $32,000.

Orpheum, Four Star, Hawaii (Metropolitan-UATC-G&S) (2,213; 868; 1,106; 90-$1.50)—"Fuzzy Pink Nightgown" (UA) and "Outlaw's Son" (UA). Modest $11,000 or near. Last week, Orpheum, "Loving You" (Par) and "Fighting Trouble" (AA) (3d wk), $3,500. Four Star, "King and I" (20th) and "Carmen Jones" (20th) (reissues), $3,200. Hawaii with Fine Arts, Los Angeles, "Love Is Splendored Thing" (20th) and "Three Coins in Fountain" (20th) (reissues) (3d wk, Fine Arts, 1st wk, Hawaii, Los Angeles), $8,700.

Downtown, Wiltern, New Fox (SW-FWC) (1,757; 2,344; 965; 90-$1.50)—"Run of Arrow" (RKO)-(U) and "Land Unknown" (U). Mild $20,000 or thereabouts. Last week, "Tammy and Bachelor" (U) and "Midnight Story" (U), $27,000.

Fox Whilshire, Los Angeles

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Key City Grosses

Estimated Total Gross

This Week $2,775,800
(Based on 21 cities and 241 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week
Last Year $2,902,700
(Based on 23 cities and 234 theatres.)

'Bambi' Boffo 16G, Indpls.; 'Rock' 10G

Indianapolis, Aug. 27.

Recent upbeat in biz is continuing at first-runs here this week. "Bambi" is heading for a great total at the Indiana. "Around World," now in third week at Lyric, still has top coin in town. "Will Success Spoil Rock Hunter?" is rated stout. "Pride and Passion" at Loew's and "Love in Afternoon," at Keith's are holding up well in second stanza, especially the latter.

Estimates For This Week

Circle (Cockrill-Dolle) (2,800; 70-90) — "Will Success Spoil Rock Hunter?" (20th). Stout $10,000. Last week, "James Dean Story" (WB) and "Weapon" (Rep), $9,000.

Indiana (C-D) (3,200; 70-90) — "Bambi" (BV) (reissue) and "Apache Warrior" (20th). Great $16,000. Last week, "Curse of Frankenstein" (WB) and "Unknown" (Indie) $13,000.

Keith's (C-D) (1,300; 75-$1.25)—"Love in Afternoon" (AA) (2d wk). Big $8,000 after $11,000 opener.

Loew's (Loew) (2,427; 90-$1.25)—"Pride and Passion" (UA) (2d wk). Sturdy $9,000. Last week, $12,000.

Lyric (C-D) (850; $1.25-$2.20)—"Around World in 80 Days" (UA) (3d wk). Still great at $17,000. Last week, same.

'Wonders' Terrif 14G, Seattle; 'Omar' $10,000

Seattle, Aug. 27.

The third Cinerama production, "Seven Wonders of World," opened great here at Paramount, with a terrific take in first four days. "Jeanne Eagels" is wow at Fifth Avenue in second stanza. "Omar Khayyam" shapes solid at Coliseum.

Estimates For This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"Around the World" (WB) (19th wk). Immense $13,000; last week, $13,400.

Coliseum (Evergreen) (1,870; 90-$1.25) — "Omar Khayyam" (Par) and "Strange One" (Col). Swell $10,000 or near. Last week, "Hatful of Rain" (20th) and "Abductors" (20th), $8,300.

Fifth Avenue (Evergreen) (2,500; $1-$1.50) — "Jeanne Eagels" (Col) and "Last Man To Hang" (Col)

(Continued on page 17)

'Success' Sturdy $9,000, Cincy; 'Arrow' Ditto, 'Wonders' 18½G, 64th

Cincinnati, Aug. 27.

Mainstem traffic is slowing slightly this stanza. However, two new bills, "Sweet Smell of Success" at Keith's and "Run of Arrow" at Palace, shape okay. Holdovers of "Man of Thousand Faces" and "Pride and Passion" still are all right. "Around World in 80 Days" is clinging close to record high set last week in 10th lap. "Seven Wonders" continues hotsy in 64th week.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Man of Thousand Faces" (U) (2d wk). Fairish $8,000 after $12,500 preem.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Seven Wonders" Cinerama) (64th wk). Holding to last week's hefty $18,500 tempo.

Grand (RKO) (1,400; 90-$1.50)—"Pride and Passion" (5th wk). All right $8,000 after $9,500 fourth frame.

Guild (Vance) (300; 50-90)—"Seventh Sin" (M-G) (2d wk). Okay $1,700. Last week, $1,900.

Hyde Park (Shor) (617; 50-90)—"Torment" (Indie). All right $1,700. Last week, "Oedipus" (Indie) (2d wk), $1,100.

Keith's (Shor) (1,500; 75-$1.25)—"Sweet Smell of Success" (UA). Fast $9,000. Same last week for "Love in Afternoon" (AA) (2d wk).

Palace (RKO) (2,600; 75-$1.10)—"Run of Arrow" (U). Okay $9,000. Last week, "Omar Khayyam" (Par), ditto.

Valley (Wiethe) (1,300; $1.50-$2.50) — "Around World" (UA) (11th wk). Holding close to pace of last week's record $20,000.

'END' OKAY $8,000 IN PROV.; 'EAGELS' 10G, 2D

Providence, Aug. 27.

State's holdover of "Jeanne Eagels" is the money-maker here this week. Other stands are just fair, except for "Beginning of End" at Majestic, which is okay. "Run of Arrow" at RKO Albee, "The Garment Jungle" at Strand are passably fair.

Estimates for This Week

Albee (RKO) (2,200; 65-80) — "Run of Arrow" (U) and "Fire Maidens Outer Space" (Indie). Fair $6,500. Last week, "Night Passage" (U) and "The Weapon" (Rep), $7,500.

Avon (L-G) (527; 65-90)—"Boris Godunov" (Indie) and "Stars of the Russian Ballet" (Indie). Faidly active $2,200. Last week, "The Bed" (RFA) and "Manon" (RFA), $1,200.

Majestic (Fay) (2,200; 65-80) — "Beginning of the End" (AB-PT) and "Unearthly" (AB-PT). Oke $8,000. Last week, "Band of Angels" (WB) and "Chain of Evidence" (20th), same.

State (Loew) (3,200; 65-80) — "Jeanne Eagels" (Col) and "Woman of River" (Col (2d wk). Hot $10,000 after sock $16,000 in first.

Strand (Silverman) (2,200; 65-80) —"Garment Jungle" (Col) and "Beyond Mombasa" (Col). Fair $6,000. Last week, "Loving You" (Par) and "Hold that Hypnotist" (Par) (2d wk), $5,000.

'Love' Nifty $15,000 In K.C.; 'Bambi' Huge 25G, 'Wonders' Rousing 15½G

Kansas City, Aug. 27.

Only two newcomers are interesting this week, "Bambi" bringing sock trade to four Fox Midwest houses, and "Love in Afernoon" being nifty in four Dickinson theatres. Holdovers prevail elsewhere for most part. "Loving You" at the Paramount and "Jeanne Eagels" at the Midland both being satisfactory. "Seven Wonders" opened Wednesday (21) at Missouri Theatre with a sellout benefit and has taken off at a fast pace. New arty entry, "Raising a Riot," is doing well at the Rockhill. Intense summer heat has given away to pleasant weather.

Estimates for This Week

Dickinson, Glen, Shawnee Drive-in, Leawood Drive-in (Dickinson) (750; 700; 1,100 cars; 900 cars; 85c person) — "Love in Afternoon" (AA) and "Death in Small Doses" (AA). Nifty $15,000. Last week, "Public Pigeon No. 1" (U) and "Death of a Scoundrel" (RKO-U) $13,000.

Kimo (Dickinson) (504; 75-90)—"Young and Passionate" (APL) (2d wk). Oke $1,200. Last week, $1,800.

Midland (Loew) (3,500; 75-90)—"Jeanne Eagels" (Col) (2d wk). Fair $6,500. Last week, bright $11,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Seven Wonders of World" (Cinerama). Regular showings began Thursday (22) took off at capacity pace, with first week likely to hit fat $15,500. Last week, "Cinerama Holiday" (25th wk), crowded in extra matinees to accommodate the rush, fantastic $20,000.

Paramount (UP) (1,900; 75-90)—"Loving You" (Par) (2d wk).

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'Curse' Wow 12G, Mpls.; 'Wonders' Big 20G, 55th; '80 Days' Sock 23G, 7th

Broadway Grosses

Estimated Total Gross

This Week $639,000
(Based on 23 theatres)

Last Year $652,900
(Based on 22 theatres)

'Faces' Socko 17G, Philly; 'Rock' 9G

Philadelphia, Aug. 27.

Cool Saturday and a rainy Sunday kept plenty of folks in town, and boosted first-run boxoffice here. Outstanding newcomer is "Man of Thousand Faces," smash at Arcadia. "Giant Claw"-"Night World Exploded" looms big at Stanton. "Will Success Spoil Rock Hunter" shapes poor at Stanley while "Band of Angels" still is lusty in third Randolph frame.

Conventions continue to boost "Around World" at Midtown, though in 35th stanza, and "Seven Wonders," strong despite now being in 70th session. "Affair To Remember" is rated good in fifth stanza at Fox.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Man of 1,000 Faces" (U). Smash $17,000. Last week, "Something of Value" (M-G) (7th wk), $4,200.

Boyd (SW - Cinerama) (1,430; $1.20-$2.60)—"Seven Wonders of World" (Cinerama) (70th wk). Strong $11,300. Last week, $10,500.

Fox (20th) (2,250; 55-$1.80)—"Affair to Remember" (20th) (5th wk). Good $12,000. Last week, $14,000.

Goldman (Goldman) (1,250; 65-$1.25)—"James Dean Story" (WB). Thin $6,000 despite good opening. Last week, "Night Passage" (U), $12,000.

Green Hill (Serena) (750; 75-$1.25)—(closed Sundays)—"Silken Affair" (Indie) (3d wk). Sleek $5,000. Last week, $5,900.

Mastbaum (SW) (4,370; 90-$1.49) —"Jeanne Eagles" (Col) (4th wk). Thin $9,000. Last week, $8,000.

Midtown (Goldman) (1,000; $2-$2.75) — "Around World in 80 Days" (UA) (35th wk). Speedy $15,000. Last week, $13,000.

Randolph (Goldman) (2,250; 65-$1.35)—"Band of Angels" (WB) (3d wk). Loud $10,000. Last week, $13,000.

Stanley (SW) (2,900; 99-$1.49)—"Will Success Spoil Rock Hunter?" (20th). Poor $9,000. Last week, "Hatful of Rain" (20th) (3d wk), $7,000.

Stanton (SW) (1,483; 99-$1.49)—"Giant Claw" (Col) and "Night World Exploded" (Col). Sock $14,000. Last week, "Young Don't Cry" (Col) and "No Time to Be Young" (Col), $7,500.

Trans-Lux (T-L) (500; 99-$1.80) —"Silk Stockings" (M-G) (4th wk). Smooth $6,500. Last week, $7,000.

Viking (Sley) (1,000; 75-$1.80)—"Pride and Passion" (UA) (4th wk). Rousing $12,500. Last week, $14,000.

World (Pathe) (499; 99-$1.49)—"We Are All Murderers" (Indie) (2d wk). Mild $2,500. Last week, $3,500.

'LOVE' LOFTY $10,000, OMAHA; 'RAIN' SOCK 7G

Omaha, Aug. 27.

"Love in Afternoon" is getting the big romancing at the boxoffice downtown this week, being rated great at Tri-States flagship, the Orpheum. "Hatful of Rain" is socko at Brandeis. But "Tip on Dead Jockey" is barely fair at State. "Pride and Passion" is just okay in second stanza at the Omaha, and will probably bow out.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Hatful of Rain" (20th) and "Apache Warrior" (20th). Socko $7,000. Last week, "Curse Frankenstein" (WB) and "Unknown" (WB), $9,000.

Omaha (Tristates) (2,066; 90-$1.25)—"Pride and Passion" (UA) (2d wk). Okay $6,000 after $11,500 bow.

Orpheum (Tristates) (2,980; 75-90)—"Love in Afternoon" (AA). Big $10,000. Last week, "Tammy and Bachelor" (U) (2d wk), $7,000.

State (Goldberg) (850; 75-90)—"Tip on Dead Jockey" (M-G). Fair $4,000. Last week, "Silk Stockings" (M-G) (2d wk), $4,000.

Minneapolis, Aug. 27.

Some sort of holdover record is being established downtown currently, what with the nine theatres having only two newcomers, "Curse of Frankenstein" and "Joe Butterfly." "Curse" is smash at Gopher while "Joe" looks fair at State. There's a big influx of visitors for the State Fair which likely will draw a million or more during its 10 days. But per usual, the fair will be more of a boxoffice handicap than help.

"Seven Wonders of World" and "Around World in 80 Days," in their 55th and seventh weeks, respectively, are being helped by influx of visitors. It's the fourth week for both "Night Passage" and "Affair to Remember," third for "Interlude" and second for "Jeanne Eagels."

Estimates for This Week

Academy (Mann) (847; $1.50-$2.65)—"Around World" (UA) (7th wk). Continues to go practically clean all the time. Four extra matinees this week should boost take to a smash $23,000 or more. Last week, $19,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (55th wk). The way that business holds up for this one in its second year makes it an "eighth" wonder. Daily matinees likely to lift current week to $20,000. Last week, $23,000.

Gopher (Berger) (1,000; 85-90)—"Curse of Frankenstein" (WB) and "X, the Unknown" (WB). Great selling job on this, "Curse" bringing in droves. A terrific start with an around-the-clock midnight opening. Smash $12,000. Last week, "Gun Glory" (M-G) (2d wk), $3,000.

Lyric (Par) (90-$1.25)—"Affair to Remember" (20th) (4th wk). Okay $5,000. Last week, $7,000.

Radio City (Par) (4,100; 85-90)—"Jeanne Eagels" (Col) (2d wk). Its second stanza will be limited to four days in order to get house back on Friday opening. Mild $5,000. Last week, $10,000.

RKO Orpheum (RKO) (2,800; 90-$1.25)—"Pride and Passion" (UA) (3d wk). Continues to click nicely. Good $8,000. Last week, $11,500.

RKO Pan (RKO) (1,800; 90-$1.25)—"Night Passage" (U) (4th wk). Has been doing well enough to hold still another week. Satisfactory $4,000. Last week, $5,000.

State (Par) (2,300; 85-90)—"Joe Butterfly" (U). As one of only two new loop newcomers, this well-liked comedy should do moderately well, despite tough opposition. Okay $8,500. Last week, "Beginning of End" (Rep) and "Unearthly" (Rep), $10,000.

Suburban World (Mann) (800; 85)—"Passionate Summer" (Indie). Big $2,800. Last week, "Love Lottery" (Indie), $2,000.

World (Mann) (400; 85-$1.25)—"Interlude" (U) (3d wk). Okay $3,000. Last week, $4,000.

'Faces' Bright $14,000, Buff.; 'Band' Hot 15G, 'Rain' Fine 10½G, 2d

Buffalo, Aug. 27.

Biz is in the upper brackets here this session, with newcomers a great help. "Man of Thousand Faces" shapes smash at Lafayette while "Band of Angels" looms sock at Paramount. "Hatful of Rain" is fancy in second round at Center. "Gun Glory" is rated fine at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Gun Glory" (M-G) and "Tarzan and Lost Safari" (M-G). Sharp $12,000 or close. Last week, "Pride and Passion" (UA) (3d wk), $9,000.

Paramount (ABPT) 3,000; 60-85)—"Band of Angels" (WB) and "Spring Reunion" (Indie) (2d wk). Nifty $15,000. Last week, $21,200.

Center (ABPT) (2,000; 60-85)—"Hatful of Rain" (20th) (2d wk). Fast $10,500. Last week, $13,000.

Lafayette (Basil) (3,000; 50-85)—"Man of Thousand Faces" (U). Smash $14,000 or over. Last week, "Bambi" (BV) (reissue) and "Hold That Hypnotist" (AA) (2d wk), $11,000.

Century (Buhawk) (1,400; $1.50-$3)—"Around World in 80 Days" (UA) (21st-final wk). Staunch $12,000. Last week, ditto.

Teck (SW-Cinerama) (1,200; $1.20-$2.40) — "Seven Wonders" (Cinerama) (52d wk). Big $7,000. Last week, $7,500.

Balto Better; 'Pride' Boff $18,000, 'Eagels' Big 11G, 'Rain' Hot 9G, 2d

Baltimore, Aug. 27.

Grosses are on brighter side this week, hypoed mostly by "Pride and Passion," which is great at the New and "Jeanne Eagels," which is making a nice showing at Hippidrome. "Noah's Ark" still looks good at the Little in second. "Hatful of Rain" too, is nice in second round at Century. "Lonely Man" at the Stanley shapes slow but "Around World in 80 Days." is still fine in 36th week at Film Centre.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25) — "Hatful of Rain" (20th) (2d wk). Good $9,000. Last week, $12,000.

Cinema (Schwaber) (460; 50-$1.25)—"10 Commandments" (Par) (6th wk). Okay $2,500 after $3,000 last frame.

Film Centre (Rappaport) (890; $1.25-$2.25) — "Around World" (UA) (36th). Fine $10,000 after same last week.

Five West (Schwaber) (460; 50-$1.25)—"Kid For Two Farthings" (Lopert). Fair $2,100. Last week, "Fernandel Dressmaker" (Indie) (2d wk), $4,000.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Jeanne Eagels" (Col). Tall $11,000. Last week, "Silk Stockings" (M-G) (3d wk), $6,000.

Little (Rappaport) (300; 50-$1.25) —"Noah's Ark" (Equity) (reissue) (2d wk). Good $4,500 after $6,500 opener.

Mayfair (Hicks) (980; 50-$1.25)—"Night Passage" (U) (4th wk). Warm $3,500 after $5,200 in third.

New (Fruchtman) (1,600; 50-$1.25)—"Pride and Passion" (UA). Wow $18,000. Last week, "Affair to Remember" (20th) (4th wk), $6,000.

Playhouse (Schwaber) (400; 50-$1.25) — "Third Key" (Rank) (reissue). Good $5,000. Last week, "Bachelor Party" (UA) (10th wk), $3,000.

Stanley (SW) (3,200; 50-$1.25)—"Lonely Man" (Par). Mild $6,000. Last week, "James Dean Story" (WB), $9,500.

New Product Perks Chi; 'Rain' Plush $12,500, 'Quick'-Stageshow Sharp 49G, 'Eagels' Smash 26G, 'Success' 21G

Chicago, Aug. 27.

Two potent entries this frame balance the fading holdovers. "Hatful of Rain" shapes a brimming $12,500 at the Garrick, while "My Gun Is Quick" can rely on the drawing power of the Chicago stageshow, topped by Eydie Gorme for its one week stand, to get a sharp $49,000 or close. "Unknown Terror" with "Back From Dead" combo bids to do a lively $9,000 at the Grand.

"Sweet Smell of Success" heads into fancy second frame at the United Artists. "20 Million Miles to Earth"-"27th Day" combo at Roosevelt comes back from its astronomic first frame to a mere socko for first holdover round.

"Affair to Remember" marks off six weeks at the Oriental with some life left. "Silk Stockings" gets held for ninth frame at the Loop, and is still bright.

Todd's Cinestage takes "Around World in 80 Days through its 21st session for full houses every day. "Seven Wonders of World" is still hotsy in 36th frame at the Palace. "10 Commandments" is a socko in 40th at the McVickers.

Estimates for This Week

Chicago (B&K) (2,000; 90-$1.50) —"My Gun Is Quick" (WB) with stageshow headed by Eydie Gorme. Loud $49,000. Last week, "Band of Angels" (WB) (3d wk), $16,500.

Esquire (H&E Balaban) (1,400; 90-$1.25)—"Lost Continent" (Teitel) (3d wk). Sleek $8,000. Last week, $10,000.

Garrick (B&K) (850; 90-$1.25)— "Hatful of Rain" (20th). Plush $12,500. Last week, "Bambi" (BV) (reissue) (6th wk), $10,000.

Grand (Indie) (1,200; 90-$1.25)— "Unknown Terror" (20th) and "Back From Dead" (20th). Lively $9,000. Last week, "Restless Breed" (20th) and "Courage of Black Beauty" (20th), $6,000.

Loop (Telem't) (606; 90-$1.50)— "Silk Stockings" (M-G) (9th wk). Long wearing $8,000. Last week, $8,800.

McVickers (Indie) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (40tr wk). Socko $23,000. Last week, $25,000.

Monroe (Indie) (1,000; 67-87)— "Monster That Challenged World" (UA) and "Vampire" (UA) (2d wk-3 days). Adequate $2,000. Last week, $7,000.

Oriental (Indie) (3,400; 90-$1.50) —"Affair to Remember" (20th) (6th wk). Nice $13,500. Last week, $15,000.

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders"

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'Band' Breezy 23G, Cleve.; 'Rain' 12G

Cleveland, Aug. 27.

New fare and sturdy holdovers are combining to give first-runs a strong session here currently. Cooler weather is proving a real help to the h.o.s. and extended-runs. Pacing the town is "Band of Angels," torrid at the Allen. "Hatful of Rain," another newcomer, is only so-so at State. "Jeanne Eagels" is rated neat in fourth Hipp stanza while "Pride and Passion" looms fine in fifth at Stillman. "Around World in 80 Days" shapes sizzling at the Ohio in 11th session.

Estimates for This Week

Allen (S-W) (3,800; 70-$1)— "Band of Angels" (WB). Breezy $23,000. Last week, "Curse of Frankenstein" (WB) and "X-Unknown". (WB), $25,000 in 8 days.

Hipp (Telem't) (3,700; 70-$1)— "Jeanne Eagels" (Col) (4th wk). Neat $11,000. Last week, $14,000.

Hanna (Hanna Co.) (1,515; 70-$1) —"Rising of Moone" (WB). Weak $5,000. Last week, "Bambi" (BV) (reissue) (4th wk-4 days), $2,500.

Ohio (Loew) (1,244; $1.25-$2.50) —"Around World" (UA) (11th wk). Sizzling $23,500. Last week, $23,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Cinerama Holiday" (Cinerama) (8th wk). Stout $19,-000. Last week, $18,000.

State (Loew) (3,500; 70-90)— "Hatful of Rain" (20th). Average $12,000. Last week, "Tammy and Bachelor" (U) (2d wk), $12,500.

Stillman (Loew) (2,700; 90-$1.50) —"Pride and Passion" (UA) (5th wk). Fine $10,000. Last week, $10,500.

'Faces' Tall $8,000 in Port.; 'Eagels' 7½G, 2d

Portland, Ore., Aug. 27.

First-run biz moves this stanza into high gear with most spots having strong product. "Hatful of Rain", looks so-so at Orpheum while "Man of Thousand Faces" shapes tall at Liberty. "Jeanne Eagels" is nice in second Fox session. "Pride and Passion" looms in second Paramount stanza.

Estimates For This Week

Broadway (Parker) (980; $2-$2.50)—"Around World in 80 Days" (UA) (19th wk). Hefty $12,500. Last week, $12,400.

Fox (Evergreen) (1,536; $1-$1.50)—"Jeanne Eagels" (Col) and "Last Man to Hang" (Col) (2d wk). Nice $7,500. Last week, $10,700.

Guild (Indie) (400; $1.25) — "Green Man" (DCA). Big $3,000. Last week, "Albert Schweitzer" (Indie) (3d wk), $2,700.

Liberty (Hamrick) (1,890; 90-$1.25)—"Man of Thousand Faces" (U) and "The Oklahoman" (AA). Tall $8,000 or near. Last week, "Gun Glory" (M-G) and "Tarzan Lost Safari" (M-G), $6,100.

Orpheum (Evergreen) (1,600; $1-$1.50) — "Hatful of Rain" (20th) and "Lure of Swamp" (20th). So-so $6,000. Last week, "Rock Hunter" (20th) and "Apache Warrior" (20th), $5,800.

Paramount (Port-Par) (3,400; 90-$1.50)—"Pride and Passion" (UA) (2d wk). Hep $8,000. Last week, $12,200.

'End' Brisk $17,000, Hub; 'Faces' Big 10G, 'Pride' Smash 20G, 'Eagels' 26G

Boston, Aug. 27.

Pictures here are hard hit as Hub newspaper strike enters third week with grosses off 25 to 50%. However, rain on Sunday (25) was a big help. Exhibs stepped up radio and tv plugs. Those who used other mediums lagged. Only three new entries. Paramount and Fenway combo, "Beginning of End" and "Unearthly" shapes good. "Doctor at Large," deferred for a week, is socko at Kenmore. "Jeanne Eagels," in second round at State and Orpheum, looks hotsy. "Man of Thousand Faces" is holding big in second at Memorial. "Pride and Passion" is still smash at new Gary in third.

Estimates for This Week

Astor (B&Q) (1,372; 90-$1.50) — "Hatful of Rain" (20th) (4th wk). Down $5,000. Last week, $6,500.

Beacon Hill (Sack) (678; 90-$1.25) —"Nana" (Times) (7th wk). Good $4,500. Last week, $6,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Seven Wonders of World" (Cinerama) (53d wk). Unaffected with sturdy $14,500. Last week, same.

Exeter (Indie) (1,200; 60-$1.25)— "Green Man" (DCA) (4th wk). Third week ended Saturday, pushed to nice $7,000. Last week, $6,000.

Fenway (NET) (1,373; 60-$1.10)— "Unearthly" (AB-PT) and "Beginning of End" (AB-PT). Oke $4,000. Last week, "Omar Khayyam" (Par) and "Black Tide" (Indie), ditto.

Gary (Sack) (1,340; 90-$1.80) — "Pride and Passion" (UA) (3d wk). Socko $20,000. Last week, ditto.

Kenmore (Indie) (700; 85-$1.25) —"Doctor at Large" (U). Smash $10,000. Last week, "Lavendar Hill Mob" (Indie) and "Tight Little Island" (Indie) (reissues), $3,500.

Memorial (RKO) (3,000; 75-$1.25) — "Man of Thousand Faces" (U) (2d wk). Fine $10,000. Last week, $14,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Band of Angels" (WB) and "Destination 60,000" (AA) (2d wk). Slow $8,000. Last week, $10,000.

Paramount (NET) (1,700; 60-$1) — "Unearthly" (AB-PT) and "Beginning of End" (AB-PT). Good $13,000. Last week, "Omar Khayyam" (Par) and "Black Tide" (Indie), $12,000.

Pilgrim (NET) (1,100; 65-95) — "Big Caper" (UA) (reissue) and "Sweet Smell of Success" (UA). Okay $5,000. Last week, "Giant

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Rain' So-So 15G, Frisco; 'Days' 31G

San Francisco, Aug. 27.

Long-runs are doing the biggest biz at first-runs here this round, with "Around World in 80 Days," "Seven Wonders of World" and "10 Commandments" all smash. "Hatful of Rain" looms just so-so at the Fox. "Tip on Dead Jockey" is mild at Warfield. "Man of Thousand Faces" looms excellent in second round at Golden Gate while "Band of Angels" is dandy in first holdover week at Paramount. "French Are Funny Race," "Mask and Destiny" and "Last Bridge" are top arty theatre pix.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Man Of Thousand Faces" (U) (2d wk). Fancy $11,000. Last week, $15,000.

Fox (FWC) (4,651; $1.25-$1.50)— "Hatful of Rain" (20th) and "Hour of Decision" (Indie). So-so $15,-000. Last week, "Rock Hunter" (20th) and "Restless Breed" (20th), $13,500.

Warfield (Loew) (2,656; 90-$1.25) —"Tip On Dead Jockey" (M-G). Mild $10,000. Last week, "Gun Glory" (M-G) (2d wk), $8,000.

Paramount (Par) (2,646; 90-$1.25) "Band of Angels" (WB) and "Frontier Gambler" (AA) (2d wk). Dandy $11,000. Last week, $19,000.

St. Francis (Par) (1,400; 90-$1.25) —"Jeanne Eagels" (Col) (4th wk). Neat $6,000 in four days. Last week, $11,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders" (Cinerama) (40th wk). Powerful $25,100. Last week, $23,500.

United Artists (No. Coast) (1,207; $1.25-$2) — "Pride and Passion" (UA) (6th wk). Good $9,000. Last week, $10,500.

Stagedoor (A-R) (440; $1.25-$2.20)—"10 Commandments" (Par) (15th wk). Big $7,000. Last week, $6,500.

Larkin (Rosener) (400; $1.25)— "Mask and Destiny" (AA). Hep $4,400. Last week, "Green Man" (DCA) (8th wk), $2,600.

Clay (Rosener) (400; $1.25)— "Rising of Moon" (WB) (2d wk). Neat $3,200. Last week, $4,100.

Vogue (S.F. Theatres) (364; $1.25)—"Quiet Man" (Rep) (reissue) (2d wk). Oke $2,000. Last week, $2,300.

Bridge (Schwarz) (396; $1.25)— "Devil's General" (DCA) (2d wk). Solid $4,000. Last week, $4,200.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World" (UA) (35th wk). Tremendous $31,000. Last week, $30,000.

Rio (Schwarz) (397; $1.10)—"Inspector Calls" (Rank) and "Folly To Be Wise" (Rank) (reissues). Okay $2,000. Last week, "Nana" (Times) (reissue) and "Spice of Life" (Indie), $1,200.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"French Are A Funny Race" (Indie). Sturdy $4,500. Last week, "Lost Continent" (Cont) (5th wk), $3,500.

'Omar' Trim $9,000 In Denver; 'Fuzzy' Same

Denver, Aug. 27.

Two films are setting records here this session, both in time and money. "Around World in 80 Days" is going into the 16th week at the Tabor with no end in sight while "10 Commandments" is entering its sixth stanza at the Aladdin after a previous run of 13 weeks at the downtown Denham. Pic looks good for a few weeks more on present engagement. "Omar Khayyam" looks trim at Denham while another newie, "Fuzzy Pink Nightgown," looks okay at Paramount. "Tip on Dead Jockey" shapes drab at Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; $1.25-$1.50) —"10 Commandments" (Par) (5th wk). After 13 weeks at Denham. Fine $8,000. Stays. Last week, $10,000.

Centre (Fox) (1,247; 70-$1.25)— "Affair to Remember" (20th) (4th wk). Fancy $13,000. Last week, $10,500.

Denham (Cockrill) (1,428; 70-90)

(Continued on page 17)

New Pix Hypo B'way; 'Sun'-Stageshow Mighty 124G, 'Hell' Smash 22G, 'Love' Lush 63G, 2 Spots; 'Man' Good $23,000

With fresh product opening in seven theatres during the last seven days, cooler weather and a rainy weekend, Broadway film business is hitting a fast clip currently. Because thousands stayed away from the beaches and other outdoor spots on Sunday, that day saw a surplus crowd on the Main Stem until late at night.

Big money standout is "Sun Also Rises," plus stageshow, with wham $124,000 in prospect opening session at the Roxy. This is one of the greatest recent initial stanzas at this house.

Another smash newcomer is "Battle Hell," which wound its initial stanza at the Central with $22,000. Pic returns this Maurice Maurer operation to first-run. Playing day-date at Paramount and Plaza, "Love in Afternoon" is heading for a combined total of $63,-000. It is getting a good $45,000 at Par flagship and $18,000 at the Plaza.

"Brothers-in-Law," also new, soared to a sockeroo $11,000 opening round at the arty Guild. Another arty entry, "Last Bridge" hit socko $11,500 in initial stanza at the Normandie. "Man on Fire" looks to hit a nice $23,000 in first week at the State, a bit disappointing especially in view of crix praise.

"Man of Thousand Faces" held with a great $27,500 in second round at the Palace despite all the new pix opening nearby. "Fire Down Below" was okay $13,000 in 6-day third frame at the Astor. "3:10 To Yuma" replaces today.

"Silk Stockings" with stageshow looks like big $139,000 in sixth (final) week at the Music Hall. "Pajama Game" is being launched tomorrow (Thurs.). "Hatful of Rain" is heading for an okay $17,-000 in final (6th) round of 9 days at the Victoria. "Chicago Confidental" opens Friday (30).

"Pride and Passion" looks to hit a fair $27,000 in current (9th) session at the Capitol. "Jeanne Eagels" replaces Friday (30).

"Around World in 80 Days" held at capacity $37,100 in 45th stanza at the Rivoli. The 46th week opened today (Wed.). "10 Commandments" is heading for a great $44,000 in present (42d) week at the Criterion. "Seven Wonders of World" finished its 72d session at the Warner with a sock $34,900, and now is in its 73d week.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)— "3:10 To Yuma" (Col). Opens today (Wed.). In ahead, "Fire Down Below" (Col) (3d wk-6 days), okay $13,000 after $17,000 for second full week.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Novel Affair" (Cont). Opened yesterday (Tues.). In ahead, "Lovers' Net" (Times) (5th wk), week of eight days ended Monday (26) was fair $3,800 after $3,200 for fourth full week.

Baronet (Reade) (430; $1.25-$1.80) — "Man Escaped" (Cont). Opened Monday (26). In ahead, "Maid in Paris" (Cont) (6th wk-10 days), passable $5,200, but winding nice run here.

Capitol (Loew) (4,820; $1-$2.50)— "Pride and Passion" (UA) (9th-final wk). Current session winding tomorrow (Thurs.) looks like fair $27,000. Eighth week, $31,500. "Jeanne Eagels" (Col) opens Friday (30).

Central (Maurer) (854; 95-$1.50) —"Battle Hell" (DCA) (2d wk). Initial session ended last night (Tues.) was smash $22,000 or near. Looks in for run, after getting excellent notices in most dailies. This film returns the house to first-run policy.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (42d wk). This stanza finishing tomorrow (Thurs.) looks to hit great $44,000 for 15 shows. The 41st week was $43,000 for like number of performances. The coming week will have one extra show.

Fine Arts (Davis) (468; 90-$1.80) —"Light Across Street" (UMPO) (5th-final wk). Fourth session finished Sunday (25) was okay $4,500. Third week, $4,700. "The Roots" (Harrison) opens Sept. 2.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Rising of Moon" (WB) (8th wk). Seventh round completed yesterday (Tues.) was $4,500. Sixth was $4,800.

Guild (Guild) (450; $1-$1.75) — "Brothers-in-Law" (Cont) (2d wk). Initial session ended Sunday (25) was sockeroo $11,000. In ahead, "Green Man" (DCA) (13th wk) $5,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"Last Bridge" (Union) (2d wk). First round ended Monday (26) was big $11,000. In ahead, "Bambi" (BV) (reissue) (5th wk-5 days), $3,300.

Palace (RKO) (1,700; 95-$2) — "Man of Thousand Faces" (U) (3d wk). Initial holdover stanza ended last night (Tues.) was sockeroo $27,500. First week hit $40,000, including preem night (one show) coin. Stays on indef.

Paramount (AB-PT) (3,665; $1-$2)—"Love in Afternoon" (AA). First round ending tomorrow (Thurs.) is heading for good $45,-000. Holding. In ahead, "Curse of Frankenstein" (WB) (2d wk-9 days), $41,000.

Paris (Pathe Cinema) (568; 90-$1.80) — "Passionate Summer" (Kingsley) (6th wk). Stanza ended Friday (23) was lusty $7,200. Fourth was $8,000. Stays on.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Silk Stockings" (M-G) with stageshow (6th-final wk). Current session ending today (Wed.) looks like big $139,000. Fifth week was $138,500. "Pajama Game" (WB) plus new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World in 80 Days" (UA) (46th wk). The 45th stanza completed yesterday (Tues.) was capacity $37,100 for 11 performances, same as 44th week for like number of shows.

Plaza (Brecher) (525; $1.50-$2)— "Love in Afternoon" (AA). Initial week ending tomorrow (Thurs.) looks to hit $18,000. Holding, natch! Pic is playing day-date with Paramount. "Constant Hushand" (Indie) (4th wk-8 days), $6,000.

Roxy (Nat'l. Th.) (5,717; 65-$2.50) — "Sun Also Rises" (20th) with stageshow. Initial session ending tomorrow (Thurs.) is soaring to wow $124,000. Stays on, naturally. In ahead, "Affair To Remember"

(Continued on page 17)

'Silk' Wham 18G, T'ronto; 'Days' 20G

Toronto, Aug. 27.

Of new product here this round, "Silk Stockings" is off to a lusty start and topping city. "Run of Arrow" and "Tip on a Dead Jockey" also got big openings. Pacing the holdovers is "Pride and Passion" in third frame. "Hatful of Rain" also in third looms swell. "Loving You" also is big in a three-house Famous Players combo on second stanza. "Around World in 80 Days," also in second session, has increased its showings via four weekly matinees to turnaway biz.

Estimates For This Week

Carlton (Rank) (2,518; 75-$1.50) —"Pride and Passion" (UA) (3d wk). Holding big at $15,000. Last week, $22,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 698; 694; 50-75) — "Untamed Youth" (WB) and "Restless Breed" (20th). Passable $12,000. Last week, "Deadly Mantis" (U) and "Is Stalin Alive?" (U), $13,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 60-$1) — "Loving You" (Par) (2d wk). Holding good at $15,000. Last week, $25,000.

Hyland (Rank) (1,357; $1)—"Admirable Crichton" (Col) (4th wk). Nice $5,000. Last week, $6,000.

Imperial (FP) (3,344; 60-$1.10)— "Run of Arrow" (U). Okay $10,500. Last week, "Band of Angels" (WB), $12,000.

Loew's (Loew) (2,098; $1.25) — "Silk Stockings" (M-G). Wham $18,000. Last week, "Man on Fire" (20th) (2d wk), $9,000.

Tivoli (FP) (955; $1.75-$2.40) — "Around World" (UA) (2d wk). Turnaway biz for $20,000 capacity, with four matinees added for two-weeks of Canadian National Exhibition. Last week, $15,000.

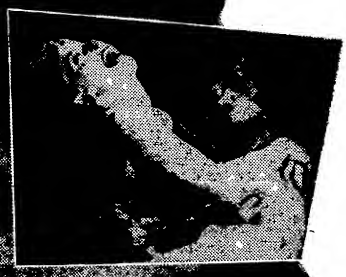
University (FP) (1,556; 60-$1) — "Hatful of Rain" (20th) (3d wk). Swell $7,500. Last week, $10,000.

Uptown (Loew) (2,096; 75-$1.25) —"Tip on Dead Jockey" (M-G). Fine $11,000. Last week, "Midnight Story" (U), $10,000.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (40th wk). Steady $5,000. Last week, same.

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with the soldier
in the gin joint...



WATCH HER
... in the motel
with her husband...



AND WATCH HER
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the World Premiere
in Augusta, Georgia,
Sept. 18th when a
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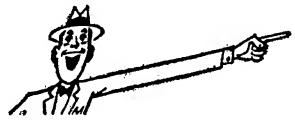


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THE KEYS OF THE KINGDOM
HOW TO MARRY A MILLIONAIRE
THE MAN IN THE GRAY FLANNEL SUIT

H'wood's Jet-Propelled 50th Jubilee; All-Industry Push Starts Oct. 1

Film Industry is set to move Oct. 1 with what promises to be one of its most spectacular bids for public attention. On that day, celebration of Hollywood's Golden Jubilee begins to roll, with stars, producers and theatremen joining in the promotion.

Jubilee will have as one of its features a jet airliner tour by 15 to 20 screen personalities of upward of 40 cities. Takeoff will be from Los Angeles where the local Chamber of Commerce is billed as the sponsor.

Eric A. Johnston, president of the Motion Picture Assn. of America, stated this week that an initial fund of $100,000 has been set aside to cover the junketeers' expenses. Other sums will be added for a long-range institutional campaign, to be provided by MPAA and exhibitors working in association with the Council of Motion Picture Organizations.

While the stars are barnstorming across the country celebrations focusing on the picture business are to take place in many cities. Included is a month of festivities in New York.

And along with all this the trade will launch an extensive ad and promotion campaign.

Jubilee ties in with the 50th anniversary of the first picture made in Hollywood. In 1907 Col. William Selig, then operating in Chicago, sent a crew west to shoot outdoor scenes for "Count of Monte Cristo."

Two-day round of activities in New York, tieing in with the Hollywood Golden Jubilee Celebration, has been set for Nov. 7-8. According to Martin S. Davis, chairman of the Gotham committee for the Jubilee, the schedule calls for a welcome at City Hall by Mayor Wagner, civic luncheon and reception by Gov. Averell Harriman.

Additionally, it's planned to have 15 to 20 screen personalities tour the city's five boroughs and wind up in Times Square with a celebration and dedication of a permanent plaque marking the 50th anniversary of production on the Coast.

Sub-committees named by Davis include: publicity and exploitation, Ira Tulipan and Charles Cohen, industry tie-ins, Phil Gerard; reception, Robert K. Shapiro; special events and borough celebrations, Martin Levine, Don S. Rugoff and D. John Phillips; civic luncheon, Mort Nathanson, William Percival (representing N.Y.'s Department of Commerce) and Anthony Akers (reeping Gov. Harriman).

Davis, who's Allied Artists' eastern ad-pub director, is handling a tieup with Ed Sullivan's CBS-TV show.

Coast's Jubilee Push

Hollywood, Aug. 27.

First report on plans for Hollywood's end of the film industry's Golden Jubilee was delivered yesterday (Mon.) to B. B. Kahane, Assn. of Motion Picture Producers veepee, and committee chairmen have begun picking their assistants to implement plans for the drive beginning Oct. 14. Chairmen of the various committees were named by Jack Diamond, head of the Studio Publicity Directors Committee.

Howard Strickling of Metro is in charge of recruiting personalities and arranging the tour of key cities. Al Horwitz of Columbia heads the group planning events leading up to the kickoff luncheon which will be chaired by Harry Brand of 20th, Bill Hendricks, Warners, and Ned Moss, RKO, are co-chairmen of the publicity committee and Teet Carle, Paramount, and John Flinn, Allied Artists, will handle overall arrangements. Duke Wales, SPDC executive secretary, will be general coordinator for Hollywood's participation in the drive.

Oscar Doob, Jubilee coordinator in New York, and Charles McCarthy, COMPO public relations director, are due here next week to meet with the Hollywood committee.

Don Taylor's 'Sammy'

Don Taylor is slated as producer-director of an independent property, titled "Sammy," which the William Morris Agency is now packaging.

It's designed as a low budgeter.

Trans-Lux's Chi Office

Trans-Lux Distributing Corp. has opened an office in Chicago to cover the nine midwestern exchange areas, according to Richard Brandt, T-L topper. It's the outfit's third office, the other two being in N.Y. and on the Coast.

Frank Regan, for years a branch manager for 20th-Fox in Omaha, is in charge of the Chicago operation. He'll work under T-L Distribution sales v.p., George Roth.

Devaluation of Franc Not Figured to Alter Remittances on U.S. Pix

French currency manipulations, freeing the franc for tourists and exporters, are not expected to affect the basic U.S. film remittances from France, according to the companies.

These remittances, amounting to $225,000 per month under the agreement which expired a month ago, will continue to come out at the official 350 fr. to the dollar rate. New pact is being negotiated in Paris.

What will be affected, however, are the quasi-compensation deals under which the distributors have been thawing the rest of their French earnings. So far it's too early to say how much of a loss the companies will be taking.

Since surplus coin has been bought up regularly by local interests over the past year, the U. S. outfits haven't got any large sums blocked and thus escape punishment via the devaluation move. However, they'll take a loss in future transactions, depending, of course, on where the franc settles down.

It's figured that the 20% devaluation stands to benefit the American importers who buy French films for the U. S.

In another trouble area, West Germany, where the government reportedly is ready to denounce the recent film agreement with the U. S., there now are indications that Bonn may not move after all. Government figures the pact expires in 1958 anyway and it's thus not worth while cancelling out. Agreement ties in with the General Agreement on Tariffs and Trade. The Germans hold that it is discriminatory in that it imposes obligations on the West Germans that are not imposed on other powers that are members of the European Common Market.

Why Indonesia Must See American Films Through 'Tough' Censor's Glasses

Indonesia's tough film censorship board operates on the theory that it must protect the Indonesian audiences from some of the elements in American films, Abdul Karim, editor working for the board, said in New York last week.

Karim, in this country via a U.S. Government invite, said he felt certain that, in rejecting certain U. S. pix wholly or in part, the Indonesian censor was merely expressing the feelings of the man-in-the-street.

Main objections revolve around violence and brutality in the Hollywood imports. Next in line is "undue exposure." Karim also felt that American films quite frequently contained sequences "offensive" to other nationalities. He said that, from time to time, the Indonesian board was in consultation on these matters with censors elsewhere in the Far East.

He specifically cited "The King and I," on which the Thai Embassy was consulted. Picture never did play Indonesia. A film that was cut by the Indonesians was "Safari" because it portrayed the Mau-Mau in an unfavorable light. Karim said his country was still extremely sensitive to any pictures having colonialism as their theme. He shrugged off reports that the Communist campaign against U.S. pix was effective in Indonesia, and he denied that it had any bearing on the censor board's decisions.

Apart from India, Indonesia is hardest on American film imports in the Far East. Karim said the censors were careful to weed out propaganda in any films. He said the Soviets had been warned to stop bringing in pictures via the diplomatic pouch.

The Indonesian said he was aware of the existence of the Production Code, though his people considered it "too lax." He was surprised to hear, however, that producers could get their pix played off without a Code seal. Karim felt the U. S. should exercise greater care in the type of films being brought into Indonesia.

He is going to the Coast to continue his study of editing techniques. He acknowledged that, at times, it was difficult to retain the necessary continuity in American pix that had been sliced by the censors.

Sinatra-Kanin 'Devil'

Hollywood, Aug. 27.

Frank Sinatra and Garson Kanin are partnering in an indie production of "Devil May Care," written by Kanin, who also will produce and direct with Sinatra to star.

It's scheduled to roll in 1958.

Ozoners Yearn for Color

Minnesota Drive-In Operators Would Petition Hollywood for More Tinters

Minneapolis, Aug. 27.

Movement is afoot among the state's outdoor theatres to get up a petition beseeching Hollywood to produce most of its pictures in color.

Minnesota ozoner operators have viewed with dismay the 1956 and current trend away from color even in the case of a number of western and other outdoor and action pictures.

Color pictures are drive-in theatres' "bread and butter," the exhibitors point out. Color and the big screens are among the ozoners' main selling points and lures, assert the alarmed and disheartened outdoor theatre boys.

Pictures in color show up much better on the ozoner screens, especially before complete darkness. And with daylight saving time in effect in Minnesota and some North Dakota towns, color is all the more desirable, is not necessary, it's pointed out.

"I think Hollywood is making a big mistake and being penny wise and pound foolish in departing from color, probably mainly for economic reasons, to the present extent," declares Reno Wilk, general manager of the Triangle Outdoor Theatres circuit and a leader in the present move for a petition to Hollywood.

"There are comparatively few color television sets, and color and the large screens constitute important features that can't be duplicated for tv movies. They still bring many people into the theatres to watch movies there instead of on their video screens. This applies to the four-wall houses as well as the driveins.

"Other things being equal, the black-and-white movies will not draw as well as the color pictures in the theatres, and if the attractions are on percentage or otherwise, this means lower film rental returns for the distributors."

Same Nags, No Doubt

Hollywood, Aug. 27.

Title changes are an accepted practice in the industry, but Allied Artists apparently is going a step further and changing characters as well.

Studio announced that the Ben Schwalb production, to start shooting Sept. 16, will be known as "Cole Younger, Gunfighter." Originally, it was titled "Johnny Ringo."

24-Hour 'Frankenstein' Cracks 1-Day Mark In Minneapolis With $3,500

Minneapolis, Aug. 27.

This city's first around the clock (24-hour) showing of a film, "Curse of Frankenstein," starting with a Tuesday (20) midnight opening, brought the loop Gopher its biggest single day gross of all time, $3,500.

Initial turnouts and subsequent patronage demonstrated for the second time in a month that a theatre's promise to try to scare people to death will lure a substantial number of customers here. A similar horror show at the same house, also sold as a frightener, racked up an exceptionally big gross.

For the "Curse of Frankenstein" midnight opening there was a long line at the boxoffice and a big turnout. The slim 3 and 6 a.m. crowds comprised mostly teenagers. Kids were barred from the theatre until 6 a.m. Wednesday when business spurted upwards again, morning, afternoon and night.

Christmas Seals Look To Film Stars' Cooperation

Hollywood stars are cooperating to help the National Tuberculosis Assn. during its 51st annual Christmas Seal sale, Nov. 15 through December. Frank Sinatra stars in a two-minute trailer while Burt Lancaster and Tony Curtis will appear in spot announcements to be telecast during the Yuletide campaign.

Sinatra's trailer was filmed during the actor's "Pal Joey" stint at Columbia Pictures. He does a scene with a seven-year-old boy, who's a patient in a TB hospital, before turning to the camera to urge the audience to buy and use Christmas Seals to fight tuberculosis.

Lancaster-Curtis spot announcements were lensed at the Goldwyn Studios while Hecht-Hill-Lancaster's "Sweet Smell of Success" was before the cameras.

'Curse' Clip Put At $2-Mil in U.S.

Promoted with a vengeance by Warner Bros., the British exploitationer, "Curse of Frankenstein," stands to roll up a $2,000,000-plus U.S. gross, making it one of the most successful British films to be released in this country.

Picture, turned out on a low budget, was bought by WB for release. Eliot Hyman and a partner get 50% of the profits after Warners pays them back their original $150,000 investment. "Curse" was made by Associated British.

At the WB sales confab in N.Y. last week, sales topper Roy Haines, noting the "outstanding success" of "Frankenstein," said it had encouraged the studio to "schedule a number of similar type productions to answer the demand of the nation's exhibitors."

All-Industry Oscars?

Hollywood, Aug. 27.

Long-sought all-industry sponsorship of the Oscar Awards will be pitched by the Motion Picture Assn. of America at a meeting in N.Y. Sept. 9 by George Seaton, prexy of the Academy of Motion Picture Arts & Sciences.

Seaton will meet with the board of governors of the Academy before leaving for Gotham Sept. 5, and at this session they will discuss the industry plan as well as the proposal by producer Mike Todd to finance the Oscar parade if the industry won't.

Seaton commented on his N.Y. junket: "I can't say I'm optimistic any more. I'm not depressed; I just want to wait and see what happens." As for the Todd proposal to pick up the $500,000 tab, he said that was up to NBC. The pix industry has first choice, and if MPAA should nix sponsorship of the event, the network must decide whether the tab will be picked up by Todd or by Oldsmobile, which has bankrolled the event in past years.

Mags: Minors on Majors' Ad List

Advertising expenditures of the film companies in the magazine field dropped 38% during the first half of 1957, with the Sunday supplements especially hard hit.

VARIETY study based on figures supplied by Publishers Information Bureau indicates that, even as other industries are boosting their outlay for mag ads, Hollywood appears to be pulling in its horns. Theory behind this is that film advertising is most effective at the point-of-sale, i.e., in the newspapers when an attraction opens locally.

Nine companies spent $1,405,206 on general magazine and Sunday supplement advertising during the first six months of '57. They spent $2,265,572 during the same period in 1956. Drop of $860,366 is accounted for in part by the fact that fewer pictures were involved, with the distributors splurging on 42 pix this year against 48 in 1956.

While the companies spent $1,252,536 on general magazine ads this year, against $1,967,442 in '56, they reduced their Sunday supplement ad expenditures to $152,670 from $278,130 last year, a drop of 48%. Though the supplements tend to give good space to film features, the companies in past years have increasingly withdrawn their advertising from that medium.

On an overall business basis, both the supplements and the mags show a rising revenue curve during the first half of this year. Supplements' income is up 24% with a 15% increase in ad pages and the mags' ad coin has risen 7%, with only a very slight increase in the number of pages.

Sharpest decline in film advertising is shown by the weekly mags (Life, Look, Time, etc.) which dropped from $1,147,783 in '56 to $606,730 the first half of this year. The companies continue to ignore a substantial number of magazines in specialized fields, such as mags appealing to youth, business, farm interests, outdoor, mechanics, home, etc. Explanation offered is that these mags don't enjoy sufficient circulation to warrant coin outlay at a period when the distribs are looking for maximum impact. Also, there's a degree of overlapping readership.

Ad timing is getting more and more attention. For instance, Warner Bros. is deliberately holding up a full page ad for "Pajama Game" until a week after the opening on the theory that many people will be out-of-town over the Labor Day weekend. Company prefers maximum readership to an ad timed simply to the opening date.

While the importance of mag ads isn't questioned, several of the ad-pub toppers now wonder whether it's wise to invest tall coin simply to advertise a title, even though the picture may not be available to the readership for many weeks to come.

Only two companies spent money on Sunday supps so far this year. 20th-Fox gave "Island in the Sun" a $117,250 ride in the supplements, and United Artists invested $35,420 to plug "Sweet Smell of Success."

Largest amount of mag advertising this year (to July) was done by Metro, with $389,682. Next is Paramount with $237,534, then comes Universal with $230,618 and Warner Bros. with $103,166, a hefty chunk of which was lavished on plugging "Spirit of St. Louis." By comparison, Loew's during the same period last year spent $487,902 in the mags, United Artists $330,985 (against $55,713 in '57), 20th-Fox $303,880 (compared with $68,288 this year), RKO $209,575, Universal $263,293, Warners $125,325 and Paramount $121,035.

All of the big-circulation mags so far this year have shown a drop in film ad revenue. Life, for instance, got $236,935 in 1957 against $412,042 for the same period last year. Look registered $240,377 against $394,951 in '56. Time got no ads this year, but collected $18,000 during the first six months of 1956.

Among the few mags showing increases are Seventeen, up to $51,205 against $40,206 last year, and Reader's Digest, with $31,500 against $28,500.

Arg. Exhibs' Nat'l Shutdown Threat Brings Halt to Hassle With Prods.

Buenos Aires, Aug. 20.

Just when things looked blackest in the hassle between Argentine exhibitors and producers, affairs took a surprising turn for the better, through mediation by Provisional President Pedro Aramburu. And now the feuding factions are smoking a pipe of peace. Mainspring in achieving this happy result was the exhibs' decision to shutter their theatres on Saturday (17). At a time when delegations from all over the Continent were pouring into Buenos Aires for the Inter-American Economic Conference, it would have been a bad display, pointing up that all is not happy here, with the people deprived of their favorite entertainment.

Exhibs took this stand, in protest against fines imposed by the Screen Institute against nine theatres (for amounts ranging from $650 to $2,500) for refusal to obey the institute's order to exhibit "El Hombre Senalado" (The Marked Man). Houses fined were the new Lococo showcase in Flores, the Palacio del Cine (SASE), General Paz (Exhibidora Argentina), Pte. Avellaneda (P. Andreotte), Grand Bourg, Gran Rivadavia (N. di Fiore), Hurlingham, Palacio del Cine of Lanus (S. Yunis) and Bristol of Martinez (Bentivogli, Gatti & Co.).

Feeling they were bound to lose money anyway, exhibs preferred to pay fines, under protest, with recourse to the courts declaring them unconstitutional. Then they found they were being fined in excess of what was specified in the new Film Law. They countered with the decision to shutter. As part of the victimization role, assumed by producers, Hugo del Carril suspended preparations to roll "Los Frutos Verdes," scheduled to start Aug. 20, since uncertain of its ever being exhibited domestically.

President Takes Charge

Then the nation's president took a hand, appointing Captain Manrique, his naval aide, to summon a meeting of producers and exhibitors. He called on both sides to reconcile their differences.

During the exhibitor-producer confab, exhibs pointed out that they don't refuse to exhibit native pictures, but object to the Screen Institute trying to enforce protection on holdover terms which involve them in heavy losses. Pact which eventually emerged eliminates those holdovers. Exhibs agreed that first-run houses should show an Argentine picture at least once every three months, and a committee was set up to examine proper enactment of the Film Law.

Lots were then drawn to determine which theatres should exhibit the next native releases. Moveover houses are to exhibit 35% of "A" domestic product; in other words they need not exhibit more than four natives over each quarter.

A disconcerting phase in developments was the Institute's recent lethargy in reviewing foreign material. Distribs had to make inquiry as to the reasons and were told that the Institute had no time for reviewing. This is presumed to be a dodge to slow up foreign releases and give the native product an advantage. Independent foreign distributors have presented a note to the government pointing out that the new release tax will drive most of them out of business, involving unemployment for many local employees.

WB's Ira Beck Shifts To Caracas; Other Changes

Bogota, Aug. 27.

Ira D. Beck, Warner Bros. general manager here for the last six years and a leader in Film Board (MPEA) activities, has resigned to join Distribuidora Salvador Carcel in Caracas, Venezuela. Carvel, one of the largest and most important independent distributor-exhibitor companies in Latin America, handles Peliculas Mexicanas, United Artists and Titanus for the Republic of Venezuela.

Other personnel changes are the appointment of Columbia Pictures' assistant manager, Steve Justs, as manager in Ecuador and the naming of Ricardo Canals, former Republic sales supervisor, as first manager of the new Rank office here.

More U.S. Visitors To Gt. Britain in June

London, Aug. 27.

The number of American visitors to Britain during June rose by 3% over the figure for the corresponding period in 1956. The British Travel and Holidays Assn. state that the actual number of Yank tourists to come here during that month totalled 43,000, and add that tourist traffic from the US has recovered from the effects of the international crisis.

Overseas visitors during the first six months of this year totalled 466,000, against 451,000 during the same period in the previous year.

AB-Pathe Chief Blames Too Many Motor Cars For U.S. Cinemas' Slump

London, Aug. 20.

The view that the continually rising standard of living in the U.S. was largely responsible for the depressed state of business at film theatres there was expressed by MacGregor Scott, general manager of Associated British-Pathe, who has just returned from a visit to America and Canada. He considered that the automobile and not television was the principal enemy of the boxoffice.

From his quick tour, he gained the impression that the U.S. economy was being geared to the motor car industry, with multi-channel highways taking the load off long distance travel. The development had aided the drive-in, but hurt the conventional theatre.

Scott observed that all the circuit toppers with whom he discussed the situation agreed that theatre business had taken a serious dive this year. July, normally regarded, he said, as a key month in recent years for the launching top product, had shown disappointing returns.

During his stay in N.Y., Scott closed a deal with WB for the release of "These Dangerous Years," an Anne Neagle production (directed by Herbert Wilcox), in the U.S. and Canada, South and Latin America plus most parts of the world. That's the second Warner deal for a British pic within a fortnight. The major company has also acquired world rights (other than U.K.) for "Woman in a Dressing Gown."

ITALO EXHIBS STILL SEEK CUT IN TAXES

Rome, Aug. 20.

Italian exhibitor sector, in its drumbeating campaign for lowering admission taxes, is pointing out that never before have so many Italo cinemas closed down for summer vacations, some being for long periods. Case also has been laid before Finance Minister Giulio Andreotti by a high exhib exec, Torello Ciucci, at a recent confab. Further talks on the subject loom when Italo Gemini, AGIS topper, gets back to town.

The number of film houses currently shuttered on their own initiative is figured to run to several thousand. But it's pointed out that these were not the normal summer closings of previous years. Shutdowns were brought on by the fact that many were not even meeting daily overhead with the currently slim boxoffice take.

In Rome alone, 11 of the 33 first-runs are currently closed for an indefinite period, and a similar setup prevails in other major centers.

Libertad Rescues Cop

Mexico City, Aug. 20.

Libertad Lamarque, the Argentinian actress-tango singer who is a top name in Mexican show biz (she stars in a current film champ, "The Woman Who Had No Infancy"), saved a cop from bodily harm recently.

She rescued a local policeman, one of six protecting her from autograph fiends, when the swirlers unbalanced him and he fell to the ground.

Mel Torme Inked For AB-Pathe Starrer

London, Aug. 27.

Mel Torme has been inked to star in a British picture to be made by Flamingo Films for Associated British-Pathe release. Co-starring with Torme will be Joan Rice. The picture is tentatively entitled "Operation Murder."

It will be produced by Geoff Kruger and directed by Dennis Kavanagh. Shooting begins Sept. 23. Torme is currently making a vaude tour here.

French 1st-Run Cinema Prices Freed by Govt.

Paris, Aug. 27.

The Centre Nationale De La Cinematographie here this week, by decree, freed all frozen admission fees at film house. Firstruns will now be able to charge whatever they feel the traffic will bear, and theatres with a ceiling below 30c will also be allowed to raise prices. Distributors, exhibitors and producers all sought this unfreezing of first-run scales.

On the other hand the special dispensations for tab raises for special pix, depending on quality, length or cost, will be abolished. The recent part devaluation of the franc was the immediate cause of this decree although it had been brewing for some time.

Price hikes will start next month and the effect on film attendance will be carefully studied. Regarding U.S. pix, the remittances will be done via the new 420 francs to the dollar which would mean a 20% loss to Yank distribs. However, the interior tax and visa payments will be judged on the old 350 francs-to-a-dollar basis in a try to balance the loss.

As to the Film Aid Law, interior aid given for quality and performance would be upped to keep pace with the aid given against foreign receipts of French films which would now be up, at least in the U.S. market, by about 20%. Aid now gives a producer about 25% on his foreign income and 8% on the domestic take of his film towards his next production.

British Equity Joins Variety Artists in Nix Of New Vaude Project

London, Aug. 27.

British Actors' Equity and the Variety Artists Federation have turned down to the proposed formation of a body to be known as the National Variety Assn. So far, the only move made by the NVA has been to issue a prospectus outlining its motives, which it claims, are to restore "live variety by presenting the best available entertainment anywhere and at any time and whenever opportunity presents."

The prospectus adds that to launch the NVA on a sound and secure basis it needs at least $112,000 in $2.80 shares. No dividends will be paid. Equity took umbrage at a statement that the prospectus had been issued with the full recognition of the actors' union, which had given the NVA project "advice and support."

Equity made it clear, by buying space in the local trade papers, that it had never been approached by the NVA, and had in no way sponsored or supported the project.

'Teahouse' Runs Record 7 Weeks in Honolulu

Honolulu, Aug. 27.

"Teahouse of August Moon" (M-G) wound up a record seven week run at the Kuhio Theatre here last week. Consolidated chain's prestige house operates on a policy of separate matinee and then continuous night performances.

City's large Japanese population augmented the heavy "haole" (white) patronage. Stage version of "Teahouse" earlier proved to be the Honolulu Community Theatre's alltime top moneymaker.

85% of Yugoslavia Amusement Tax Goes for Domestic Pix Production

By HANS HOEHN

Pula, Aug. 20.

Yugoslavian film industry which has had a tough time in recent years, now feels that the most immediate financial problems have been solved, according to Jowan Ruzic, general secretary of the Yugoslavian Film Producers Assn., interviewed at the recent Pula Film Festival by VARIETY.

A new law provides that 85% of the amusement tax (20% of each admission ticket) shall be returned to a special production fund. This means that considerable money soon will be in the hands of the domestic film industry. But as in the past, it's figured that local product won't be able to make enough money to cover full production costs. Hence, the generous government subventions will continue.

Top Yugoslavian films are budgeted at about $100,000. While interest exists for coproductions with other countries, few of these have been successful. The Yugoslav-Austrian, "The Last Bridge," and the Yugo-Norwegian, "Bloody Street," are exceptions. New coproductions include UFUS-Film's "The Noble Knight Lagardere," with France; and Avala's "Way Into Valley," to be directed by Italian Giuseppe de Santis.

Most films imported into Yugoslavia are American, imports of such pix being 60 to 100 per year. According to Ruzic, if the films are good they do outstanding biz, and obviously plenty of them do. He named "Carmen Jones" (20th), "East of Eden" (WB), "Rhapsody" (M-G) and "To Hell and Back" (U) as being recent big successes.

A problem in Yugoslavia's film industry is the lack of good story material, Ruzic said. There are few film stars, as such, the actors getting unusually low salaries. Leading players in screen productions get only a few thousand dollars per film.

Something unusual here is the fact that scenario writers, directors and cameramen as well as producers now receive money premiums on a participation basis if their pix are successful. A successful film is one which is seen by more than 2,500,000 people in this country. With Yugoslavia now having 1,366 cinemas, this is not too difficult to accomplish for a pic with a real boxoffice draw.

Export of pix is on the upbeat, said Ruzic. Twenty-six feature pix have been exported in the 1953-56 period. Russia took 12 of these and the U.S., four.

Domestic production of 15 to 20 films annually has made Yugoslavia today one of the East Europe's most important film nations. Considering that the production industry is only about 12 years old some call it one of the fastest growing film industries in the world.

Two Groups Okay Wage Hikes at Brit. Studios

London, Aug. 20.

For the first time since Britain's second producing organization was set up, the two employer groups have jointly negotiated a new agreement with a trade union. Last week, the British Film Producers Assn. and the Federation of British Film Makers approved a wage hike for studio technicians.

Under the new pact, minimum rates up to $77 are upped by 10% while higher salaries get a 7½% increase. The settlement is backdated to July 29.

Yank Prod. Brings Greek Play to Greeks at Athens Fest But It's Greek to 'Em

Athens, Aug. 20.

Cultural exchange has always been important, and it is even more so today as the East and West begin to send reps of the various arts to the opposite countries.

"Long Day's Journey Into Night" was an excellent choice for the recent Theatre of Nations season in Paris. But not quite the same can be said of James S. Elliott's production of the Greek drama, "Promethus Bound," in the adaptation of Edith Hamilton. At present, it is running at the Athens Festival. Play was done outside of the general fest activities as an American entry.

It must be said in Elliott's favor that he did a good job of organizing and getting a good aggregation of actors here for this. He managed to get support both from the Athens festival and the American National Theatre and Academy. It was a good idea but it apparently called for more work and more ambition. In bringing a Greek play to the Greeks it should have been done in American style, an interesting cultural experiment, instead of in a reading with the central character speaking Greek and the others English.

This might have kept the 300 persons present (a mixed crowd mostly Greek) half in the know all the time but it led to strange rhythms and exchanges, and the lack-lustre impressions of the spoken action given by miming actors in the background was not coordinated enough.

With only three rehearsals, things went surprising well, but a festival of this type, with reps from various countries present, called for a more careful U. S. entry.

Most crix rapped the show but some were as kind as was most of the audience. However, the top moment of the evening was the presentation of an honorary citizenship to Athens to the translator of the play, the 90-year-old Miss Hamilton. Her sincere, emotional acceptance set the highpoint of the evening never achieved by "Prometheus." In the cast were Clarence Derwent, Blanche Yurka, Margaret Phillips, Michael Wager, George Mathews, Ernest Graves and Greco-American actor George Bourlos who did his role of Prometheus in Greek.

The ancient Roman Theatre, the Herodes Atticos, was a unique site for this fest featuring Greek tragedies, opera, ballet and concerts. The top events were the the two recitals by Maria Callas. Greeks came to sneer at the high-handed prima donna but were won by her brilliance. After bowing out the first night, due to nerves, she came back for two top concerts which packed the theatre and left the Greeks proud of her Athenian background. She was really one of their kind as far as all of Athens was concerned. *Mosk.*

'80 Days' Aussie Preem

Sydney, Aug. 20.

Mike Todd's "Around World in 80 Days" (UA) has been set for preem Sept. 25 at 900-seat Paris Theatre here. It goes into the 1600-seat Esquire in Melbourne, Oct. 30. "Days" will play once-nightly with two matinees weekly.

ARG. FILM CRIX PICK BEST PRODS., ACTORS

Buenos Aires, Aug. 20.

Yesterday the Assn., of Argentine Film Critics met to vote the awards for the best productions of 1956. "Los Tallos Amargos" (The Bitter Stalks) (Artistas Argentinos Asociados) won the award for the best native production while "La Strada" (T-L) won the prize for the best foreign film. "Death of a Cyclist" was singled out as the best foreign pic spoken in Spanish.

The new young director, Fernando Ayala, who established himself in 1955 with "Ayer Fue Primavera," got the best direction award for "Amargos." Novelist Adolfo Jasco copped the best story award for the same film, also Sergio Leonardo for best adaptation and Astor Piazzola for the prize score. The pic had no boxoffice success, lasting a bare week at the Luxor and Broadway, when released in 1956.

Delia Garces was picked as best Argentine actress for her work in "Alejandra" (Argentina Sono Film). This only held 2 weeks at the Opera. Lautaro Murua was named best actor for his work in "Graciela" (Sono) which lasted at the Gran Rex also for two weeks.

"MGM's 'UNTIL THEY SAIL' SLAMBANG, SURE-FIRE WINNER."—*Hollywood Reporter*

IT SETS A NEW PREVIEW RECORD! Read every word of this news flash!

ENCINO, CAL., Aug. 21—An all-time sneak preview record was set last night at the Encino Theatre where "Until They Sail" was shown to an enthusiastic audience. Invariably some patron enters a negative on the preview card for even the most renowned picture, but there was not a single unfavorable vote for the performances of Jean Simmons, Joan Fontaine, Paul Newman and Piper Laurie—a rare tribute indeed. This is a story of New Zealand with its young men away at war and U.S. Marines stationed there. It treats frankly the romantic involvements of these girls without men of their own. The preview cards forecast a powerful woman's picture. "A great emotional experience" is written on many of them. Others said, "enjoyed a good cry," "it's something for all of us," "this is a picture that parents should take their teenagers to see." Hollywood Reporter this morning forecasts that M-G-M has "a slambang sure-fire winner."



LOVE
LOVE
LOVE **UNTIL THEY SAIL**

Starring
JEAN SIMMONS · JOAN FONTAINE · PAUL NEWMAN · PIPER LAURIE

With CHARLES DRAKE · SANDRA DEE · Screen Play by ROBERT ANDERSON · Based Upon a Story by JAMES A. MICHENER · In CinemaScope
Directed by ROBERT WISE · Produced by CHARLES SCHNEE
An M-G-M Picture

EXHIBITORS' HOUSING PLAGUE

Amusement Stock Quotations

For Week Ending Tuesday (27)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	25	15⅛	14½	14⅝	— ⅜
24⅞	16⅝	Am Br-Par Th	135	18½	16⅝	16⅝	—1¾
36⅛	28¼	CBS "A"	98	29⅞	28¼	28¾	—1¼
35½	27¼	CBS "B"	71	29⅞	27¼	28	— ¾
20½	17	Col Pix	29	19	17⅜	18	—1
19⅝	13⅜	Decca	151	18⅞	18⅛	18⅛	— ⅝
115	81¾	Eastman Kdk.	100	101¾	96¼	98½	—2½
4⅝	3⅛	EMI	221	4½	4⅜	4½	—
10⅜	7⅜	List Ind.	83	9	8½	8½	— ⅜
22	16¼	Loew's	414	18⅛	16¼	16¾	—1
9⅛	7¾	Nat. Thea.	178	8½	8⅜	8½	—
36⅞	28¼	Paramount	44	34½	33	33⅞	+ ⅜
18⅜	14⅛	Philco	78	14⅞	14⅜	14¾	— ¼
40	31⅝	RCA	351	35⅛	32⅜	33	—1½
8¼	5½	Republic	27	6⅛	6⅝	6	—
13⅛	11	Rep., pfd.	8	11¼	11	11	— ¼
18½	14¼	Stanley War	37	17	16¼	16⅝	— ⅛
29¼	24⅜	Storer	23	25½	24⅜	25½	— ¾
30¾	22⅛	20th-Fox	71	26¾	25⅝	26⅛	— ⅛
25⅜	21⅛	United Artists	49	22⅜	21⅛	21⅜	— ⅝
30⅞	23⅝	Univ. Pix	5	28	27¾	27⅜	— ½
73	68½	Univ. pfd.	*30	69	68⅝	68⅝	+ ⅛
28⅞	21	Warner Bros.	45	22½	21⅝	22	+ ¾
121¼	91¼	Zenith	35	110½	105½	107¾	—2½

American Stock Exchange

4½	2⅞	Allied Artists	8	3⅜	3¼	3¼	—
10½	8	All'd Art, pfd	5	8⅛	8⅛	8⅛	+ ⅛
11¾	9	Asso. Artists	160	9⅞	9	9¼	— ⅝
1¼	⅝	C & C Tele	193	15/16	⅞	⅞	— ⅛
6⅛	4¼	DuMont Lab.	83	4⅝	4¼	4⅜	— ⅛
4⅝	2½	Guild Films	46	3	2¾	2⅞	— ⅛
9¾	7	Nat'l Telefilm	101	8¼	7⅞	7⅞	— ¼
9	3⅛	Skiatron	118	8	7⅛	7⅜	— ⅝
8¾	5¼	Technicolor	85	5¾	5¼	5⅜	— ⅜
5⅞	3⅞	Trans-Lux	13	4⅞	4⅝	4⅞	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	51¾	57¼	+ ¾
Chesapeake Industries	2	2⅜	—
Cinerama Inc.	1⅛	1½	—
Cinerama Prod.	2⅜	2¾	— ⅛
DuMont Broadcasting	8¾	9⅜	+ ⅜
Magna Theatre	2¼	2⅝	— ⅜
Official Films	1½	1¾	—
Polaroid	175	185	—5
U. A. Theatres	4	4⅝	—
Walt Disney	21½	23⅝	—1

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Rhoden on Restrictive Contracts

Continued from page 7

out that in his 1956 deposition Rhoden had said policy was to try to get covenants wherever possible, whereas at trial he said he didn't know about them.

Rhoden also testified he negotiated terms of $350 monthly lease with Mrs. Mabel Carter of Sedalia, Mo., in 1940—after Fox had built new theatre in Sedalia when Mrs. Carter wanted $1,200 for renewal of old lease on her Liberty Theatre—but hadn't negotiated lease's covenant.

Alioto threw a curve in questioning Rhoden about the Waldo Theatre at Kansas City. Testimony established that Mrs. Rhoden owned the theatre, that Fox had a longterm lease on it which it was forced to forego in 1951 under strictures of Paramount decree. Rhoden said Fox owned all of the theatre's equipment, turned it over to Mrs. Rhoden in consideration of her cancelling three remaining years in lease. Then Mrs. Rhoden promptly leased the house to the 81-theatre Commonwealth circuit, which is 60% owned by the Rhodens' sons, Elmer Jr. and Clark. Sons got their interest from their father when Paramount decree forced him to divest shares of Commonwealth.

Alioto's point was that this did not "restore substantial competition."

Under Alioto's needle, Rhoden also testified that:

(1) His two sons acquired 6,562 shares of Commonwealth stock in 1948, representing 16% interest in the circuit;

(2) On June 4, 1950, Rhoden acquired 2,000 shares more from his partner, a man named Schultz, which gave him Commonwealth control through his son's interest and through his own previous one-third interest—this was at the time the U.S. Court affirmed the decree breaking up National Theatres' pools;

(3) A man named Jamieson, who owned a small piece of Commonwealth, was hired by Rhoden as a district manager shortly after Rhoden became Fox Midwest's chief executive in 1931. Jamieson kept acquiring Commonwealth stock through the years while working for Fox and, after retiring from Fox several years ago, returned to work for Commonwealth owning 20% of the circuit, according to Rhoden.

Late in the session Pete Lundgren, Fox West Coast's film buyer and statistician, took the stand, testified he compiled his first basic-expense figures with a Warner Bros. statistician in 1937 at the request of Spyros Skouras and Warners' Grad Sears. Skouras and Sears were negotiating a deal, said Lundgren, and Warners was checking theatre expenses.

He said the first time National Theatres had made a sliding-scale deal was in the previous year, 1936, with Loew's, but Lundgren testified he didn't review the Loew's deal at all in setting up figures for the Warners deal.

Lundgren said that after 1940 National made no circuit-wide deals, but admitted it made key deals which were not negotiated circuit-wide but built up by exchange territories. No U.S. gross figure was negotiated in key deals, he said.

Fox West Coast's Eddie Zabel, testified Lundgren, was "a consultant, a trouble-shooter," and negotiated some deals but not the most basic ones after his arrival in Los Angeles in 1942.

At that time, said Lundgren, both Charles and Spyros Skouras were very active in film buying, and Zabel's function was "to help the local people negotiate deals in their territory." Lundgren said he worked closely with Zabel. Among other data, added Lundgren, he worked at the basic expenses for all five of National Theatres' divisions.

SLIDING B.O. CUES REAL ESTATE RAP

Many film houses, already suffering from a soft b.o., are being further harassed by the demands of real estate operators. This is particularly the case in situations where the exhibitor is the lessee of the property. Agreements with the landlord usually call for a maximum rental guarantee plus a percentage of the b.o. take.

In lush times, the realty operators were able to obtain their guarantees in addition to a tidy sum as part of the percentage. With the boxoffice on the downgrade, however, and with theatre operators continually singing the blues, the realty men are beginning to wonder if perhaps their properties can be put to use for a potentially more profitable operation.

It's claimed that as a result of this policy of the property owners, many theatres are being forced to throw in the towel, especially at lease renewal time when the landlord demands a higher minimum guarantee. For many theatre operators, the new rental demands represent the difference between profit and loss and rather than attempt to continue under such conditions, they give up the leases and abandon the operation of the theatre.

Strategy-'Downtown'

This condition, it's said, is particularly prevalent in downtown business communities where the realty man feels he can put his space to better use by renting to retail stores. From the property owner's standpoint, it's simply a matter of good business judgment. His objective is to make a profit and if a theatre can't produce, perhaps some other business will bring in the necessary coin. Anyway, he's become so accustomed to the downbeat talk relating to the future of the film house that he feels he should protect his own investment by tenanting his property with a business that can attract customers.

The situation in relation to the Mayfair Theatre on Broadway is perhaps typical of the problem in other sections of the country. Harry Brandt, operator of the Mayfair, reportedly lost his lease when he disagreed to new terms set by the landlord. Property owner, however, is seeking a new film outfit to take over the operation. Meanwhile, the Mayfair is dark. The Broadway house represents a situation in which it would be difficult for the realtors to convert it to other uses. One-story, no-balcony theatres can be easily converted to stores and supermarkets. However, with such a large theatre as the Mayfair, it involves a complete reconstruction job. This poses a serious dilemma for the landlord. He's constantly faced with the question of whether it's worthwhile to convert the property for commercial use.

The exhibitor versus landlord tussle is not one-sided. Both factions are businessmen, and the realtor, on his part, must consider his own rights and take the course of action that will be most profitable for him. Unfortunately, as far as the film industry is concerned, the property situation represents another problem in a business already beset with hundreds of 'em.

Get Rid of It Earliest, Mayor's DST Petition

Fargo, N. D., Aug. 27.

Fargo Mayor Herschel Lashkowitz has sent a telegram to Minnesota Gov. A. O. Freeman asking the latter to reconsider his act on ending daylight saving time Sept. 29.

The mayor wants the governor to change the termination to Sept. 2 to minimize confusion in the two North Dakota towns, Fargo and Grand Forks, that border on

TOA Support of AB-PT Output Keyed To Luring SW, NT Into Film-Making

Theatre Owners of America is urging exhibitors to support the production efforts of the formerly-affiliated circuits. The exhibitor organization point out that it has made frequent appeals to the Dept. of Justice to allow the divorced chains to enter production. "TOA," it's emphasized, "recognizes that this is a prime potential source of additional product so crucially needed in order to relieve the acute shortage of product."

With American Broadcasting-Paramount Theatres now producing pictures under the AB-PT Pictures label, TOA is hopeful that Stanley Warner and National Theatres will soon follow suit.

Prime aim of TOA's pitch to its members, although it stresses that it has never recommended the playing of a specific picture, is to urge exhibitors to book the maiden efforts of AB-PT—a pair of frankly exploitation-type pictures, "Beginning of the End" and "The Unearthly." TOA also calls attention to two upcoming AB-PT entries as well as the company's announced program of providing 12 pictures for the year.

"We feel," says the exhibitor org of which AB-PT Theatres is a member, "the time has come when all theatres, by action, should back up the words of the past many months that encouraged AB-PT to go into production. Widespread and immediate liquidation of their current pictures and of their forthcoming releases with definitely encourage their continuation of production plans and will also help convince Stanley Warner and National Theatres that as theatreowners we really mean we want more pictures."

KEITH'S WHITE PLAINS, SOLD FOR $950,000

RKO Theatres chain has sold its Keith's Theatre, White Plains, N. Y., to a group of investors for $950,000. Circuit will continue to operate the house on a longterm lease-back from the new owners, according to president Sol A. Schwartz.

In addition to the theatre, the property consists of a commercial building, parking lot and gasoline station.

94 Pix From July To Sept.; UA Tops, 20th 2d, Allied 3d

A total of 94 pictures will have been released by nine major companies during the three-month period extending from July to September, a span now considered the most lucrative of the year for the film industry.

Largest number of pictures, a total of 17, will have been issued by United Artists during the summer canto, 20th-Fox, with 14, is second in the number of releases. Allied Artists is third with 13. Columbia and Universal are tied for fourth with 11 each. Warner Bros. follows with nine, Metro and Paramount with seven each, and Republic trails with only five.

The month of August saw the largest number of combined releases with a total of 34, September followed with 31, and July trailed with 29.

Of the 94 pictures released or scheduled for release during the three month stanza, perhaps only 16 can be characterized as so-called big pictures. The remainder is secondary product, heightened, however, by exploitation-type entries. Apparently the uniquest aspect of the three months is the fact that not a single entry, excluding the September releases, is a film that can genuinely be termed a b.o. blockbuster. Several pictures tallied above average and racked up good returns, but none appeared to have the magic quality that could draw the largest potential audience. This factor, perhaps more than anything else, reflects the offish business experienced this year during the summer season.

White Collar Union Negotiates Separately

Efforts to hold industry-wide talks on negotiations for a new contract for homeoffice white collar employees have collapsed. As a result, the Homeoffice Employees Union, Local H-63, International Alliance of Stage Employees, in N. Y., has served its demands on the individual film companies and has requested meetings to begin negotiations for a new contract to replace the one that expires Aug. 31.

According to Russell Moss, business agent for the white collar union, each company is reluctant to be the first one on the list because it fears it might be accused of establishing a pattern for the industry. Local H-63, Moss stated, had hoped to hold talks with all eight major distributors at one time so that standard hours, wages, severance pay and other items could be agreed upon to eliminate the differences in wages and working conditions that now exist among the various companies.

The film companies, Moss pointed out, were willing to negotiate on a group basis on certain items, but they insisted that hours, minimum hiring wages, insurance and hospitalization be negotiated on an individual basis.

Detroit B.O. Okay Amid Press Void

Detroit, Aug. 27.

"What's playing where, who's in it and when's showtime?" was the three-part question which flooded theatre switchboards during Detroit's week-long shutdown of the three dailies. However, strike had no appreciable effect on pix grosses. In fact, some nabe houses reported an upsurge in biz. While reports from night clubs and tent theatres differed somewhat, the consensus was that the strike probably was being unjustly blamed for generally poor biz caused by cool weather and other factors.

All of the downtown film houses reported they had to hire additional help to man their switchboards. They went to radio and tv to publicize their shows. In addition, United Detroit Theatres printed a program and time schedule which was distributed at its four downtown and 10 nabe houses, at shopping centres and parking lots. Cinerama increased its advertising schedules in out-of-town newspapers to bring customers to Music Hall.

20TH-FOX FIELD SHIFTS

Howard Kinser to Indianapolis Vice Schmertz

Indianapolis, Aug. 27.

Howard Kinser, formerly sales manager at Kansas City, became 20th-Fox branch manager here last week in changes that followed departure of Ray Schmertz, who succeeded his father as Cleveland branch manager.

Herman W. Halberg, formerly city salesman and office manager here, was promoted to branch manager at Omaha. Bob Meyer succeeded Halberg here and William Zoetis, formerly head booker, took over Meyer's northern Indiana sales route. Al Kucin, auditor, was made head booker.

The slogan for Warners' upcoming Branch Managers' Drive is *"Watch Warners put the gold in the industry's Golden Jubilee."*

This slogan is for real. Our Drive begins with "THE PAJAMA GAME" at Radio City Music Hall and across the nation as the No. 1 Labor Day attraction.

Watch the gold pour in.



AND A BIG P.S.

We just saw the rough-cut of MARLON BRANDO in "SAYONARA" and so did Russell Downing, Ed Hyman, Harry Kalmine, Samuel Rosen and Sol Schwartz. Ask them what they think and they'll tell you it's a guaranteed gold-mine.

Picture Grosses

NEW YORK

(Continued from page 9)

(20th) and stageshow (5th wk), $63,000, for a very solid extended-run.

State (Loew) (3,450; 78-$1.75) — "Man on Fire" (M-G). First round ending tomorrow (Thurs.) looks like fine $23,000. Last week, "Sweet Smell of Success" (UA) (8th wk-8 days), okay $18,000.

Sutton (R&B) (561; 95-$1.75) — "Doctor at Large" (U) (5th wk). Fourth stanza ended Saturday (24) was big $7,000. Third was $8,400. Stays.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Escapade" (DCA) (4th-final wk). Third frame completed last Sunday (25) was just fair $3,100. Second week, $4,200. "Four Bags Full" (Cont) opens Sept. 4.

Victoria (City Inv.) (1,060; 50-$2)—"Hatful of Rain" (20th) (6th-final wk). Current session winding tomorrow (Thurs.) is heading for good $17,000 in 9 days. Fifth full week was $16,000. "Chicago Confidential" (UA) opens Friday (30).

Warner (SW-Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (73rd wk) finished last Saturday (24) was boffo $34,900. The 71st week was $34,700. "Search for Paradise" (Cinerama) opens Sept. 24.

World (Times) (501; 95-$1.50)— "It Happened in Park" (Ellis) (3d wk). Second week ended Sunday (25) was sharp $10,200. First was $12,400.

'ROCK' SOLID $21,000, D.C.; 'OMAR' NICE 17G

Washington, Aug. 27.

Four new entries plus cool weather are combining to bolster main stem biz, which shapes steady, without breaking any records. "Will Success Spoil Rock Hunter," at Loew's Capitol, hypoed by the fanfare of Jayne Mansfield's recent day on Capitol Hill, looks an easy winner. "Omar Khayyam" is nice in two spots. "Gun Glory" at the Columbia is barely okay. "Pride and Passion" continues solid in fourth stanza at Keith's, and "Seven Wonders of World" is enjoying renewed vigor in 35th week at the Warner.

Estimates for This Week

Ambassador (SW) (1,490; 80-$1.10) — "Omar Khayyam" (Par). Okay $6,000. Last week, "Band of Angels" (WB) (2d wk), $4,000.

Capitol (Loew) (3,434; 70-90) — "Will Success Spoil Rock Hunter?" (20th). Solid $21,000, and tops the town. Stays. Last week, "Tip on Dead Jockey" (M-G), $9,000 for 5 days.

Columbia (Loew) (1,174; 70-90)— "Gun Glory" (M-G). Oke $7,000. Last week, "Bambi" (BV) (reissue) (3d wk), fine $8,000, but moved on because of commitments to nabes.

Keith's (RKO) (1,859; 90-$1.50)— "Pride and Passion" (UA) (4th wk). Down from heights, but still solid at $15,000 after $20,000 last week. Holds.

Metropolitan (SW) (1,100; 80-$1.10) — "Omar Khayyam" (Par). Nice $11,000. Last week, "Band of Angels" (WB) (2d wk), $9,000.

Palace (Loew) (2,350; 85-$1.25)— "Man of Thousand Faces" (U) (2d wk). Bright $14,000 after $19,000 opener. Moves to make way for "Sun Also Rises" (20th) as holiday pic.

Plaza (T-L) (277; 90-$1.35) — "Devil's General" (Indie). Sock $6,500. Last week, "Mademoiselle Striptease" (Indie) (4th wk), $2,500.

Trans-Lux (T-L) (600; 90-$1.25) —"Jeanne Eagels" (Col) (4th wk). Sturdy $8,000. Last week, ditto.

Uptown (SW) (1,100; $1.25-$3) — "Around World in 80 Days" (UA) (21st wk). Hefty $21,000. Last week, same.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders" (Cinerama) (35th wk). Sock $17,000, including part of Labor Day weekend. Last week, $14,000. Stays on.

BOSTON

(Continued from page 9)

Claw" (Col) and "Night World Exploded" (Col) (2d wk), $6,000.

Saxon (Sack) (1,100; $1.50-$3.30) —"Around World in 80 Days" (UA) (21st wk). Great $24,000. Last week, $23,000.

Orpheum (Loew) (2,900; 75-$1.25) — "Jeanne Eagels" (Col) and "Woman of River" (Col) (2d wk). Hotsy $18,000. Last week, $21,500 ahead of hopes.

State (Loew) (3,600; 75-$1.25) — "Jeanne Eagels" (Col) and "Woman of River" (Col) (2d wk). Neat $8,000. Last week, $1,000, above estimate.

'Affair' Lively $21,000, Det.; 'Band' Lusty 16G, 'Eagels' Forte 13G, 3d

Detroit, Aug. 27.

Biz continues good at the downtown deluxers. "Affair to Remember" looks great at the Michigan. "Around World in 80 Days" is terrific in 35th week at United Artists. "Seven Wonders of World" looms wow in 54th session at Music Hall as is "Band of Angels" in third round at Palms. "Hatful of Rain" shapes okay in second session at the Fox.

"Jeanne Eagels" is nice in third at Adams. "10 Commandments" remains big in 39th week at Madison. Week-long shutdown of all three local dailies has had no noticeable effect so far on downtown biz.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25) — "Hatful of Rain" (20th) and "Restless Breed" (20th) (2d wk). Looms okay $15,000. Last week, $17,800.

Michigan (United Detroit) (4,000; 90-$1.25)—"Affair to Remember" (20th) and "Let's Be Happy" (Rep). Swell $21,000. Last week, "Pride and Passion" (UA), $14,000 in fourth week.

Palms (UD) (2,961; 90-$1.25)— "Band of Angels" (WB) and "Bail-out at 43,000" (Rep) (3d wk). Great $16,000. Last week, $22,000.

Madison (UD) (1,900; $1.25-$2.75) —"10 Commandments" (Par) (39th wk). Big $14,000. Last week, same.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "Young Don't Cry" (Col) and "No Time to Be Young" (Col). Average $12,000. Last week, "Beginning of End" (AB-PT) and "Unearthly" (AB-PT) (2d wk), $11,000.

United Artists (UA) (1,667; $1.25-$3)—"Around World" (UA) (35th wk). Wow $24,000. Last week, $23,000.

Adams (Balaban) (1,700; 90-$1.50)—"Jeanne Eagels" (Col) (3d wk). Fine $13,000. Last week, $16,500.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65) — "Seven Wonders" (Cinerama) (54th wk). Solid $20,400. Last week, same.

Krim (Krim) (1,000; $1.25)— "Silk Stockings" (M-G) (5th wk). Running down to $4,400. Last week, $4,400.

CHICAGO

(Continued from page 9)

(Cinerama) (36th wk). Hotsy $35,000. Last week, $40,000.

Roosevelt (B&K) (1,400; 65-90) —"20 Million Miles to Earth" (Col) and "27th Day" (Col) (2d wk). Steep $15,000. Last week, $29,300.

State-Lake (B&K) (2,400; 90-$1.50)—"Jeanne Eagels" (Col) (2d wk). Sockeroo $26,000. Last week, $38,400.

Surf (H&E Balaban) (685; $1.25) —"Rising of Moon" (WB) (4th wk). Fair $2,000 in 5 days. Last week, $4,000.

Todd's Cinestage (1,036; $1.75-$3.50)—"Around World" (UA) (21st wk). Full house $24,800. Last week, same.

United Artists (B&K) (1,700; 90-$1.50)—"Sweet Smell of Success" (UA) (2d wk). Aromatic $21,000. Last week, $30,000.

Woods (Essaness) (1,200; 90-$1.50)—"Man On Fire" (M-G) (3d wk). Trim $16,000. Last week, $19,000.

World (Indie) (606; 90)—"Dressmaker" (Teitel) (2d wk). Tidy $2,800. Last week, $3,400.

Ziegfeld (Davis) (435; $1.25-$1.50) — "Light Across Street" (Davis). Shades down $2,800. Last week, $4,000.

SEATTLE

(Continued from page 8)

(2d wk). Terrific $13,000 or better; last week, $14,600.

Music Box (Hamrick) (850; 90-$1.25) — "Lost Continent" (Indie) (2d wk). Okay $3,000. Last week, $4,700.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Gun Glory" (M-G) and "Decision Against Time" (M-G). Sad $5,500. Last week, "James Dean Story" (WB) and "Let's Be Happy" (AA), $6,300.

Orpheum (Hamrick) (2,500; 90-$1.25)—"Monster from Green Hill" (DCA) and "Half Human" (DCA). Dull $6,500. Last week, "Dino" (AA) and "Dragon Wells Massacre" (AA), $6,800.

Paramount (SW-Cinerama) (1,282; $1.20-$2.65)—"Seven Wonders" (Cinerama). Great $14,000 or better in four days. Last week, "Cinerama Holiday" (Cinerama) (17th wk), $18,000.

LOS ANGELES

(Continued from page 8)

(FWC) (2,296; 2,097; $1.25-$1.75)— "Hatful of Rain" (20th). Stout $24,000. Last week, Fox Wilshire, "Pride and Passion" (UA) (8th wk), $8,100.

Hollywood Paramount (F&M) (1,468; 90-$1.80)—"Man of Thousand Faces" (U) (2d wk). Hefty $15,000 or close. Last week, $17,700.

Hillstreet, Iris (RKO-FWC) (2,752; 756; 90-$1.50)—"Bambi" (BV) (reissue) and "Apache Warrior" (20th) (2d wk). Fair $9,500.

Egyptian (UATC) (1,503; 80-$1.80)—"Jeanne Eagels" (Col) (3d wk). Tidy $15,500. Last week, $16,300.

Fox Beverly, Globe (FWC-Metropolitan) (1,334; 799; 80-$1.50)— "Love in Afternoon" (AA) (4th wk, Beverly; 1st wk, Globe). Mild $7,400. Last week, Beverly, $5,100.

El Rey (FWC) (861; 90-$1.25)— "Film Parade" (Indie) (reissue). Poor $1,300. Last week, "Royal Affairs Versailles" (Indie) (2d wk), $2,300.

Fine Arts (FWC) (631; 90-$1.50) —"Love Is Splendored Thing" (20th) and "Three Coins in Fountain" (20th) (reissues) (4th wk). Low $1,400 in 3 days. Last week, in unit.

Chinese (FWC) (1,908; $1.25-$2.40) — "Affair To Remember" (20th) (6th wk). Okay $9,500 in 5 days. Last week, $12,800.

Pantages (RKO-UTAC-FWC) (2,812; 80-$1.80) — "Silk Stockings" (M-G) (3d wk). Slow $5,200.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 12th week on Sunday (25) after great $42,700 last week.

Carthay (FWC) (1,138; $1.75-$3.50) — "Around World in 80 Days" (UA) (36th wk). Capacity $27,200. Last week, same.

Warner Beverly (SW) (1,612; $1.50-$2.30)—"10 Commandments" (Par) (41st wk). Sharp $16,000. Last week, $17,300.

Canon (Rosener) (533; $1.50)— "Wife for Night" (Indie). NSH $4,000. Last week, "Grand Maneouver" (Indie)) (3d wk), $2,400.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Time of Desire" (Indie) (5th wk). Mild $3,700. Last week, $4,700.

Vagabond (Rosener) (390; $1.50) —"Torero" (Col) (6th wk). Stout $4,000. Last week, $4,400.

DENVER

(Continued from page 9)

—"Omar Khayyam" (Par). Good $9,000. Last week, "Beau James" (Par) (2d wk), $10,500.

Denver (Fox) (2,525; 70-$1.25)— "Jeanne Eagels" (Col) (2d wk). Nice $11,000 or close. Last week, $23,000.

Monaco Drive-In (Wolfberg) (800 cars; 75c)—"Quiet Man" (Rep) (reissue) and "Hell's Crossroads" (Rep). Fair $3,000 in 4 days. Last week, on subsequents.

Orpheum (RKO) (2,600; 70-90)— "Tip on Dead Jockey" (M-G) and "Decision Against Time" (M-G). Drab $7,000. Last week, "Run of Arrow" (U) and "Weapon" (Rep), $8,000.

Paramount (Wolfberg) (2,200; 70-90) — "Fuzzy Pink Nightgown" (UA) and "Monte Carlo Story" (UA). Okay $9,000. Last week, "Pride and Passion" (UA), $10,500.

Tabor (Fox) (930; $1.25-$2.50)— "Around World in 80 Days" (UA) (15th wk). Good $10,000. Last week, ditto.

Vogue Art (Sher-Shulman) (442; 75-90)—"La Strada" (T-L) (2d wk). Fast $2,000. Last week, $2,500.

West Drive-In (Wolfberg) (750 cars; 75c)—"Quiet Man" (Rep) (reissue) and "Hell's Crossroads" (Rep). Fair $2,000 in 4 days. Last week, on subsequents.

KANSAS CITY

(Continued from page 8)

Smooth $7,000. Last week, $12,000.

Roxy (Durwood) (879; 90-$1.50) —"Pride and Passion" (UA) (4th wk). Oke $5,000. Last week, $6,000.

Tower (Fox Midwest) (1,145; $1.25-$2)—"Around World in 80 Days" (UA) (13th wk). Continues its sock pace, $13,000. Last week, same.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820; 700; 1,217; 75-90)—"Bambi" (BV) (reissue). Filling theatres with family trade, with kids admission boosted from 25c to 35c. Giant $25,000, best of the year; likely will hold. Last week, "Hatful of Rain" (20th) with "Lure of the Swamp" (20th) at Esquire and Granada, $10,000 in 6 days.

Rockhill (Little Art Theatres) (750; 75-90)—"Raising a Riot" (Indie). Bright $1,700; stays. Last week, "Fernandel the Dressmaker" (Indie) (2d wk), $1,000.

20th's O'Seas Gross Nearly Equals Domestic; 6-Mo. Net $4,069,865

Foreign income of 20th-Fox ran almost neck-to-neck with domestic film rental for the six-month period ended June 29, 1957. Total revenue, with television thrown in, gave 20th a net of $4,069,865 for the first half of the year, or nearly double the take for the corresponding months in '56.

The 1957 half-year net equalled $1.54 per share on 2,644,486 shares of common stock outstanding. Earnings in 1956 for the same period were $2,156,670, or 82c per share.

Second-quarter earnings were put at $1,898,185 or 72c per share against $1,695,931 (65c per share) in '56.

20th statement put total film rentals plus tv revenues at $59,535,202. It's understood that $27,000,000 of this sum was accounted for by foreign earnings. Film rentals last year totaled $51,232,255.

Company reported a total income of $64,276,712, including $3,894,285 of incidental revenues from its laboratory, etc. The comparable 1956 figure was $56,779,826.

The 20th board last week declared the regular 40c quarterly cash dividend to stockholders of record Sept. 28, 1957, and payable Sept. 13, 1957. Profit and loss statement indicated the $4,069,865 net after provision of $4,637,886 in foreign and domestic income taxes.

Fire Ruins Interior Of N.H.'s Liberty Thea.

Ashland, N. H., Aug. 27.

Fire has destroyed the interior of the Liberty Theatre, in the heart of Ashland's business district, which in recent years had been renovated, airconditioned and equipped with widescreen facilities. A set of projection machine lenses for CinemaScope, which cost $2,700, were ruined by the flames, according to the theatre owner, Edward Doggett, who is also a member of the Ashland board of selectmen.

A shortage of water hampered Ashland and Meredith firemen in battling the blaze, but they managed to save the theatre diner attached to the wooden building. Cause of the fire and extent of damage were not immediately determined.

National Theatres' Labor Day Hoopla

Los Angeles, Aug. 27.

National Theatres is kicking off its fall season via holiday effort to draw more familyites into its 350 houses throughout the country during three-day Labor Day weekend.

Among projects being set up are Salute to Labor shows, Back-to-School shows, special previews, sponsored children's matinees and special activities such as lobby unveilings of new 1958 automobiles.

Frank H. Ricketson Jr., veepee in charge of theatre operations, currently is on a tour of chain to hypo now fall activities for added revenues.

Todd's 'Talents'

Continued from page 3

other name. He turned to show the card to United Artists' Bill Heineman who donned his reading glasses. "Oh, Todd broke in, "that's Sol Schwartz of RKO Theatres." Earlier the showman volunteered, "I live on other people's talents. I read that somewhere and I'm sure it must be true."

At another point during a forum discussion while the open-collared Todd was gesticulating to stress a thought, he stopped with a look of annoyance as a flash bulb popped. "Will you knock it off?" he told a tradepaper photographer. "I'm becoming self-conscious and besides, I can't look at my script often enough when you do that."

Two chartered airconditioned buses brought the exhib contingent from New York to this seaside spot. Among guests were Baltimore's Izzy Rappaport, Jay Emanuel of Philadelphia; George Hamid, Atlantic City, and Loew's Theatres Gene Picker. The Todd Co. had so many reps on hand that Todd himself apparently didn't recognize some as being on his payroll. His pressagent staff, led by Bill Doll, alone had a prodigious personnel.

MINN. EXHIBS IRKED AT GOV.'S DST EDICT

Minneapolis, Aug. 27.

Minnesota exhibitors are disappointed bcause Gov. A. O. Freeman has turned thumbs down on requests from city officials of East Grand Forks, Minn., and Grand Forks and Fargo, N. D., to end daylight saving time in this state on Labor Day, next Monday (2), before schools start.

The governor last week had changed the ending date from its original Oct. 26 to Sept. 29 after appeals from leading farm organizations and the state attorney general's opinion that the law permits him to fix the DST dates. But now he refuses to go any further.

Both North Dakota towns border on Minnesota and had DST locally this summer, but recently acted to terminate it on Labor Day. The Sept. 29 ending date is too late to help Minnesota outdoor theatres which have been suffering their worst season, due in large part to DST, it's believed.

Gondola Gleanings

Continued from page 2

again one with RKO, the other with Columbia. RKO appears interested in literary properties, while Columbia would go for originals. Details are currently being worked out, with some directors and some scripts already being fairly definitely.

A large number of stars accepted invitations to attend the fest. Among those expected here during the two-week run are **Joan Crawford** and **Ruth Roman**, both of whom have pix in competition, while the presence of others, including **Anthony Franciosa, Shelley Winters, Don Murray**, is still iffy. **Nicholas Ray** also due in, while there is considerable doubt over participation in the local doings of thespers currently in Italy on U. S. projects such as **Esther Williams, Jeff Chandler**, et al.

Festival also expects **Silvana Mangano, Lola Flores, Rossana Podesta, Marco Vicario, Curd Jurgens, Folco Lulli, Richard Burton, Belinda Lee, Heather Sears, Pablito Calvo, Anneliese Uhlig, Katharine Mayberg, Antonella Lua'di, Franco Interlenghi, Giulia Rubini, Pedro Armendariz, Toshiro Mifune, Ingeborg Shoener, Andree Debar, Massimo Serato, Marisa Allasio, Mireille Granelli, June Cunningham, Tullio Carminati, Eva Kotthaus, Gianna Maria Canale, Emma Danieli.**

Russian acresses will include **Marina Ladinina, Tatiana Pilietzkaia, Nadieshda Tcherednichenko**, with directors **Ivan Piriev** (on jury) and **Vladimir Braun** also due in. Another Russian director, **Juri Iegorov**, is expected to head the Soviet delegation.

U. S. is repped by **William Perlberg**, State Dept. designate, with **Charles Baldwin** repping for the MPEA. **Mark Spiegel**, of the European Paris MPEA office, is also expected here.

British reps are **Sir Henry French** with producer **John Woolf, Steve Pallos, Mike Frankovitch** (Columbia in Britain), **John Stafford**, Technicolor's director **Gunn**, all due in from Britain.

Col Tags 'Marco Polo'

Hollywood, Aug. 27.

Columbia will finance and release "Marco Polo," based on the Stefan Zweig novel, "The Life of Marco Polo," which Ray Ventura will produce on location overseas next year. Curt Jurgens will star.

Meanwhile, a deal is in the works for Jurgens, who has just completed his role in "The Enemy Below" for 20th Fox, to costar at Columbia with Danny Kaye in "Jacobowsky and the Colonel."

Film Reviews

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Across the Bridge

the train he meets up with a gabby Mexican stranger and, by skullduggery, assumes the stranger's identity and acquires his passport, baggage and—embarrassingly—his pet spaniel, Dolores. In Mexico, he is caught between the Scotland Yard man, trying to lure him into American territory, and the Mexican police chief, who withholds Steiger's own passport in order to indulge in a spot of astute blackmail.

These complicated goings-on are background to a remarkable study of mental and physical decay by Steiger. It is the first time that the "Method" has penetrated British studios and director Ken Annakin has obviously found Steiger's acting a bit of a handful to control. At times it is irritatingly over-fussy and mannered, but he surely dominates the screen. The director has allowed him to have his head but not at the expense of the overall effect.

Aided by skillful lensing by Reginald Wyer, Annakin has excellently built up the atmosphere of a sleepy, brooding Mexican bordertown. Exteriors were shot in Spain. Although, in the acting stakes, this is very much a one-horse race, there are a number of other very good performances in what can be rated a better-than-most British production.

As the Mexican police chief, Noel Willman gives a wily, subtle performance which, because of its very restraint, contrasts admirably with the Steiger technique. The scenes between the two are filmic highlights. The juves, David Knight and Italian newcomer, Marla Landi, are a shade overwhelmed by the general proceedings. But Miss Landi is clearly an out-of-the-rut actress who should make her mark. Bernard Lee, as the Scotland Yard cop; Eric Pohlmann, as a Mexican sergeant; and Bill Nagy, as Steiger's victim, all offer useful support. There is also a touching and most promising piece of work by Ingeborg Wells, an attractive girl who will repay watching in the future. *Rich.*

Quantez
(C'SCOPE-COLOR)

Another "adult western" which creeps along at a snail-slow pace; will need plusses of Fred MacMurray and Dorothy Malone names to make much biz impression.

Hollywood, Aug. 20.

Universal-International production and release. Stars Fred MacMurray, Dorothy Malone; costars James Barton, Sydney Chaplin; with John Gavin, John Larch, Michael Ansara. Produced by Gordon Kay. Directed by Harry Keller. Screenplay by R. Wright Campbell, from Anne Edwards and Campbell story; camera, Carl E. Guthrie; editor, Fred MacDowell; art director, Alexander Golitzen, Alfred Ybarra; music, Herman Stein. Songs, "The Lonely One" and "True Love," by Frederick Herbert and Arnold Hughes. Previewed, Aug. 14, '57. Running time, 79 MINS.

Gentry	Fred MacMurray
Chaney	Dorothy Malone
Minstrel	James Barton
Gato	Sydney Chaplin
Leach	John Gavin
Heller	John Larch
Delgadito	Michael Ansara

Just to make sure the audience gets the various plot points, they are repeated about three times around. As predictable, pic emerges as a meandering and static tale which wears patience pretty thin.

There are good names involved, notably stars Fred MacMurray and Dorothy Malone, which might work to advantage in exploitation. Also, film is mounted handsomely in Eastman color and C'Scope. However, it appears offhand that these plusses are going to be sore-ly needed to overcome the snail-slow pace.

Anne Edwards-R. Wright Campbell original screenplayed by Campbell deals with an outlaw band, holed up overnight at an abandoned desert town while fleeing a posse. Town is surrounded by Apaches, who will attack at dawn.

Meanwhile, gang members endlessly bicker and fight amongst selves, until only MacMurray, Miss Malone and tenderfoot John Gavin remain. In subsequent running fight with Apaches, MacMurray, a tired and elderly gunfighter, sacrifices himself to insure escape of the young couple to a new and presumably better life.

Harry Keller's direction chews over the same dialog and situations often without advancing plot significantly, and sorely-needed bursts of action are drowned in a welter of verbiage.

MacMurray, a smooth and capable actor, delivers the competent performance to be expected. As moll of John Larch, the brutal gang leader, Miss Malone comes across very well visually and measures up well enough to plot requirements.

James Barton, in only for a bit as a wandering peddler, easily dominates every scene he's in. Sydney Chaplin, as a renegade white who tries to sell out his comrades to the Apaches, also makes his footage count. Larch is good as the heavy-handed leader and young Gavin makes promising impression as the juve. Michael Ansara solidly repeats his video role (he's Indian chief of "Broken Arrow" series) as the Apache leader.

Two songs, "the Lonely One," sung under credits by Barton; and "True Love," sung during pic by Miss Malone both by Frederick Herbert and Arnold Hughes are good period pieces, but nothing to set the jukeboxes a fire. *Kove.*

Gunsight Ridge

Routine western with Joel McCrea and Mark Stevens for marquee dressing.

Hollywood, Aug. 22.

United Artists release of a Robert Bassler production. Stars Joel McCrea, Mark Stevens; costars Joan Weldon; features Darlene Fields, Addison Richards, Carolyn Craig, Robert Griffin, Slim Pickins, Stanford Jolley, George Chandler. Directed by Francis D. Lyon. Story-screenplay, Talbot Jennings, Elisabeth Jennings; camera, Ernest Laszlo; editors, Ellsworth Hoagland, Robert Golden; music, David Raskin. Previewed Aug. 15, '57. Running time, 85 MINS.

Mike	Joel McCrea
Velvet	Mark Stevens
Molly	Joan Weldon
Rosa	Darlene Fields
Sheriff Jones	Addison Richards
Girl	Carolyn Craig
Babcock	Robert Griffin
Hank Moss	Slim Pickens
Taggett	Stanford Jolley
Gus Withers	George Chandler
Justice	Herb Vigran
Bride	Cindy Robbins
Groom	Jody McCrea
Ramon	Martin Garralaga

Pairing of Joel McCrea and Mark Stevens, who ordinarily star in their own films, should assure top western market playing time for this Robert Bassler production. Likewise, it gives pic more of a draw than feature warrants. At best, it's a routine offering.

Script by Talbot Jennings and Elisabeth Jennings is oldhat, story of an Express Company undercover agent investigating a series of holdups. McCrea portrays the agent, Stevens the outlaw who ostensibly is a reputable mine owner. Unfoldment lacks excitement and imagination, and players have little chance to do more than walk through their parts. Francis D. Lyon's pat direction fails to overcome plot hurdles.

McCrea takes over as sheriff's deputy in his assignment to halt the crime wave, managing to give role certain authority, Stevens isn't particularly well cast for bandit character. Joan Weldon, in for romantic interest, plays daughter of Addison Richards, sheriff killed by Stevens when he becomes suspicious of latter's movements. Darlene Fields is okay as a dancehall girl who knows Stevens' secret.

Technical departments are well executed, leading off with Ernest Laszlo's outstanding photography. David Raksin's music score and editing by Ellsworth Hoagland and Robert Golden match up. *Whit.*

Death in Small Doses

Okay exploitation pic exposing "stay-awake" pill racket.

Hollywood, Aug. 22.

Allied Artists release of a Richard Heermance production. Stars Peter Graves, Mala Powers; features Chuck Connors, Merry Anders, Roy Engel, Robert B. Williams. Directed by Joseph Newman. Screenplay, John McGreevey, based on Satevepost article by Arthur L. Davis; camera, Carl Guthrie; editor, William Austin; music, Emil Newman, Robert Wiley Miller. Previewed Aug. 20, '57. Running time, 78 MINS.

Tom Kayler	Peter Graves
Vic Owens	Mala Powers
Mink Reynolds	Chuck Connors
Amy	Merry Anders
Wally	Roy Engel
Dunn	Robert B. Williams
Hummell	Harry Lauter
Flynt	Pete Kooy
Lennie	Robert Christopher

Million-dollar racket of illegally supplying truck drivers with "bennys"—or "stay-awake" pills—for long hauls on the road springboards "Death in Small Doses," based upon Satevepost article which exposed the evil. Film is okay entry for smaller program situations where subject lends itself to hefty exploitation.

John McGreevey screenplay follows an investigator for U.S. Food and Drug Administration sent to Los Angeles to crack down on the drug ring. It's a straightforward narrative, as Peter Graves takes on role of undercover man, until winding reels when yarn becomes involved and some of the action inexplicable. Joseph Newman maintains a good place in his direction, however, and Richard Heermance is responsible for suitable production values in getting over the story.

Graves does a first-rate job as the investigator who becomes a truck driver and takes a room in the home of a pretty young widow whose husband met his death in a truck accident after taking too many bennys. Mala Powers, who delivers her usual capable performance, is in first for romantic interest with Graves, until it develops she's a pill pusher and is responsible for putting agent on the spot. Chuck Connors is solid as a benny-happy driver, Merry Anders acquits herself well as a pusher who helps Graves and Roy Engel and Robert B. Williams turn in okay portrayals as others involved in the racket.

Carl Guthrie's photography is fluid, William Austin's editing tight and music score by Emil Newman and Robert Wiley Miller goes with story mood. Other credits are expertly handled. *Whit.*

Daughter of Dr. Jekyll

Cheapie horror pic for the exploitation market (billed with "Cyclops").

Hollywood, Aug. 20.

Allied Artists production and release. Stars John Agar, Gloria Talbott, Arthur Shields; with John Dierkes, Martha Wentworth, Mollie McCart. Producer-screenplay, Jack Pollexfen. Directed by Edgar G. Ulmer; camera, John F. Warren; editor, Holbrook N. Todd; art director, Theobold Holsopple; music supervision, Melvyn Lenard. Previewed, Aug. 12, '57. Running time, 47 MINS.

George Hastings	John Agar
Janet Smith	Gloria Talbott
Dr. Lomas	Arthur Shields
Jacob	John Dierkes
Mrs. Merchant	Martha Wentworth
Maggie	Mollie McCart

At one point, co-star John Agar declares, "This is ridiculous." That sums up cheapie horror pic for the exploitation market (billed with "Dr. Cyclops").

Gloria Talbott plays an English miss who learns from kindly guardian Arthur Shields the horrible family secret—that her late pop was the notorious Dr. Jekyll. When a number of locals in the isolated village turn up dead via vampirish goings-on, the superstitious villagers get up a stake-driving party, with Miss Talbott slated for the honors because of pop's reputation. But fiance Agar uncovers that kindly Dr. Shields is the real monster, so villager John Dierkes does the stake bit on Shields, instead.

Jack Pollexfen both wrote and produced. Cast plays it broadly under Edgar G. Ulmer's direction. Technical effects are more murky than scary. *Kove.*

Selznick

Continued from page 1

shouldn't be made, to feed distribution oranizations that shouldn't exist," he held.

The producer, away from the pic biz for eight years, said the companies were putting out too many prints on films. "The business as a whole is serving too many accounts at a loss," he maintained, making it very clear that he—as a producer—would have no objection seeing the exhibition outlets shrinking to between 2,500 and 5,000 houses. "If there are accounts on which we lose money, why service them?" he asked, noting at the same time that these accounts may well be making money for themselves.

'A Producer's Dream'

It's on that basis that Selznick endorses the pay-tv as "a dream from the producer's point-of-view." He said a producer could get more from pay-video than from the theatres and "he'd at least know what he gets from each customer dollar. The way it is now, too much evaporates before the producer gets his share." He noted that, to break even on his $3,800,000 "Farewell" (6% over budget), he'll have to gross between $7,500,000 or $8,000,000, which means about $16,000,000 at the boxoffice. In legit, he said, a producer gets to see around 75% of his receipts.

Selznick, who heads for the Coast tomorrow (Thurs.) where he'll edit "Farewell," said he had been able to avoid using Communist labor in the making of the picture "but it caused us a lot of difficulties." He said it behooved the U.S. companies shooting in Europe to support non-Red unions, but added "I understand the difficulties encountered by some of the companies."

Selznick came out strongly in favor of a commercial picture interchange with the Communist countries "but only if these films are not used against the American interest." He's exploring some sales of his own pictures.

As for "Farewell," it'll be ready for Christmas release. He said the "casualty" list on the film had been exaggerated since his parting with John Huston at the start. Selznick said the ad-pub campaign on the film would be up to 20th-Fox, and he had high praise for ad-pub chief Charles Einfeld in whom, he said, he had "complete trust to do an outstanding job." During the winter Selznick will tackle two other properties—"Tender Is The Night" and "Mary Magdalene"—both of which he is to prepare for 20th, but not to produce personally. Both films will star Jennifer Jones (Mrs. Selznick).

"Farewell" currently runs 165 minutes, but probably will be brought down to around 150 minutes before release. While sharply critical of current industry distribution methods, which he said were dictated by New York, Selznick was vague in applying the remedy for some of his criticisms to the "Farewell" handling. He explained that he wasn't talking as much about the top-budgeters as about the run-of-the-mill product. The entire situation today, he held, was an "anachronism," stemming from the days when—unlike at the present—the gross resulted from volume. "I'd say some reform is necessary." he said. "There's too much habitual thinking around."

H'wood Disk Centre

Continued from page 1

set up its own major studio facilities on the Coast in the near future.

George R. Marek, RCA Victor v.p. and general manager of the disk department, is leaving for an o.o. of the new Coast setup next week. As part of the company's new accent of film soundtracks, Bob Yorke, formerly sales manager of the album division, has been shifted to direct the Coast office and will be the liaison man between there and the N.Y. home-office.

Peirce said that a striking change has taken place in the attitude of the Hollywood stars towards recording sessions. Instead of feeling, as they once did, that they are doing the disk companies a favor, they are now genuinely interested. Not only has the disk loot become important, but the actors understood the wide exploitation values in the click platter. Peirce said there are numerous young film players with star potential in the disk field still to be tapped.

For Victor, Peirce has been working on the Coast with such names as Lena Horne, Tony Martin, Dinah Shore, Gogi Grant, The Voices of Walter Schumann, Tony Perkins (a recent pactee) and others. While in N.Y., Peirce supervised sessions with the Ames Bros., June Valli and the newly signed Gail Davis, star of the "Annie Oakley" tv series.

Peirce stated that Victor's east-west a&r operation was set up for quick clearance of material in order to avoid duplication of songs of clashes in releases.

Pointing up Hollywood's place in the disk picture, Peirce said that numerous indies have also become established on the Coast in the past few years.

M-G Making

Continued from page 7

Ohio Theatre, Cleveland, and the Randolph, Philadelphia.

Booking talks are going on with the Warner Beverly, Los Angeles; the McVickers, Chicago, and the Criterion, New York. Big question, however, centres on when a house such as the Criterion could be available to "Raintree." This Broadway showcase has "Commandments" now in its 42d week and with weekly grosses still at the $40,000 level, the end of the run is not in sight.

Par got around the market with "Commandments" with eight opening dates last November, 15 more in December, all key towns in Florida in January and all principal cities throughout the country by Easter. As of last week it had bowed in a total of 340 houses.

Tomlinson

Continued from page 3

sion, including one repudiating the Sept. 12 special shareholders, meeting, does not prevent the Tomlinson group from going to the SEC in an effort to obtain a postponement of the Sept 12 meeting.

Milton Pollack, Tomlinson's N.Y. attorney, pointed out that there was a case still pending in the Delaware court asking to restrain the special meeting on the grounds that its purpose was illegal and that the stockholders were not properly informed of the basic facts in connection with the meeting. Arthur Logan, Tomlinson's Delaware attorney, has sought to argue this point at last week's court hearing but was not permitted to do on the grounds that his brief was not clear on this point and, as a result, had not given Loew's attorneys an opportunity to prepare to argue the case. According to Pollack, a date will be set for a hearing on this question.

Asked if the Tomlinson faction planned to appeal Monday's (28) decision of the Delaware court, Pollack replied that the point at issue was an interpretation of Delaware and, as a consequence, the decision will be reviewed by Tomlinson's Delaware attorney who will furnish an interpretation of the scope of the opinion. On the basis of the Delaware attorney's views, Pollack added, it will be decided what further legal action to take.

Meanwhile, the Delaware court decision drew praise from Judge Louis Goldstein, representative of the Leon Lowenstein and Lester Martin Foundations, holders of large blocks of Loew's shares. Judge Goldstein, a former critic of the Loew's management, commended Loew's prexy Joseph R. Vogel for his stand, and congratulated Nizer on his capable presentation of the situation.

"It was a great relief to know," Judge Goldstein said, "that the court emphasized that the stockholders and not the directors owned the company and that their interests must be protected.

Vogelites Look

Continued from page 5

and the entire position of Vogel and the executive management has been upheld."

Milton Pollack, Tomlinson's New York attorney, did not feel the decision was as clear-cut a victory as the Loew's forces contended. "I won't know the full implications," he said, "until I read the decision." Further legal moves of the Tomlinson group, he said, would depend on what rules of law the court announced in making its decision.

Pollack said he could not predict whether or not Tomlinson now intended to proceed with a proxy fight. He noted however, that Loew's has not as yet furnished Tomlinson with a list of stockholders as had been requested. He called attention to the fact that the Delaware court "had put aside" the charges of "conspiracy" made by Loew's against Tomlinson and his associates.

20th's Tests

Continued from page 3

lensers abroad would have to be supplied with C'Scope prisms.

There's talk at 20th that, if the reception is right, the reel may put out occasional issues in color to further enhance its value and stress a new approach.

20th execs are mum on this, but it's quite obvious that they aren't going to switch to C'Scope unless exhibitors are willing to ante up the newsreel rentals. Gap between static rentals and rising costs so far has killed off two newsreel outfits, Warner-Pathe and Paramount News. The remaining three reels are having a rough time holding their own.

Hope at 20th is that a switch to the wide screen might rouse new interest in the newsreels, which have been hard hit, too, by the tv competish. Conversion to C'Scope at Movietone would automatically include greater accent on a magazine type of format rather than the attempt to compete in the spot news field.

EROS FILMS

WINS A WAGER!

CAMEO

THE CAMEO-POLY, OXFORD CIRCUS. LANGHAM 1744/5
THE CAMEO-ROYAL, CHARING CROSS RD. WHITEHALL 6915/6
THE CAMEO NEWS THEATRE, CT. WINDMILL ST. W.1. GERRARD 1653
THE CAMEO, VICTORIA STREET, S.W.1. VICTORIA 6588
THE CAMEO, HIGH STREET, LEICESTER. LEICESTER 59791
THE PLAZA, LEYTON. LEYTONSTONE 2703
THE EMPIRE, WALTHAMSTOW. LARKSWOOD 3505

L. Greenspan, Esq.,
Eros Films Ltd.,
111, Wardour Street,
London, W. 1.

9th August 1957.

My dear Leslie,

It is with pleasure that I enclose my cheque for £100.0.0. to settle our wager that "THE FLESH IS WEAK" could not break the house record at the Cameo-Royal. I based my judgment on the fact that the previous record holder featured an international star and that it was presented in mid-March.

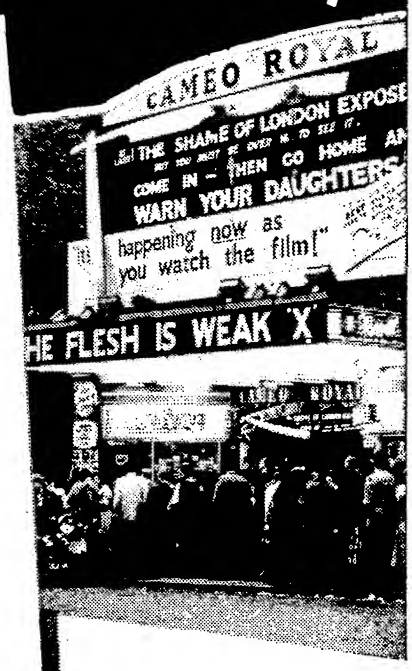
I spent the Bank Holiday week-end at the Cameo-Royal. It made one doubt one's eyes to see queues starting at midday lining the pavements on both sides of the cinema, waiting two hours to pay 3/6 to 8/6. Obviously I misjudged the film's pulling power and I am almost glad that it was not a wet week-end because I feel that in that case the crowds would have got out of control. On Bank Holiday Monday and for the rest of the week we opened at 10.00 a.m. instead of 10.30 and finished at 11.30 p.m. in order to get in seven shows a day. Still the queues continued and you know from the returns that of 43 houses we filled just over 40 times.

Need I say that I wish you all the success in the world with the picture on release; I will not wish you luck with it because this film just does not rely on luck.

With my kindest personal regards,

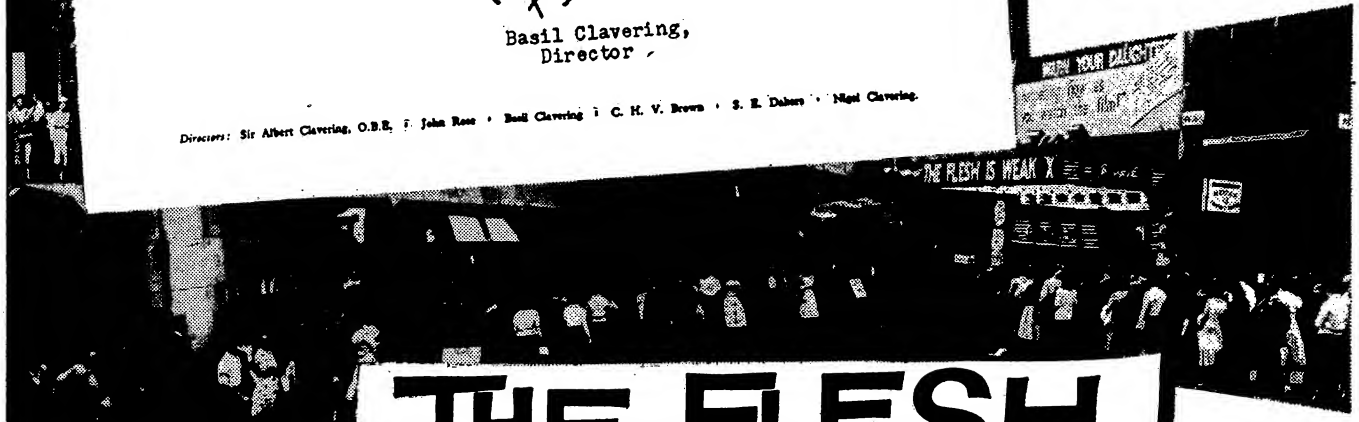
Basil Clavering,
Director

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Decks Cleared for Vogel

Continued from page 5

from interfering with stockholder's meeting, an unnecessary step since he had already enjoined dissident directors from taking further action similar to that of July 30.

Chancellor still has to rule on second argument, one in which Vogel has been temporarily restrained from using Loew's money or employees in soliciting proxies for Sept. 12 meeting.

In a 22-page decision, the Chancelor reviewed history of the legal battle, noting "management of corporation, using term broadly, has split into two factions, both of which claim to represent corporation in this action."

Regarding July 30 meeting, Chancellor said that under by-laws, seven directors had to attend in order to properly elect individual defendants as directors unless, as Tomlinson group contends, the four so-called Vogel directors who stayed away from the meeting to prevent creation of quorum should be considered as estopped from raising the question or should be considered as though they had resigned insofar as the meeting was concerned. . . . I conclude there was no estoppel or temporary resignations by the Vogel group."

The court went at length into the legal aspects of both factions' petitions, concluding that "since individual defendants were purportedly elected at a directors' meeting at which no quorum was present, it follows that the election was contrary to governing bylaws of Loew's and invalid."

Battle Of Blackstones

Wilmington, Del., Aug. 27.

Attorneys for the Joseph Tomlinson faction in the fight for control of Loew's refused to accept as an issue the charges of "conspiracy" made by the Loew's management and proxy Joseph R. Vogel. This was evident in the hearing here Thursday (26) in the Delaware Court of Chancery.

Louis Nizer, special attorney for Loew's, hammered hard at the activities of the Tomlinson-Stanley Meyer-Louis B. Mayer group and pointed out that none of the alleged "conspirators" had come forth or filed affidavits denying the accusations. However, Arthur Logan, Tomlinson's Delaware attorney who served as court spokesman for the dissident group, ignored Nizer's charges and told the court that he had advised his clients not to reply, since the blasts were not material to the case. Logan concentrated on the issues of law involved in two suits filed in the Delaware court by the Tomlinson group.

The hearing, which was held from 11 a.m. to 5 p.m. except for a one-hour luncheon recess, was devoted to arguments as to (1) whether the Tomlinson group legally elected Louis B. Mayer and Samuel Briskin to the board at the so-called "rump" meeting on July 30 and (2) on whether or not the Loew's management and Vogel should be enjoined from using company funds for the solicitation of proxies for the management-called special meeting of stockholders on Sept. 12.

Nizer's Finger-Pointing

Collins J. Seitz, the 42-year-old chancellor of the Delaware Court, had previously issued a temporary injunction halting Loew's from employing company funds or using employees for the proxy solicitation. This resulted from an action brought by Ralph Campbell, an owner of 2,000 shares. At the hearing, however, Nizer disclosed that Campbell was partnered with Tomlinson in a Kentucky hotel operation and that therefore it was Tomlinson who had actually brought the action.

The morning session was devoted to arguments as to the legality of the board elections on July 30. According to Logan, the Tomlinson group acted in accordance with the Loew's bylaws and Delaware statutes. He maintained that the bylaws and Delaware law permitted a majority of the board, which the Tomlinson faction had at the meeting, to fill vacancies on the board. He called attention to statutes involving Delaware corporation law and cited previous cases.

Nizer, who carried the brunt of Loew's case, disputed Logan's arguments, citing chapter and verse from previous cases, including one handed down by the presiding judge, and decisions made by other courts. Main point of Nizer's arguments was that in the case of a dispute such as the one faced by Loew's, the courts have ruled that the final decision should be left to the stockholders whom, he stressed, have "the supreme right" to determine the management of the company.

Cites Bylaws

The Loew's attorney maintained that the bylaws allow the president of the company to call a special meeting for any purpose without the prior approval of the directors. The directors, he said, are the agents and managers and they can't step in and decide issues which are in the domain of the stockholders.

From Chancellor Seitz's questioning of the attorneys for both sides, it became apparent that a unique situation in a corporate fight faced the court. He asked all the attorneys if they had ever come upon a case in which neither of two disputing factions could assemble a quorum. None of the lawyers could cite such a case. Logan maintained that he believed that the group that had the majority is legally entitled to act. Nizer countered that the stockholders—"the true owners of the corporation" — should be the ones to decide. In addition, Nizer indicated that perhaps it would be up to Chancellor Seitz to establish the law in such a situation.

Logan's 'Conspiracy' Charge

Logan argued that rather than there being a "conspiracy" on the Tomlinson side, it was Vogel who was engaging in a "conspiracy" to maintain control of the company. Nizer countered that this was a curious statement in light of Vogel's 40 years of experience with the company and he detailed the "series of obstructions" that the Loew's president had faced by the actions of the Tomlinson-Meyer group. He charged that the activities of the Tomlinson faction consisted of deliberate insults in an attempt "to wear down the management."

There was a considerable controversy on dates, that is, which faction called its meeting first—whether Vogel issued his call for the stockholders' meeting first or whether the Tomlinson group got the jump by summoning the directors to the July 30 meeting. Each side presented evidence in efforts to prove priority rights in the "race," as characterized by the court, to hold the meeting. This led to arguments as to which side, if it won the "race," had the right to determine corporate policy.

Logan argued that Vogel was attempting to act as a "dictator." "We are the majority," he said, "and the minority has control." Nizer charged that the Tomlinson group "coerced" the resignations of the four directors and that in light of the controversy relating to actions of Tomlinson and Meyer, it should be up to the stockholders to decide if the Tomlinson group has the majority.

The Stockholders List

Logan claimed that the Loew's management refused to give his clients a list of the stockholders. Nizer said the charge was "unfounded," since under the rules of the Securities & Exchange Commission, the Tomlinson faction "could have printed proxy material and ordered us to send it." He added that if the Tomlinson group wanted to go to the stockholders, they were free to do so and Loew's would not stand in the way.

Nizer revealed that when the Tomlinson group moved into the Loew's building several months ago with a battery of lawyers and accountants, it cost them over $70,000 and "they had the audacity to send us the bill."

The Loew's attorney said the prolongation of the strife can cost the company hundreds of thousands of dollars. He said the activities of the Tomlinson group had virtually paralyzed the company and that it was obvious that Tomlinson was attempting to prevent the stockholders from deciding the issues.

42G Spent On Proxies

In arguments relating to the Loew's use of company funds for the solicitation of proxies, Nizer said that the company had spent only about $42,000 to date. He asked the court to vacate the stay on the expenditures. He pointed out that since the court's injunction, Loew's had stopped the use of company funds and that a Loew's Stockholders' Protective Committee had assumed the task of collecting proxies. Logan charged that Loew's had "preempted the field" by hiring the two leading proxy solicitation organizations.

Both sides were represented by a battery of 10 to 12 Delaware and New York lawyers. Logan was the only court orator for the Tomlinson group. Nizer carried the ball for Loew's for the main part, but was assisted in points of Delaware law by two Delaware associates. Lawyers for interested groups were also in the court, including Judge Louis Goldstein, representative of the Leon Lowenstein and Lester Martin Foundations, which are said to hold some 200,000 Loew's shares, and the attorney for the Stockholders' Protective Committee.

Both Tomlinson and Meyer were present in court. They listened attentively to the proceedings. Following the hearing, Tomlinson asked Milton Pollack, his New York lawyer, to introduce him to Nizer. There were "friendly" handshakes all around before the Gotham contingent returned to New York.

Pros & Cons

Continued from page 5

"as big as possible." He also noted that the advantages of the lower booth would be obvious as soon as the images were thrown on the Paramount's large screen. For purposes of comparison, excerpts from a black-and-white print of United Artists' "Patterns" were run off, as was some footage from an Eastman Color CinemaScope travelog.

Exhibitors Impressed

Seenes from "80 Days" via a 70m Todd-AO reduced to standard 35m followed from the lower booth. Most exhibs appeared to be favorably impressed. Anticipating the possibility of patron beefs about not seeing the film in its original 70m, Todd said, "I've never seen a customer run down to the screen with a light meter and holler 'I want my money back!'"

Although Todd's performance was a one-man showmanship marathon ranging from cajolery and blandishments to a siren-song with hard and soft sell lyrics, some exhibs tossed a variety of complaints at him. Among objectors were William Beck of Jacksonville and William Goldman, head of the Philadelphia circuit bearing his name.

The novelty of 70m when reduced to 35m, Beck claimed, is the same as any other widescreen picture such as CinemaScope. He couldn't see selling such a film at upped terms. This provoked a heated discussion with Todd who defended the merits of "80 Days" and cited grosses that Beck has been registering with the picture at his Jacksonville house in an effort to disprove the theatreman's contention.

Goldman regretted he hadn't seen the "print-down" version before investing $50,000 in special Todd-AO equipment. While conceding that "Days" is still doing smash business in its 34th week at his Midtown Theatre in Philly and the film has grossed over $500,000 to date at that site, he said flatly that "I would play it in any media."

3-D—Remember?

"I don't think the process means a damn thing. If the public likes it they'll buy it. Why, I have a whole warehouse full of 3-D and other trick projection equipment for special process pictures."

"I don't agree," retorted Todd. "I think you should find the right medium for the right subject."

RKO Theatres prexy Sol Schwartz reiterated the exhibitors' plight of the past few years in attempting to keep up with equipment changes at burdensome expense. "With the industry deteriorating," he added, "the question was whether we should spend a couple of million dollars and I went the route. It was very expensive and three months later everything was obsolete."

Everybody tried to move with the times, Schwartz recalled, for those were the days of stereophonic sound, optical prints, magnetic prints, etc. "But," he stressed, "we must give Mike credit for the stimulating talk and word of mouth that was occasioned by his entry into film business. It was another shot in the arm for the industry and we can't measure its benefit."

Still reminiscing, Schwartz said he was much impressed with "fussy" Todd's insistence upon technical perfection. "But I think the show will always be more important than the process."

With reps of most major circuits plus a number of indie exhibs on hand, United Artists had a task force of sales reps present to corral as many "80 Days" contracts as possible. "See the picture first," distribution v.p. William Heineman urged (referring to a special screening at the Paramount opposite Todd's Hotel Berkeley-Carteret headquarters), "and we'll talk terms tomorrow" (Friday). Sessions wound up then with ad-pub-exploitation forums designed to help the exhib "get the most money" out of the film.

Lewis, Sinatra

Continued from page 4

The line-o-type across the country has been strong—so, mission accomplished. Only factor marring the junket was a delay of close to an hour in showing the production. Following the streetscene hoopla outside the theatre, the unreeling began, and this at 11 p.m. Considering that the picture ran over two hours, the guests didn't get back to El Rancho Vegas for Lewis' stage turn until 1:30. Another party began at 4 o'clock. All in all, a big night. It began with a cocktailery and the Marguerite Piazza dinner show at Jack Entratter's Sands.

High Cost of Scotch

To large extent Lewis had the spotlight. The picture, in which Frank Sinatra has the starring title role, is based on his life (from the Art Cohn book) and there's, of course, much ado about his two-fisted drinking, his loves, his allegiance to the bookmakers, etc.

Lewis had some observations to make about the film. Placing down an empty glass for a Scotch refill, he commented that "those drinking scenes—well, they were exaggerated." Also: "In the picture I'm being made love to all the time by Jeanne Crain and Mitzi Gaynor. Sinatra had a better time playing my life than I had in living it." And: "The picture cost $2,400,000 but it could have been brought in at $2,000,000 if (producer) Sam Briskin didn't insist on using real Scotch."

Preem was a benefit for the local Variety Club and handing acknowledgement plaques to Sinatra and Lewis was Gene Murphy, the tent's chief barker. Hearing the words of praise, Lewis reprised the one about: "If I had known I was going to be eulogized tonight I would have done the only decent thing to do—died."

El Horse at El Portal

Biggest laugh-getter rigged by Par was the arrival at the El Portal of the two key personages. Lewis was mounted on a floral-wreathed horse, with Sinatra pulling the reins. Par wanted to extend the act down the aisles but the house was too crowded. "But that's not the real reason," said Lewis. "They didn't let the horse in because he didn't have a ticket." During the clowning, Sinatra asked Lewis how he felt. The reply was, "I'm fine but I think the horse is sick."

Devotees of the games ought to be sending the thank-you notes to film-maker Briskin. He recouped his previous losses with a run of numbers on the dice table at the El Rancho and picked up a tidy profit to boot. Bob O'Donnell and other "right" bettors similarly were bailed out.

Goldman's Paydirt

Most spectacular hit of the weekend was scored by Sid Goldman, director of theatre operations at New York's Radio City Music Hall. He invested a dime in a slot machine at the Desert Inn, hit the jackpot, and after certification by the security police, cashiers, managers, etc., was handed a check for nearly $500.

Spectacular as it is, L. V. is still growing, according to the Riviera's Ben Goffstein. He's a vet of 12 years and on the basis of experience (he's also an optimist) figures there's still plenty of room for expansion.

As for the structures of the future, these include a convention hall (badly needed) for which the blueprints have been drawn and a $3,000,000 bond issue already subscribed.

Selling 'Days'

Continued from page 1

why a rear row of seats wasn't removed because the top of the screen couldn't be seen from that location. "We close 'em off during the week," he was told, "but sell the seats on Saturday night."

"What makes you think," demanded Todd, "why patrons can see better there on Saturday night than on any other week? Forget about those empty seats. The customers will like you better." As for the "loss" of patrons, he asserted, "I'll run a benefit for exhibitors who go broke turning away customers."

Echoing his father's warning that "80 Days" will never be sold to 90c grind houses, Michael Todd Jr. predicted that after an initial 50 to 60 roadshow dates, the film will play selected situations at not less than the aforementioned $2 top but these playoffs won't exceed 300 to 400 theatres. It's planned for the roadshow engagements to run as long as possible but not to the extent of "milking" the market.

Secondary dates will be in all probability limited to short runs of two to three weeks. Idea is to preserve the picture's boxoffice value to permit frequent revivals. It was also indicated that there would be no general release at any future time.

As in the past, exhibs interested in booking the film will have to submit a form describing the technical features of their house to assist Todd engineers in determining whether the site is suitable or not. Physical changes may or may not be required to obtain the picture.

Par Seeks 50G

Continued from page 3

Rembusch and Par can reach agreement on terms for continuing the engagement.

According to Par, the exhibition contract called for a two-week run in the minimum with the engagement to be carried on thereafter on a week to week basis if terms were agreeable. Basic deal called for a split of the gross business on the usual percentage basis. Par could not insist on any fixed admission price, being enjoined from so doing under antitrust decrees.

Rembusch stated he intended to book "Commandments" at other of his Indianapolis houses with the same kind of "pay-what-you-will" policy. Par's answer was that he can have the picture for the other spots but in each situation the company must be given a guarantee on rentals. A Par rep said the exhibitor refused.

Rembusch Slant

Frankfurt, Ind., Aug. 27.

As far as Trueman Rembusch is concerned, his faith in human nature has been vindicated.

Rembusch declared that there have been very few low admissions paid and that "the innate honesty of people in paying what they choose confirms his faith in human nature." Indiana exhibitor, a former president of Allied States Assn., added that he felt the "pay as you choose policy," while "revolutionary in the motion picture industry, not only makes for good public relations for the industry but also in the best merchandising method discovered in recent years."

Legit Invalid

Continued from page 3

that may come in, and it of course has the inside track.

There've been several instances in the past where a film company owned part of a hit legiter which then was fashioned for the screen by one of its competitors. 20th-Fox, for instance, had a slice of "Detective Story," which ended up at Paramount, and it also owned a high stake in "Annie Get Your Gun," for which Metro eventually offered so much money that 20th didn't feel like matching it. Company did profit, however, from the screen coin.

One type of legit deal calls for the film companies to buy the entire property, including the screen rights, and then to take its chance.

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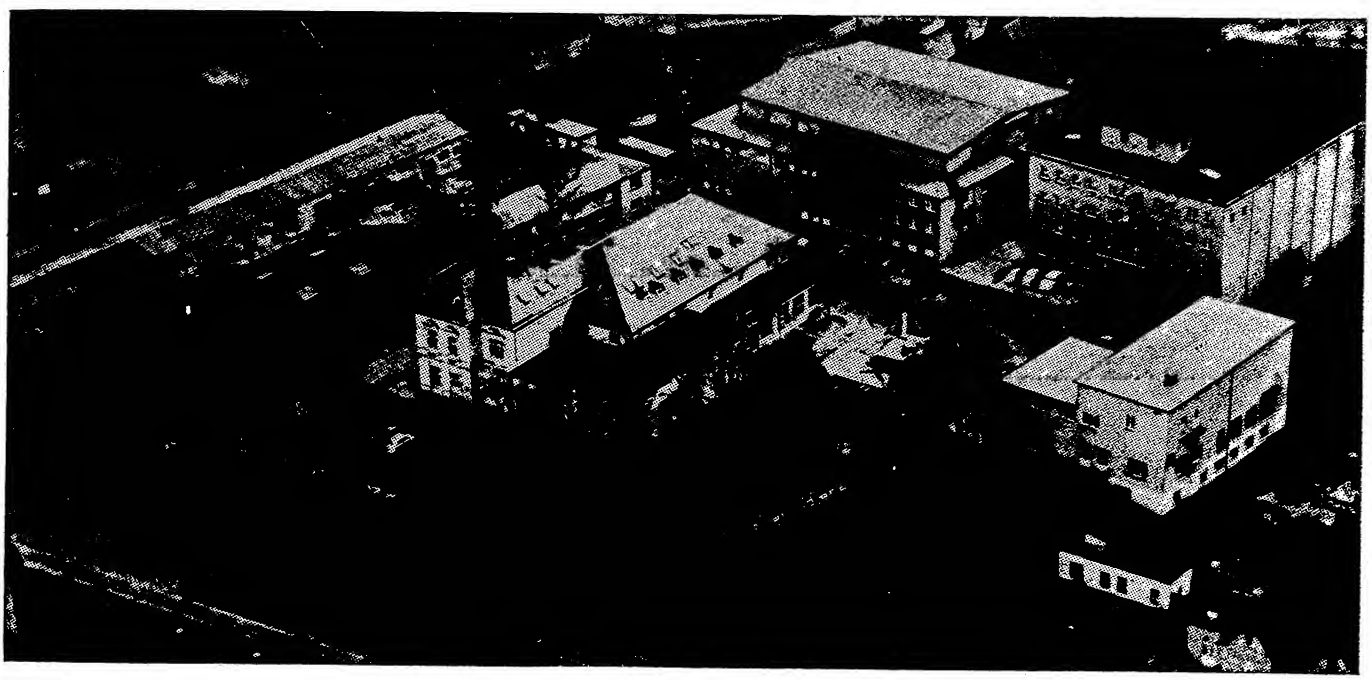
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Telemeter in Canada by End of '58, Sez Fitzgibbons; Fees to Be 'Nominal'

Telemeter installations and programming are slated for Canada by the end of 1958, according to J. J. Fitzgibbons, prexy of Famous Players of Canada, large theatre circuit controlled by Paramount Pictures. Paramount also controls Telemeter.

Famous Players has organized subsid company, Trans-Canada Telemeter Ltd., with E. E. Fitzgibbons, son of Famous Players topper, as head. Trans-Canada will manufacture Telemeter attachments for Canadian consumption, a step necessitated by high duties.

Canadian Telemeter will be a closed-circuit wired affair, similar to that envisioned for the U. S., according to elder Fitzgibbons. He said main programming emphasis will be on features, either firstrun or close to firstrun theatricals. He declined to state the areas to be wired first, explaining that the question is currently being mulled.

Fitzgibbons on hand for the Telemeter demonstrations at the Savoy Plaza, New York, added that exhibs in local areas will be invited to purchase local franchises for Telemeter servicing. If exhibs won't join, other businessmen will be called in. As to charges for attachments, price of programs, etc., Fitzgibbons said at this stage he could only speak in generalities. The tv set owner would pay only a nominal fee for a connection, while the attachment would be given free, with the proviso that a minimum must be spent monthly for shows.

As far as theatre competition is concerned. Fitzgibbons said the smaller theatres of his circuit, numbering about 375, are falling by the wayside anyway. It will not hurt large firstrun houses as long as good product also is available to them, he maintained.

Anent question of how much a Telemeter feature would cost the consumer Fitzgibbons said the total sum would work out to a smaller amount to the public, compared to the price of theatre admissions.

Toll TV

Continued from page 3

negotiations are going on with a dozen groups but declines to identify them.

Par has done a pitchman's job in convincing the exhibs that near-perfection has been achieved in the mechanics of home toll. Theatremen now would like to have assurances about the economics and, akin to this, the availability of the type of programming that will pay off.

On the financial front, there are strong indications that Par may go to the public for capitalization. To cover Los Angeles alone with a network of cable linking 1,000,000 homes and a studio would require an investment of perhaps $100,000,000.

That's the straight arithmetic from Par—$100 per home with the likelihood of lower costs commensurate with increases in production. No film corporation, even though aligned with important circuits in the home toll venture, has that kind of a mint. Thus, a stock issue appears in prospect.

While the answers to all the questions are elusive to theatremen, the impact they're feeling is in the immediacy of home toll—immediately in terms of decisions to be made. The test in Bartlesville, Okla., is due within a week (see separate story). Par has asked manufacturers to submit bids for production contracts. It would take three years to fully blanket a town like L.A., but the groundwork is being laid. Whether it proves a boon or fiasco, many in the industry feel that home toll has moved from the talk to the actual blueprint stage.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"THE PAJAMA GAME"
Starring DORIS DAY
JOHN RAITT • CAROL HANEY
A Warner Bros. Picture in WARNERCOLOR
and SPECTACULAR STAGE PRESENTATION

TOA Taps Barrington As Its P.R. Director

Theatre Owners of America, which has operated without a public relations director for several years, has selected Jack Barrington, a newcomer to the industry, for the post last held by Dick Pitts.

Barrington, who has extensive experience in advertising and public relations in the trade association field, will assist in the implementation of TOA's business building program. Campaign is aimed to institutionalize the film theatres and to increase attendance.

Barrington, who will operate out of TOA's N. Y. headquarters, is a graduate of Rollins College and served in World War II as a naval aviator.

Todd's 'Hey Rube'

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make a showing on the ticker tape by mergers, spinoffs, writeoffs, capital losses, and even fadeouts or other deals working out mostly to their own personal advantage. But I can't for the life of me remember a picture they have made, although I remember some pictures made about them."

Todd points out that two studio "catastrophies" of the past few years "proved again that a man might make good tires, run a railroad, build a great airline or even be a successful contractor, and still botch the job of controlling a studio."

Todd lists the problems of running a film studio and the difficulties facing the film industry in an era of television and competition for the entertainment dollar, but he insists that "good pictures and shows will still attract non-moviegoers and the getting-rare species, habitual moviegoers."

"These attractions," he points out, "are made by people devoted to the job of film making." Joe Vogel, he says, and the people who want to work for him "have a great appreciation for talent"—and "I am sure creative talent will have more latitude and are more likely to be attracted to them than to a company where the civilians are in control."

Todd concludes by noting that from personal observation he noticed "the solid reaction of talent and the film makers to Joe Vogel in a few minutes that he had in the clear when he first stepped into the back-breaking job. He had already started to rally the creative people necessary to make the big show go—it is too bad his energies have to be used against snipers and constant blocking."

Last two lines of the proposed ad state in boldface capital letters: "GET OFF HIS BACK.—HEY, RUBE!"

NT Brass

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this type of major construction at this time.

Plan apparently is to convert 4,500-seat Fox to Cinemiracle when de Rochmont's film is ready for exhibition.

Several dozen stockholders were among those who attended public festivities. William Thedford, Northern California division manager and head of Evergreen circuit, acted as host. Stanley Smith, Cinemiracle camera's inventor, was also on hand.

Cinemiracle No. 1 Topic

Los Angeles, Aug. 27.

Circuit's new Cinemiracle process will head the agenda when National Theatres holds its annual four-day conclave Sept. 23-26 at Alisal Ranch near Solvang, Cal. Prexy Elmer C. Rhoden will preside over the sessions.

More than 100 of the chain's top executives, department heads and district managers from the 21 states in which NT operates 350 houses will be on hand for the meeting.

'Bitter Victory' as Pic Without Country; Fest Awaiting a French Copy

Venice, Aug. 27.

It now looks as though "Bitter Victory" will definitely be in the Venice running as a French picture. French stand is also posting pic along with its other entry, "Oeil pour Oeil" (Eye for Eye). Festival, however, still refuses (at least at this writing) to pronounce itself on the nation presenting the Nicholas Ray-directed item.

Reason currently being aired for the delay in decision about the pic's nationality is that only one version—or copy—of "Bitter Victory" is currently ready: English-language, with French subtitles. The French apparently feel that it would not be proper to show a ("French") picture in its English version, and with French titles to boot, and are currently hoping that the French copy will be readied in time for local showing.

Still unanswered question, at this point remains: if that (French) copy does not arrive in time, do the French still present the film? And if not, what country will?

Last-minute information sums up the situation as follows: If the French copy arrives, it naturally runs as a French entry. If the English copy must be shown, with French subtitles, then the French would abstain (even though, as a French official pointed out here, the technicians and author are French) and "Bitter Victory" would simply run, country-less, as a Paul Graetz Transcontinental Production.

Final poser, granted the dubbed French copy is shown, is this: could the dubbed actors in pic theoretically win an acting award? According to Venice precedent, dubbed performances are ineligible for thespic kudos.

British Shorts

Continued from page 7

handed out 18 awards in nine categories plus three honorable mentions and the nod to three others for superior technical achievements.

Government-sponsored pix did not necessarily surpass private entries and, in all, it denoted the short as a potent pic factor, though the jury had to complain of the slim amount of specially-made telepix, only three being entered.

Two diplomas were given to shorts treating a subject in story form, with Italy's "Giocare," a perceptive pic of children at play, and the Gallic, "The Mystery of Worship 15," concerning occupational hazards and their detection. Art film prize went to Gallic entry, "Arthur Honegger," of George Rouquier.

'Civil War' U.S. Winner

U.S. took the laurels for E. R. Martin's "The True Story of the Civil War," for its intelligence in the choice of static material (photos, maps, drawings, paintings, etc.) to give a coherent, objective look at the Civil War. A diploma went to Belgium's "The Underground Waters," tracing a subterranean river. In the tv pix field Walt Disney took a diploma for his "Our Friend the Atom."

In the animated field, Poland won top prize with an inventive tale of an ink blot's voyage in "Once Upon a Time." The U.S. copped a diploma for John Hubley's smartly-made "The Story of . . . " for the Guggenheim Foundation. England's "Pan-Tele-Tron," a clever film on communications made for Philips by D. Turpin also won a diploma.

Canadian Prize

Experimental film prize went to Canada's Norman MacLaren for his hilariously observed tale of a man and a recalcitrant chair. France got the nod for Jean Rouch's "Les Maitres Fou," about a sect in East Africa whose rites are eerie. Pedagogic prizes went to England, Russia, Czechoslavakia and West Germany for pix on teaching, science and industrial application. Russia and Holland took the medical pic awards with a film on the conditioned reflex and a heart operation, respectively.

Special mentions went to England for "Nice Time," of Claude Goretta and Alain Tanner; USIS "A House, A Wife, A Singing Bird," on Indonesian problems and life; and the U.S. private pic on racial desegregation in schools, "A City Decides."

Theatre-TV Punching Bag

Continued from page 7

head of the IBC. Lindsley suggested that all three closed-tv outfits pool their exhibition facilities "in order to guarantee maximum closed-circuit revenue for the fighters and promoters of the fight."

Irked At 'Side Deals'

In his call for the establishment of a code of ethics in the closed-tv field, Halpern pointed out that never in the history of broadcasting "has any network or sponsor made it a practice to attempt to upset bonafide contracts by entering into side deals with performers, whether fighters or entertainers. "Halpern said he condemned this practice "reportedly indulged in by one of our competitors," and believes it is harmful both to this industry, to the conduct of professional sports and entertainment.

Without directly accusing TelePrompTer, which Robinson selected to handle the telecast, Halpern stated that "anything that approaches being a side deal, a kickback or an undercover stock option is immoral and to be condemned as a business practice." Milton Gross, sports columnist of the N.Y. Post, indicated last week that Robinson had been offered a stock option by TelePrompTer.

"This year," according to the statement issued by Halpern, "as other companies have newly entered into closed-circuit television, there have been rumors for the first time of such practices. Recent events in connection with the Robinson-Basilio fight are only symptomatic of a condition that has been festering recently."

'Better Offer'—Kahn

Irving Kahn, TelePrompTer prexy, immediately characterized Halpern's references to "side deals, kickbacks, undercover stock option and unethical practices" as "malicious and libelous." He said that he had instructed TelePrompTer's attorney to examine carefully the Halpern statement and "to take any legal action necessary to protect our company against such wholesale attack by innuendo."

Kahn's statement, a slashing and bitter reply, accused Halpern of "mudslinging," of attempting to "besmirch" the TelePrompTer management, and of employing "gutter sniping" tactics. He charged that "open-faced lies have been leaked to the press or spread as rumors by persons unwilling to stand up and make the charges publicly."

Kahn said he had considered the "gutter snipings" as the "last futile gasp of a desperate competitor who sees himself losing a lush proposition he had considered private domain." He added that he had been content to wait for the result of the Boxing Commission's hearing, but Halpern's statement put "a different light" on the situation and he was determined to meet it "head on." Kahn made mention of a "cozy relationship between TNT and IBC," and said that his company had not bid for the closed-circuit rights for fights previously because "there seemed little to be gained by trying to compete for this business." However, he stated, when the court "cracked down" on the IBC a few months ago "we saw a glimmering hope for the future."

Kahn maintained that TelePrompTer took no action on the Robinson-Basilio fight "because even before the fight was finally set, we had read Halpern's announcement that he had the deal." TelePrompTer, according to Kahn, entered the picture on Aug. 13 when it received an inquiry through Robinson's attorney "asking if we would be interested in the theatre rights of the fight." He said that when he asked about Halpern's status, he was assured that it "was still in the talking stage." When TelePrompTer ascertained that Robinson had not approved any deal, it considered "the field wide open" and went to work on these "assurances."

Kahn charged that Halpern's offer was originally for 375,000 seats, which was later changed to 250,000 seats. He claimed, too, that the IBC contract with Halpern was signed after TelePrompTer requested a meeting with the IBC to make an offer. According to Kahn and his attorney, the meeting was arranged Aug. 18 for Aug. 19. However, he said the Aug. 19 meeting was postponed to Aug. 20 when TelePrompTer and Robinson were notified that Norris was ill. On Aug. 20, Kahn said, he was told by Ned Irish, Madison Square Garden exec, that the Halpern-IBC contract had been signed the day before.

Halpern, on the other hand, asserted that final negotiations for the bout between TNT and the IBC had been concluded early in July. He said that Robinson signed official contracts with the Boxing Commission on July 31, but "as often happens," formal theatre-tv contracts were not signed until after the agreement was reached. He maintained that the IBC-TNT pact was signed by the IBC on Aug. 13 and countersigned by TNT on Aug. 19. Robinson himself, Halpern insisted, agreed to terms for the bout with Basilio a month prior to the signing of the official contract.

Murchison

Continued from page 1

that he (Murchison) buy the Joe Tomlinson holdings in Loew's Inc. Without expressing himself on the values, Murchison stated that he "had had enough of proxy fights with the N.Y. Central situation."

Murchison's television horizons are said to focus around "a General Motors of TV," meaning diversification of holdings in contiguous phases—stations, programs, packages.

When Arnaz laughed off the bid as "driving too hard a bargain," the oilman good-naturedly agreed, as did Regan, who while acting for Murchison, conceded Arnaz's business acumen. Latter felt that not only would he be selling 75% of his business but that the 25-50% "pieces" he holds in some 19 different tv series constituted an endless revolving credit. "As for the $11,000,000, I'll get that anyway, and it'll be staggered over a long period of years, like a capital gains, that is if I live long enough." (Their "I Love Lucy" is not included; that was sold some time ago to CBS on a capital-gains basis).

The seriousness of the Murchison-Regan confabs with Arnaz was pointed up by the nearly-a-month powwows at this resort where the Arnazes are vacationing and the presence of lawyers and tax men on the scene.

Murchison expressed himself intrigued yet somehow puzzled by the show biz vagaries and intangibiles in a deal of this nature. Unlike an oil well development, the salaries, percentages, talent residuals and kindred values were eye-openers to the Texan. This has tended to intrigue him all the more, says Regan. It was his first closeup with these facets in any of his business negotiations.

Regan himself has become quite an industrialist since retiring from show business where, first starting as "the singing (Brooklyn) cop," he achieved stature in vaude and musical comedy. He struck it rich in oil, and is now an industrial goodwill greeter and mixer on behalf of National Distillers and Anheuser-Busch (Budweiser beer) at political and fraternal rallies, and also at dealers' level.

Murchison is one of the largest stockholders in Henry Holt & Co. which, under the Edgar T. Rigg regime, has become a standout in book publishing.

Australia Youth

Continued from page 4

the children, teenagers, adolescents and younger people generally. He said it was important to firmly implant the picture-going habit, but noted that pix couldn't be sold as a commodity "like petrol, soap or other commercial lines." And Rydge added: "We learned a costly lesson from the institutional campaign of several years ago overseas to sell the public that 'Movies are better than ever.'"

The public, said Rydge, is interested mostly in what pictures are showing. It is the individual, immediate attraction that must be sold, he held.

(In the U.S., the attendance frequency of young people is considerably lower than that cited by the Australians. However, Australia doesn't have anywhere near the number of competitions faced by the film medium in the States.)

THE FRACTURED 'FRACTIONALS'

TV's Title Tilts

Networks have had a spate of title changes in their new fall shows over the past couple of months, for reasons of priority claims, etc. To avoid confusion and set the record straight (until they institute some more changes), here's the lineup:

"Crisis" is now "Suspicion" on NBC-TV; "Alcoa-Goodyear Anthology" is still up in the air, with "Twist of Fate" a maybe; Rosemary Clooney show on NBC is now "Lux Music Hall," with Miss Clooney getting starring billing; "The Vise" is now "Saber of London," while "Manhunt" has become "M Squad." Still no final title on the Polly Bergen, Dean Martin & Co. Saturday night series on NBC, while "What's the Use" recently became "What's It For" on the same web.

Across the street at CBS-TV, "Wally & the Beaver" has become "Leave It to Beaver," "Harbourmaster" became "Scott Island" and then reverted to "Harbor Master." And "It Gives Me Great Pleasure" became 'The Eve Arden Show Starring Eve Arden."

It's MCA Versus MCA

Talent Agency Put in Embarrassing Position on NBC 'Preview Showcase' Opposite Sullivan

What happens when a talent agency gets itself so involved in network programming that it becomes virtually impossible to untangle itself from inevitable conflicts is amply demonstrated in the case of Music Corp. of America.

NBC is currently prepping a major full hour display of its '57-'58 talent lineup on the Steve Allen Sunday night 8 to 9 show on Sept. 22, which will have a Coast origination. The major chunk of the new NBC talent and properties carry the MCA banner, to such a degree, in fact, that MCA talent will practically dominate the whole thing.

This doesn't rest too well with MCA, which has been balking over the use of its talent roster on the "preview" showcase. It so happens that Ed Sullivan, in the rival CBS-TV time slot, is an "MCA baby," which creates an embarrassing situation for the talent agency.

But in view of NBC's approximate $20,000,000 stake in MCA acquired shows, the network will brook no interference. NBC's getting everybody it wants for the display.

FS: Frantic Summer

CBS board chairman Bill Paley is vacationing in Maine, where he's bought a home. All the Columbia presidents are also vacationing. CBS Radio's Art Hayes and Columbia Records' Goddard Lieberson are in Europe; CBS-TV's Merle Jones is on the Coast.

Which leaves Frank Stanton minding the store.

Tums Also Riding On 'Wagon Train'

Chicago, Aug. 27.

Lewis-Howe Co. (Tums) has bought 13 alternate half-hours of NBC-TV's "Wagon Train," Wednesday night hourlong western which starts Sept. 18. The alternate weeks were purchased by Drackett, for its Windex and Drano products, leaving one half-hour segment every week remaining to be sold on the show.

The Tums buy was placed through McCann-Erickson with the net's sales office here.

Marian Anderson's ANTA Global Tour As 'See It Now' Seg

Marian Anderson leaves next month for a tour around the world on behalf of the State Dept. and the American National Theatre & Academy and CBS-TV will give it the same treatment as Danny Kaye's UNICEF global junket via the Fred Friendly-Ed Murrow "See It Now" program.

Among other places, Miss Anderson will visit India, the Philippines, Pakistan, Thailand, Burma, Indonesia, Korea and Japan, as the State Dept.-ANTA ambassador of song. Accompanying her will be the same camera crew that Friendly and Murrow assigned to the Danny Kaye global circuit.

Resultant "See it Now" show will be slotted in either December or January but whether it will be an hour or 90-minute showcase will depend on the footage extracted from the trip.

Writers' Guild $4,000,000 Drama Series for ABC

Hollywood, Aug. 27.

ABC-TV is planning a top dramatic series for entry in the fall of 1958, with the hour-long filmed series to be turned out by Writers Guild of America for the web. Deal, close to being finalized, involves in excess of $4,000,000. Negotiations for the series are being handled by ABC Coast exec, producer Bob Adams for the net, and Samuel Newman, repping WGA.

Series fits into ABC's search for a top prestige series, and is aimed at the fall of 1958 season. Approximately 600 members of WGAW have already pledged to write scripts for the series, that number including top motion picture and tv writers as well as top novelists. Some top stars, including a number not yet seen on tv, have tentatively agreed to appear in the series.

WGA has mulled such a series for some time—about a year—and Newman took over the project with approval of the guild and council. Newman, a writer and an indie producer, is currently in negotiations with a major studio to handle physical production of the series, although the guild will retain creative control.

Newman has thoroughly blueprinted the project and has drawn up the budgets and other details of the series, and is expected to produce the series, an ABC source said.

LOTSA BING CROSBY ON TAP FOR CBS

Bing Crosby, already reunited with CBS Radio via his upcoming five-minute capsule shows for Ford Motors, is getting back into the full swing of things with an additional new half-hour show slated for an Oct. 20 preem on the web. The new Crosby stanza will go back-to-back with Jack Benny, giving the network a potent 1-2 punch in the 7 to 8 p.m. period Sunday eves.

Crosby's new showcase will be all-new, a musical variety stanza with top stars as guests. It will be taped, as per Crosby's old "Kraft Music Hall" technique, but the material will be all fresh (as contrasted with the Benny tapes, which are actually repeats of former broadcasts).

EVERYBODY ON A 'FORMULA KICK'

By GEORGE ROSEN

What is happening to the "fractional" stations in America—the outlets that for years have been devoting at least a part of each broadcasting day in catering to the foreign-born elements with Italian, Spanish, Polish programs, etc.?

It has been quite a number of years since anyone has undertaken a responsible survey on such specialized stations to determine where and how they fit into the scheme of broadcasting generally. If memory serves it was Dr. Paul Lazarsfeld of Columbia U., who emerged with the last definitive breakdown on "fractional" programming in the U.S. But that was some years back.

Whether due to the changing picture over the years as television moved ahead at the expense of radio, or simply because of complete indifference, there has been no careful check in recent years to determine whether these minority groups are getting the cold-shoulder from broadcasters and to what extent "fractional" programming exists in the U.S. today. (Ten years ago it would have been of grave concern to the FCC in demanding proper diversification on use of the spectrum). Today there's little likelihood that it's even crossed the minds of the Governmental watchdogs.

Of late there have been disturbing evidences that many of the "fractional" broadcasters in key cities around the country devoting at least a part of the day or weekend to the foreign minorities, are now shedding such ties and are going strictly on a "formula kick"—that is, music & news around the clock, seven days a week. This is part of the "new awareness" in the competitive race for the radio dollar, that whatever the day or the hour, the pattern cannot be interrupted. Unfortunately, it's a pattern inspired more out of economic necessity (very little is entailed in spinning records and reading news off the AP-UP machines), and certainly a pattern that requires far less ingenuity than programming for the foreign minority groups.

The Rochester Story

Take, for example, what has been transpiring up in Rochester, N.Y., where for many years WVET, the ABC affiliate, had been catering to the Italian populace with Saturday-Sunday programming. In a reshaping of its program structure, WVET, in embracing the "formula kick," has just decided to do away with "fractional" programing and go "music & news" exclusively. Almost simultaneously, the Rochester daytimer, WRVM, which also catered to foreign listeners, decided that it, too, under its new ownership (Herb Shorr, ex-WOV, New York, along with Harry Trenner, ex-Mutual, both of whom also own a Miami station), would dispense with its bilingual pattern in order to go "formula."

What has been happening in

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—and Get News

NBC news director Bill McAndrew took the unusual step of going on the air last Thursday (22), following Secretary of State Dulles' announcement reversing his ban on U.S. newsmen traveling to Red China. McAndrew did a three-minute bit on NBC Radio's "Nightline," where he was interviewed by host Walter O'Keefe on the network's plans for coverage.

Following day, McAndrew talked to Jim Robinson, who'll be covering Peiping for the network. Robinson told him that when fellow far East correspondent Richard Applegate who had been imprisoned by the Chinese and whose yacht had been confiscated and never returned, heard about Robinson's new post, he told him, "The first thing you do is get my yacht back."

Looks Like CBS May Change Its St. Louis TV Horses Mid-Stream

'V' For Van Volkenburg

Looks like those retired network execs don't stay retired for long. Now that Joe Ream, former exec veepee of CBS, is back in the network fold as successor to the late Ralph Hardy in Washington, it's also learned that ex-CBS-TV prexy Jack Van Volkenburg, who "retired" to Florida, is rarin' to go into action again.

Van Volkenburg is among a group making a bid for the upcoming 'V' in Tampa. He's got an approximately 10% ownership stake in the venture. That's the reason, incidentally, why he resigned recently as a CBS board member.

CBS' St. Louis owned-and-operated fortunes in tv may be due for a drastic overhauling as a result of some suddenly-inspired conferences held in New York and Washington during the past week. After many months of litigation, and investment of a small fortune in order to grab off Channel 11 for its KMOX-TV operation, CBS now finds itself with an offer to acquire the already-established KWK-TV, which is 23%-owned by the St. Louis Globe-Democrat, with Stan Hubbard, owner of KSTP-TV, Minneapolis, also a part owner.

If everything works out as CBS hopes it will, the network will ditch its Channel 11 plans (even though it is now putting up a multi-million dollar building), and will shift over to the more desirable Channel 4 owned by KWK, Inc.

Such an eventuality would probably turn out to everybody's benefit. Since the award of Channel 11 to CBS is being contested in the courts by three firms whose applications were denied (220 Televisison, Inc.; St. Louis Telecast, Inc., and Broadcast House, Inc.), with a hearing on the appeals set down for Sept. 11, it would pave the way for the reallocation of the channel to the contesting parties, even though it would deprive them of a CBS affiliation and force them to go independent or ride with ABC. It would also get the FCC off the hook on one of the more bitterly-contested grants. As for the St. Louis Globe-Democrat, Hubbard and the other interested Channel 4 parties, who initiated the overtures to CBS in the first place, it would put an end to their alarms over a future which would deprive them of their prized CBS affiliation. For CBS, it would allow for an ideal continuity of identification with channel 4 under its interim affiliation.

Whether the switchover goes through is still highly problematical. This would depend on whether CBS can come to satis-

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$80,000,000 Kitty In R&R's Merger With Erwin Wasey

Merger of Ruthrauff & Ryan agency with Erwin Wasey is reported all set and the new outfit, it's understood, will carry the banner of Ryan, Wasey & Williams.

Robert M. Watson, currently board chairman of R & R, is slated as board chairman of the new consolidation, with R & R's Roswell Metzger as chairman of the executive committee. (Metzger is now exec v.p. heading up the Chi operation of R & R.) Wasey's Howard Williams is slated for the presidency of the firm.

Still to be resolved is the status of Ken Beirn, the president of Ruthrauff & Ryan, and it's understood he will become executive v.p.

All told Ryan, Wasey & Williams will go the post with approximately $80,000,000 in annual billings, with each of the two outfits contributing about equal shares. Headquarters will be in N.Y., with Chicago, of course, playing a prominent role in the affairs of the operation, as well as the Coast, where Erwin Wasey has been involved in the Carnation-sponsored Burns & Allen tv series.

SPONSOR BANS BOONE FROM 'PLAYHOUSE 90'

Hollywood, Aug. 27.

Richard Boone bowed out of hosting stint on Thursday's (29) CBS-TV "Playhouse 90" showing of "Without Honor" telepic, in a battle of the pharmaceuticals.

Boone's own telefilm series, "Have Gun, Will Travel" is slated to bow on net shortly, and his appearance was to plug the debut. However, "Gun" is co-sponsored by Whitehall Pharmacal and Bristol-Myers, one of "90" sponsors, objected to plug for competing drug house's show. Thereupon, Boone withdrew from chore.

Tyrone Power to Host Standard Oil TV Spec

Tyrone Power has been signed to host the Standard Oil of New Jersey 75th anniversary show on NBC-TV Oct. 13. Stint, which calls for him to appear in the show as well as host it, marks the actor's first major tv appearance.

Deal was set through McCann-Erickson, which is producing the show for Standard Oil. The 90-minute spec will star Jimmy Durante, June Allyson, Bert Lahr, Kay Thompson, Jane Powell, Kay Starr, Marge & Gower Champion, Eddie Mayehoff and Brandon De Wilde. Cyril Ritchard will stage, with Paul Feigay exec producer and Leslie Stevens head writer.

NBC Radio Springs A New Rate Card

NBC Radio will unveil a new rate card next week establishing single day-night participation rates, boosting charges on participations and lowering them on nighttime program period buys and eliminating quotations for individual station rates by quoting full-network rates only. New card will become effective Oct. 1, but will be mailed to agencies next week.

At the same time, the network has decided to call a meeting of its full affiliate body in New York Sept. 13 or 14 to outline in detail its new streamlined compensation formula, which eliminates the old paid hours method of calculating compensation and substitutes a system of "compensation units" based on participations carried by the station. In effect, the formula brings compensation payments up to date with new sales techniques, since the largest part of NBC's sales are in participations rather than half-hour or hour units.

New formula is based on a compensation unit, which is equivalent to 20 one-minute participations or their equivalent in 30-second and six-second spots (with the 30's equal to 75% and the six's to 30% of one minute). Time period sales are converted to compensation units on the basis of each hour of time equal to 12 minutes of commercial or 12.20 of a compensation unit. As for "waived hours," these become the same number of waived compensation units in the new formula.

Dollar compensation per units is worked out by taking each sta-

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CBS-TV's Sponsorship Bonanza On 64 Regional Pro Grid Telecasts

CBS-TV has set virtually full sponsorship for its pro football lineup this fall, which consists of a total of 64 separate regional telecasts on 176 stations on 19 different dates. Plum sponsorship deal in the grabbag is with Marlboro cigs, which will cosponsor the games nationally, over the full line-up of stations in the nine separate regional networks.

Marlboro is taking anywhere from one-third to two-thirds sponsorship, over each regional net, which varies in size from three stations (Philadelphia region) to the 78-station Chicago network. Other sponsors, regional and local, are filling in the remaining sponsorship in each area, and the only availabilities left thus far is one-third in the New York region, one-third in Philadelphia and one-third on the Coast network.

In addition, Carter Products has bought in on an alternate-week deal for a 15-minute preview show, which like Marlboro, will go nationally. Show will be on film, so that it's the same for each region despite differences in starting times. Carter deal starts with the regular season on Sept. 29, but the CBS telecasts start Sept. 8 for pre-season exhibition weeks.

Sponsorship lineup has Marlboro and Ballantine Beer sharing a third sponsorship each in N.Y.; Marlboro taking two-thirds in Philadelphia; Marlboro and National Bohemian Beer sponsoring all in Baltimore, Marlboro and Amoco sponsoring in Washington; the cigaret company and Duquesne Beer sharing in Pittsburgh, Marlboro, Standard Oil of Indiana and Pabst in Green Bay; Falstaff Beer, Standard of Indiana and Marlboro in Chicago; Speedway Petroleum, Globel Beer and Marlboro in Detroit and Falstaff and Marlboro sharing two-thirds on the Coast.

CBS is using some 180-odd technicians on the complicated regional operation, which involves a different crew in each city and anywhere from two to six separate full-game telecasts on any one day. Judson Bailey, CBS exec producer for sports, is producing the show, with the aid of producers Hugh Beach and Pete Molnar, with CBS director of sports Bill MacPhail overseeing the entire operation.

Announcing staff comprises Chris Schenkel and Jim McKay in N.Y.; Byron Saam and Jack Whitaker in Philly; Chuck Thompson and Bailey Goss in Baltimore; Jim Givens and Arch McDonald in Washington; Joe Tucker in Pitt; Ray Scott and Johnny Lujack in Green Bay; Joe Boland and Joe Foss covering the Cardinals and Red Grange and Bill Fay the Bears in Chicago; Van Patrick and Bob Reynolds in Detroit; Tom Harmon in San Francisco and Bob Kelley and Gil Stratton in L. A.

As per the National Football League agreements, home games are blacked out in the schedule for a radius of 50 miles from the home city. Similarly, whenever a team plays at home, out-of-town games are blacked out of the city.

CBS' Red Carpet Out for Elizabeth

CBS News has assigned a staff of 17 newsmen and cameramen to cover the visit to the U. S. and Canada of Queen Elizabeth in October, and has already finalized plans for a late-night 45-minute wrapup network telecast at the end of her visit. The 45-minute wrap-up, to be telecast live and film, is being peddled by CBS-TV's sales department as a commercial one-shot. It will be telecast either Oct. 21 22 or 23, probably in the 11:15 to midnight period.

Beyond the one-shot, CBS News is working on several other program efforts on the coverage of the royal party, and has submitted them to the web's plans board. The 45-minute show has already been approved by the network brass. The 17-man crew includes Chief European correspondent Howard K Smith and London correspondent Alexander Kendrick, who will travel as part of the royal party, with other newsmen picking up the group when they reach stateside.

WRCA-TV's 'Hi Mom' Coin

WRCA-TV, the NBC flagship in New York, has pulled in 10 paritcipating advertisers for its new early-morning "Hi Mom" 9-10 strip within the two weeks since the show preemed. Signed for the Shari Lewis starrer are Procter & Gamble, General Foods, Purex, Exquisite Form, Chock Full O'Nuts, Tropicana Orange Juice, French's Instant Potatoes, Gimbel's and Cocoa Marsh.

Show is aimed at young mothers, with advice on baby care by registered nurse Jane Warren.

'Monitor' Inserts Woo Bigtime Stars Back to NBC Radio

Hollywood. Aug. 27.

NBC Radio is recapturing its stars lost to tv, not via the weekly series of now-departed bigtime radio, of course, but as interview inserts into web's weekend "Monitor" program.

NBC Radio has lined up a galaxy of names to tape total of 10 five-minute segments each week. Material will be new and scattered over the Saturday and Sunday radio marathon.

George Gobel already has been firmed by "Matinee" exec producer-director Al Capstaff, with "Fibber McGee and Molly" (Jim and Marion Jordan) previously inked. In negotiation stage are deals with Eddie Cantor, Jerry Lewis and Bob Hope.

"Monitor" is completely sold out, says Capstaff, and star integration is intended to maintain high quality programming.

Howard Miller Nixes Pat Weaver Bid For 'Saturday Night Party'

Chicago, Aug. 27.

Howard Miller, meeting with Pat Weaver last week, definitely nixed the producer-host role on the 90-minute "Saturday Night Party" proposed for Weaver's Program Service network. Miller said he was interested but "physically incapable" of accepting the assignment now that he's added NBC-TV's daily "Club 60" to his otherwise busy schedule.

He has a 15-minute CBS radio strip at 10:45 a.m., a local 90-minute show on WIND every morning at 6:30, and a two and a half hour Sunday morning show on WIND.

This leaves Weaver in search of a host and two more sponsors for the Saturday night stanza which is supposed to originate from the Aragon Ballroom here. Kick-off date is Sept. 21. Weaver tapped Pabst Brewing Co., through Norman, Craig & Kummel, for sponsorship of one 30-minute seg and still has two to go. Show will probably be cancelled if it does not get at least one other sponsor.

KNXT TELETHON FETCHES $117,430

Hollywood, Aug. 27.

Ten-hour multiple sclerosis telethon on KNXT Sunday (25) garnered $117,430. Goal was $100,000. Last August telethon raised $107,000 in pledges but total contribution upped figure to $135,000.

Bob Crosby emceed. Jack Rourke produced. Talent on "Parade of Stars" included Jayne Mansfield, Eddie Cantor, Ann Blythe, Lawrence Welk, Freddy Martin and Peggy Lee.

Boston B'casters Apologizing For Too Many Com'ls

Boston, Aug. 27.

Radio and tv here redoubled their efforts to bring the news to the newspaperless Hub as the strike entered its third week. In the meantime radio and tv salesmen have become order takers with biz rushing in.

Experiencing a bonanza after a low period as a direct result of the newspaper strike, the stations are loaded with commercials. Some are apologizing to listeners for having so many commercials, explaining that they are "trying to help out" because of the strike.

With the press of biz, some stations hiked rates to new advertisers. Most of the new biz came from picture theatres, department stores and automobile agencies.

WNAC continued its policy of news on the hour and half hour 38 times a day plus bulletins on the hour and adding extra services. WNAC and WNAC-TV also provided large news bulletin posters twice a day to the Stop & Shop supermarket bakery unit in Hub's South Station, and the Boston Five Cent Savings Bank, and maintained a billboard of news on the Boston Common. In addition, a printed "Dinergram," with film listings and news flashes is being issued to hotels by the station.

WVDA set up a "Radio News Journal," special broadcast three times a day. Station has newsmen at state house, city hall, courts, police headquarters, hospitals and fire stations. WVDA parks its Volkswagon bus, mobile unit with public address system, at strategic points around the Hub during its "Radio News Journal" broadcasts.

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Helene Curtis Biz To McC-Erickson

Chicago, Aug. 27.

McCann-Erickson this week expanded its client roster with the addition of Helene Curtis Industries and its billings by over $3,000,000 with the acquisition of two of Curtis' key products. Agency was awarded the Spray net and Shampoo Plus Egg lines, first of which is a major television account, in a Curtis realignment that sees McC-E replacing Earl Ludgin as one of Curtis' three agencies.

Other two agencies are Gordon Best, which will handle a men's line (Lentheric, Suave, etc.) plus the Beauty Shop Division, and Edward H. Weiss, which takes over Stopette, Enden, King's Men and Lanolin Discovery. Current Curtis billing is $12,000,000.

CBS-TV's 10 Out of 10

CBS scored a clean-sweep of the Top 10 Nielsen list for the two-week period ending July 27, grabbing off the complete honors both in the average audience and total audience categories. Web came up with some surprise entries, too, such as "20th-Century Fox Hour," the all-reruns, "Undercurrent" anthology and "Richard Diamond." "Gunsmoke" topped the list and placed second in the TA list as well.

TOTAL AUDIENCE		AVERAGE AUDIENCE	
Playhouse 90 (CBS)	30.9	Gunsmoke (CBS)	27.9
Gunsmoke (CBS)	30.2	$64,000 Question (CBS)	26.2
$64,000 Question (CBS)	29.1	I've Got Secret (CBS)	24.1
20th-Fox Hour (CBS)	28.2	20th-Century Hour (CBS)	22.3
I've Got Secret (CBS)	26.7	What's My Line (CBS)	22.2
Ed Sullivan Show (CBS)	26.1	$64,000 Challenge (CBS)	21.7
U.S. Steel Hour (CBS)	25.2	Playhouse 90 (CBS)	21.6
Game of Week (CBS)	25.0	Undercurrent (CBS)	20.3
Climax (CBS)	24.7	Richard Diamond (CBS)	20.1
What's My Line (CBS)	24.0	Hitchcock Presents (CBS)	19.9

TV-Radio Production Centres

IN NEW YORK CITY . . .

Mike Dann back at NBC exec desk after vacation in Rockies... **Herbert J. Cutting,** chief accountant at Mutual, named director of administrative services..."Great Jewish Stories" series on WATV starts with new series of adaptations on Wednesday (28) afternoon...**Judy Lewis,** daughter of **Loretta Young** and **Tom Lewis,** joined WCBS-TV as program coordinator on "Eye on New York," replacing **Ellen Shapiro,** who's moved to WABD's "Nightbeat" staff as interviewer-researcher... **Barbara Delatiner,** feature writer for Newsday, taking over **Jo Coppola's** reviewer spot starting next Wednesday (4) when the latter moves to the N. Y. Post. Miss Delatiner has been doing dry-runs during all of August...CBS-TV "Camera Three" producer **Lewis Freedman** off on a three-week European vacation...**Diana Barth** followed up a recent "My True Story" appearance with radio spots for Tetley Tea and Bromo Seltzer...Lennen & Newell v.p. **Nick Keesely** and P. Lorillard prexy **Lewis (Bud) Gruber** to the Coast for an o.o. on their upcoming "Court of Last Resort" series...WCBS-TV "previews" its "Comparative Literature 10" series on Sept. 7 in a special 3:30-4 show, with "Camera Three" moderator **James Macandrew** discussing the show with **Dr. Floyd Zulli,** program's instructor. Station, incidentally, has come up with "Sunrise Semester" as the title for this and future educational shows...**Lilia Skala** called to the Coast for leading role in "The Last Act" on "Lux Video Theatre" Sept. 14...Metopera star **Mildred Miller** makes first appearance on the Ed Sullivan show Sept. 15...**Roy Kammerman, Allen Robin** and **Cally Curtiss** set as the scripting team for the **Johnny Carson**-starring "Do You Trust Your Wife" on ABC-TV...**Irving Gitlin,** CBS public affairs director, addresses third annual Robert Flaherty Seminar today (Wed.), speaking on "Television Techniques and the Future of Documentary Films."

Col. Jay Barney finished his two weeks of active duty with the Signal Corps, getting two afternoons off so he could record "Romance of Helen Trent" for 12 days in advance as well as do the two live shows on those days . . . **Jesse Zousmer,** coproducer of "Person to Person," postcards from Irsael, "Having a ball here and they don't even have tv" . . . Press agent **Nat Fields** and wife **Sylvia** had a pre-housewarming at their New Rochelle ranchhouse, hosting **Mr. and Mrs. Andre Baruch (Bea Wain),** adman **Alden James** and his wife, and NEA tv columnist **Dick Kleiner** . . . **Lester Hammel** has joined television operation of the artist management firm of **Willard Alexander** . . . **Joe Given** chosen to do all billboards for new "Restless Gun" series to debut on NBC-TV . . . **Fred Parsons** concluding a summer long assignment speaking for Pepsi-Cola in firm's Grand Central Station Exhibit . . . **Jessica Jones** concluded episode "Bilko's Valentine" in current **Phil Silvers** series . . . A special, two-part discussion on cigarets and lung cancer gets underway on WABD's "Night Beat" tomorrow (Thurs.) when **John Wingate** interviews Dr. John R. Heller, director of National Cancer Institute, U. S. Public Health Service. He will be followed on Sept. 6 by Dr. Clarence Cook Little, biologist and chairman of the Scientific Advisory Board to the Tobacco Industry Research Committee . . . **Seymour (Hap) Eaton,** formerly with NBC Television Films in Chicago, joins the New York offices of station reps Peters, Griffin, Woodward, Inc. . . . **Mrs. Doris Strong,** for the past three years administrative assistant to **Thomas F. O'Neil,** prez and board chairman of RKO Teleradio Pictures, has resigned to join the Gordon-McLendon owned radio station KLIF, Dallas, Tex. Mrs. Strong will be an assistant to **Dale Drake,** station's general manager . . . A "Time Change Guide Map," prepared by reppery Blair-TV, is being distributed to time buyers and agency execs throughout country . . . **William B. Williams,** WNEW's emcee on two daily shows, has been selected as host for WABD's new variety show "Fiesta Americana." Williams takes over the show with a Latin beat starting Sept. 20 at 8 p.m.

NBC flack **Alec Nyary** on the mend at Hospital for Joint Diseases after being in a critical condition last week with an attack of hepatitis . . . **Jack Perlis** signed by **Bob Saudek** to handle publicity for "Omnibus" and other Saudek properties; Perlis handled "Omnibus" when it was under Ford Foundation auspices . . . **Ted Rogers,** exec producer on the erstwhile "Home" show, moves into "Wide Wide World" as one of the show's four producers . . . CBS doorman **Mike Donovan** back on the job after a hospital stay . . . **Ronald Dawson** doing "Witness for the Prosecution" at the Paper Mill Playhouse" for three weeks starting Sept. 9 after turning in an "Arthur Murray Party" stint Monday (26) . . . **Jim Lowe** gets his WCBS "Hideaway" deejay stanza extended to a solid five-and-a-half hours on Saturdays, starting Sept. 7 . . . (Miss) **Mickey V. Young** named administrative to **Jack L. Gross,** manager of American Research Bureau's N. Y. office . . . **Richard L. Evans,** who does "The Spoken Word" on CBS Radio, has his seventh collection of his radio essays published Sept. 18 by Harper & Bros. under the title, "The Everlasting Things" . . . **Lanny Ross** returns to his WCBS mike this week following a three-week vacation on Cape Cod . . . **Grace Baker,** secretary to **Alan Courtney,** NBC supervisor on the Steve Allen show, packing up and leaving for the Coast on Friday (30); hopes to go to work for NBC there . . . **Lowell Thomas** returns to N. Y. Sept. 2 after a summer-long overseas junket . . . WRCA WRCA-TV manager of news **Gabe Pressman** off to the Coast for two weeks, with **Bill Ryan** subbing for him on his "Shell News" strip . . . **Larry LeSueur** and **Bill Downs** tapped by CBS Radio to handle the two new five-minute news strips for Miles Labs. . . . **Aileen Paul** (Mrs. Freddie Bartholemew) subs for **Josephine McCarthy** for two weeks on "Hi Mom" on WRCA-TV while Miss McCarthy vacations . . . **William C. Whalen** named WRCA-TV sales facilities coordinator, replacing **Stanford Levy,** whose been upped to a salesman at the station . . . **S. William Aronson** upped to administrator in the cost control unit of ABC; he's been director of sales service . . . **Jack Arthur** into "Indictment" on CBS Radio Sunday (1) . . . WINS deejay **Zeke Manners** has offered Mayor Wagner his aid in fighting juvenile delinquency by volunteering to organize other deejays to form youth groups throughout the city . . . **Ed Wynn** guests on **Arnold Michaelis'** "Face to Face" on CBS Radio Sept. 4 . . . **Richard Lewine,** CBS-TV exec producer, back from the Coast after huddles with **Cole Porter,** who's doing the songs for **S. J. Perelman's** "Aladdin" spec. Perelman accompanied Lewine on the trip . . . Larry Surles moved up from eastern manager of NBC spot sales to the new post of manager of new business . . . June Taylor Dancers inked for three appearances on the Ed Sullivan show . . . **Charles Oppenheim,** CBS-TV director of information services, back after a fortnight hiatus in Martha's Vineyard and Vermont . . . CBS public affairs' **John Jefferson** to Ohio for a three-week tour of the midwest . . . **Vic Allen** named business and production manager of CBS-TV's new "Conquest" specials under producer Mike Sklar . . . Bobby Hackett returns to Mutual's "Bandstand, U. S. A." on Saturday (31).

IN HOLLYWOOD . . .

Barry Wood, executive producer of NBC-TV's "Wide Wide World," picked **Ted Rogers,** formerly head of film production for Dancer-Sample-Fitzgerald in Hollywood, as his fourth producer. Others are **Herbert Sussan, Alan Neuman** and **John Goetz** . . . **Del Reisman** moved up as story editor of "Playhouse 90." He succeeds **Peter Kortner,** who will be associate producer on the CBS-TV long form drama . . . **Allen Parr** and **Charles Straus** on the mend from their ailments and due back at their CBS-TV desks . . . **David Broekman,** back among the home towners, believes that color will provide the impetus needed to raise the level of music appreciation in tv . . . **Frank Ross,** producer and **Phil Shuken,** writer, of **Joan Caulfield's** "Sally," extended their stay in Cannes a month to whip up a fresh batch of scripts . . . **Tom McDermott,** were notified [illegible] . . .

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FIELD DAY FOR PRESS AGENTS

Joe Ream Back in Harness

Joseph H. Ream is coming out of a five-year retirement to rejoin CBS as a vicepresident. He'll head up the CBS Inc. Washington office as successor to Ralph Hardy, who died last month. He makes his first official "reappearance" at the CBS-TV affiliate meet later this week in Colorado.

Ream, who resigned from CBS in 1952, was exec v.p. and a member of the board of directors at the time. He had joined the web as general attorney in 1934, becoming secretary in 1938, a v.p. in 1942, a member of the board in 1945 and exec v.p. in 1947.

He had been living in total retirement in Tallahassee from the time he quit CBS until a year ago, when he moved to Washington and entered Government service as deputy director of the National Security Agency. His new appointment is effective Sept. 16.

CBS-TV's Eight-Man Special Unit For 'In-Depth' News Treatments

First "special assignment unit" in television news, designed to freewheel on major stories and come up with "in-depth" special programs, has been created at CBS-TV. The eight-man unit is headed by Leslie Midgley, former producer on the Eric Sevareid "World News Roundup," with Midgley's operation assigned solely to come up with half-hour-or-longer news treatments either on prepared-in-advance basis or at a moment's notice.

New unit is already at work on two shows, "Wirtsschaftswunder," the story of Germany's economic recovery (translation is "Economic Miracle"), timed to the German elections and set for telecast Sept. 15 at 5:30 to 6, and "Korea Today," tentatively slotted for the following Sunday in the same time period. In addition, the special unit will do a 45-minute wrapup of Queen Elizabeth's U. S. visit the end of October, and will be handling the news "specials" on Prudential's "The Twentieth Century." Apart from the planned shows, the unit will be on call for spot coverage-in-depth, as in the Andrea Doria sinking last year.

Unit comprises Midgley as producer (he's being replaced on "World News Roundup," which is being cut to 15 minutes on Sundays during the pro football season, by Ed Hoyt, former Collier's

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Booking Governors

Rival networks seem to have unconsciously entered a new kind of talent race—for Governors.

Connecticut Gov. Abe Ribicoff appears Sunday (1) on "Alcoa Hour" with a plea for safe driving (he's an advocate of tightened speed laws) on the repeat of "No License to Kill," the safe-driving script.

Now New York Gov. Averell Harriman is booked for the same day on "CBS Radio Workshop" with a Labor Day safe-driving plea in connection with an original drama by "Workshop" producer Dee Engelbach on the same topic.

Armstrong, Kodak Into Daytime TV

CBS-TV racked up a trio of daytime "firsts" this week, signing Armstrong Cork and Eastman Kodak to their first daytime deals and at the same time drawing first sponsorship blood on the early-morning Jimmy Dean Show. Armstrong will sponsor an alternate Wednesday quarter-hour of the Dean segment starting Oct. 9, via BBD&O.

Kodak, which for a time had been looking at "Let's Take a Trip" as a possible vehicle, changed its mind and instead bought an alternate-week quarter-hour of "Beat the Clock." Kodak is "Clock's" first new client, but the daytimer retains several of the sponsors of "Our Miss Brooks," which it's replacing. Kodak deal, via J. Walter Thompson, starts Oct. 9 also.

NBC Tints Up Sports

NBC-TV is going all-out in tinting up sports this fall. With the World Series already scheduled as a part-color attraction, web last week firmed up colorcasts on four of its NCAA football telecasts, including the Army-Navy game Nov. 30 out of Philadelphia. Other tinters are Oklahoma-Notre Dame on Nov. 16 and the two Big Ten games to be televised Oct. 19 and Nov. 2, with the actual teams not yet selected.

World Series arrangement calls for all the games from the American League city to be colorcast, with those of the National League city also to be tintcast if the city is close enough to the AL locale to permit movement of equipment in time.

It's Tint 'n Set, Much More Yet, For Mutual Net

Mutual, keeping the biz kettle popping since the takeover by the Paul Roberts management group, has signed up additional clients, inking a 10-day saturation drive by Reader's Digest plus two long range campaigns by Tint 'n Set and Diversified Cosmetics of America, the latter two accounts new to network radio.

Reader's Digest project calls for 51 of Mutual's five-minute on the half-hour newscasts beginning at 8:30 a.m. and continuing through Labor Day. J. Walter Thompson is the agency.

The spot tv-to-radio switch for Tint 'n Set and Rand's Permanette will use morning and afternoon newscasts on MBS on a Monday-through-Friday five-per-day basis. In signing up with Mutual, Martin Himmel, prez of Dunnan and Jeffrey agency, took a potshot at the

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Perelman's 'Love' Kicks Off TV 'Arts'

S. J. Perelman will kick off CBS-TV's "Seven Lively Arts" show Nov. 3 with his first television script, "The Changing Ways of Love," tracing the manners of love from the 1920s to the present. Perelman is already at work for CBS on the book for "Aladdin," the upcoming du Pont spec for which Cole Porter is doing the score.

Perelman will not only write the "Love" script, but will appear with host John Crosby and a cast of dramatic players on the kickoff show. Also set for the opener by exec producer John Houseman is Sidney Lumet, who will direct.

Program will take up the effects on American lovemaking of such diverse arts and works as the motion picture, magazines, novels, advertising and the Kinsey Report. Films will come in for major attention, with clips of the screen's great lovers. Dramatic inserts will include scenes from F. Scott Fitzgerald's "Winter Dreams" (done on tv last season, via CBS-TV's "Playhouse 90") and Clifford Odets' "Awake and Sing."

NETWORKS GET LOTS OF HELP

The television press agent (or, on a more dignified level, the public relations man) will come into his own this coming season. The sweet smell of success will reach its sweetest apex during '57-'58 in the big grab for space as newspaper columns — in fact whole sections—open up as never before.

Here's the situation in a nutshell: By virtue of the fact that so much space will be opening up, the tv networks are simply not equipped to cope with the demand for copy. And since manpower is so limited (and that goes for NBC, CBS and ABC), the major concentration will perforce be aimed at the "glamor copy," that is, the big one-hour, 90-minute and two-hour shows, with their bigtime name talent and production entrepreneurs. There will be enough of them (100 of them alone at NBC) to keep the network boys hopping all over the lot.

But because many of these "specials" are now attracting the type of name personalities (in talent, producers, directors and even writers) from other show biz media who have long been accustomed to operating with their own press agents, they're already demanding similar attention and going out on their own in acquiring the necessary space grabbers. Because the networks are not equipped to give them the proper attention, even the sponsors are on a constant prowl for "press representatives," as are the individual packagers of programs.

The networks, who are already showing evidence in their press releases of focussing major attention on the "big ones," are beseeched with complaints from agencies and sponsors riding with the so-called "bread-and-butter" half-hour shows (which still constitute television's major staple) demanding attention, and pronto, on their upcoming product. The networks frankly concede that they are not equipped to cope with the problem and welcome outside press agentry on the part of the client and the agency to get them off the hook. The network press chiefs have only one major concern: With everybody working at cross-purposes, they'd be mighty grateful if the press agents would "report in" at the webs to help coordinate matters.

The major tv film companies, in particular, are concerned over getting the proper breaks on their "held over" network showcasings, recognizing that, all things being equal, they're bound to get the sluff-off treatment from the webs in trailblazing their half-hour product. As result the vidfilmeries, like the agency and the sponsor, are expanding their press-exploitation divisions, and at least two of the biggest companies are at the moment on the lookout for top-flight guys who can do a job for their films in crashing the dailies and the Sunday supplements in the major markets around the country.

The tv boom in press agentry began a few years back, though on a minor scale, when Max Liebman took on Dave Tebet, and subsequently Frank Goodman, to extol the virtues of the Liebman Productions: when a Bill Doll moved in for Oldsmobile on its specs, when CBS enlisted the outside help of Bud Brandt, when a Jack Perlis 24-sheeted an "Omnibus," etc. But these are no longer isolated illustrations. Today everybody wants his own built-in press agent.

Johnny Stearns to ABC

Producer-actor Johnny Stearns (Mary Kaye & Johnny) is exiting his longtime NBC-TV producer slot to join the American Broadcasting Network as an exec producer. He'll handle one of the hour-long musical strips being plotted by the web for a fall preem.

Stearns is currently producing "The Arthur Murray Party" on NBC-TV.

Lorillard's 'Diversification Can Go Hang' in Kent Switch to L&N

Kaye Makes Hay

If Danny Kaye and CBS had their way about it, the kids of America would convert "trick or treat" night into more beneficial channels.

Motive behind the reslotting of the Danny Kaye "See It Now" global junket on behalf of UNICEF is an interesting one. It will be slotted on the pre-Halloween night of Oct. 27. Kaye is shooting some supplementary footage—urging the kids to continue their doorbell ringing, but to collect coins and even dollars on behalf of the UNICEF organization.

NBC Lashes Back At Philco, Claims It's All a 'Vendetta'

Washington, Aug. 26.

NBC lashed out at the Philco Corp. with the charge that its recent protest against the license renewal of NBC's WRCV-TV in Philadelphia is "Philco's most recent maneuver in its vendetta against RCA' and a weapon in its $150,000,000 antitrust suit against RCA. NBC made the charge in a reply to the Philco protest, submitted to the FCC yesterday (Mon.).

Charging Philco with an abuse of the FCC's regulatory processes, RCA urged dismissal of Philco's protest as "sham in its entirety" and a "further publicity springboard to injure RCA and NBC." The RCA brief charged that the basis for Philco's "continuing and vindictive attack" on RCA is the latter's refusal to grant Philco's demands for preferential treatment in royalty payments. Brief stated that "Philco's management is seeking a scapegoat for its own business deficiencies and weaknesses" and that the protest is "an effort to divert attention from its admitted poor past performances."

Philco, which once owned the station but sold it to Westinghouse, which in turn sold it to NBC (that sale, which involved a trade of facilities in Cleveland, is now the subject of a Government antitrust suit against RCA and NBC), protested the pending renewal on the basis of RCA and NBC's character qualifications for license, undue concentration of control in Philadelphia and the public interest.

NBC in its reply further stated that Philco has no right to protest since it is not a party in interest to the renewal under the meaning of Sec. 309 (c) of the Federal Communications Act governing such procedure, and that the issues raised by Philco are unsupported by fact, thus rendering the protest "fatally defective."

ABC-TV 'Bowling Stars' For American Machine

ABC-TV filled in another half-hour in its Sunday night commercial schedule by signing American Machine & Foundry to sponsor a half-hour "Bowling Stars" segment out of Chicago in the 8:30-9 p.m. segment. New bowling stanza will follow the Kaiser Aluminum-sponsored "Maverick" show, giving the web a 7 to 9 p.m. sellout.

"Bowling Stars," to be aired live out of Chicago with Joe Wilson handling the narrating, is being packaged by Matt Niesen's Championship Productions Inc. of Chi. It's being coproduced by AMF. Deal is quite a sponsorship switch for American Machine & Foundry, which made its network tv debut as a sponsor of "Omnibus."

Switch of P. Lorillard's Kent and Newport cigaret accounts from Young & Rubicam to Lennen & Newell, which handles the "parent" Old Gold cigarets for Lorillard, has, to some degree, thrown Madison Ave. agency second-guessers into something of a tizzy. For, the switchover comes in the face of a general trend toward a diversification formula among companies (and this applies not only to cigarets) handling various brands.

Up until now only two companies—and these happen to be the biggest in cigaret volume—have put their multiple-brand billings in one agency basket. These are American Tobacco Co. (BBDO) and R. J. Reynolds (Esty). All the others have hopped abroad the diversification pattern on the premise that a more efficient job can be done by individual agency campaigns. Thus the Lorillard switch to the American Tobacco-Reynolds way of thinking has come as something of a surprise to agencymen in general and has cued the thinking: "Perhaps there's more method in their madness than we originally thought."

Aside from that, the switch from Y & R to Lennen & Newell took everyone by surprise, for it was generally thought that Kent was getting lots of effective mileage from the Y & R handling. Just what induced Lorillard to give the whole kaboodle (representing an approximate $20,000,000 a year in annual billings) to Lennen & Newell is figured to be anybody's guess. Nobody's saying much about it.

Some salve came to Y & R in the form of its inheritance of the Beech-Nut Life Savers' baby food account from Kenyon & Eckhardt. This, too, represents a veering away from diversification, since Y & R also has Ed Noble's Beech-Nut biz.

'P to P' Angling Dr. Salk Pickup

"Person to Person" is angling to get Dr. Jonas Salk for an appearance from his Pittsburgh home for the coming season. "P to P" producers John Aaron and Jesse Zousmer have taked to Salk in the past, but a pickup wasn't feasible because CBS-TV had no affiliate in Pitt. Now that KDKA-TV is a fulltime Columbia outlet, Aaron and Zousmer are preparing to renew discussions with the eminent scientist.

Aaron & Zousmer have already set parts of the first two shows, with Julie London doing the kick-off from the Coast Sept. 13 and Rhonda Fleming as the Coast entrant in the second show. Set for Oct. 4 is "P to P's" first pickup from Little Rock, Ark., where Ed Murrow will be "visiting" the Winthrop Rockefellers at their Winrock Farm. Also new on the schedule this season will be the first remote from Boston, where the show will be carried for the first time (via the new WHDH), probably with photographer Bradford Bachrach.

500G MORE IN GROSS BIZ FOR CBS RADIO

CBS Radio inked another $500,000 in gross new business last week, signing three advertisers to daytime sponsorship and two more to the nighttime-weekend "Impact Plan." Daytime sponsors are Carter Products, for five 7½-minute units each alternate week for a 26-week span; Mentholatum, five of the 7½-minute units on alternate weeks; and Woman's Day mag, for five of the same for a single week.

"Impact Plan" clients are Pfizer Co. for 13 segments starting Sept. 19, and Chrysler Division, for six segments a week over four weeks.

Writers Guild Burned Up Over Speculative Scripting for TV

Hollywood, Aug. 27.

Angered at speculative practices in television, Writers Guild of America West has invoked its contractual right to call a meeting of the tv producers-writers cooperative committee to investigate spec writing.

Guild said the "initial area of complaint has to do with episodics. Many producers are asking for complete stories in writing without an advance commitment of any sort. As a general rule, such stories are tailored to a special set of characters and cannot be marketed elsewhere if they do not meet the approval of the producer on the particular series for which they were designed."

"When such submissions are solicited by the producer, the writer is obviously being asked to work primarily in the producer's interests—and work without pay," it added. WGAW said it's not against voluntary submissions by a writer, but that it is opposed to spec writing initiated by the producer.

Tv-radio writers board has recommended to the working rules committee strong moves to prevent speculative writing. If adopted, the regulations would actually be a series of ultimatums covering producer-writer dealings as well as governing procedures on screening of pilot vidfilms for writers.

Guild contends that a producer who seeks an idea in writing is, in effect, requesting an outline for which, by agreement, a contract-stipulated payment must be made. And producers who go further and ask that such ideas and premises contain a beginning, middle and end are in reality seeking to acquire a full story and payment of applicable contract minim is called for, says the Guild.

Rules committee has hundreds of complaints from writers who feel they are virtually victims of "compounded felony" in that not only is their time wasted, but their brains picked, without any compensation as a result of the practices now being examined, beefs the guild.

A guild rule may be adopted whereby a report of every interview between writer and producer will go on record at WGAW as a dossier of the producer's methods, and "ideas" may be filed by writer with the guild.

AAP Also Gets The Chiller Yen

Associated Artists Productions, attempting to cilmb on the horror pix bandwagon paved by Screen Gems package of Universal shockers, has dug into its "Gold Mine Library" package, which has been around for quite awhile, coming up with a mystery-horror group of 52 pix.

Titles include "The Face of Marble," "Revenge of the Zombies," "The Phantom of Chinatown," "Donavan's Brain," "The Ape," and "The Living Ghost," as well as chiller feature series "The Shadow," "Mr. Wong" and "Charlie Chan."

Stations which previously bought the library have put together their own horror, adventure, comedy series, according to AAP, but now with the resurgence of chillers, AAP has made a special package.

'Calvalcade of Theatre' On Ingram, Bischoff Sked; Only Students as Actors

Hollywood, Aug. 27.

Jay Ingram and Sam Bischoff will produce a series of 26 half-hour vidfilms tagged, "Cavalcade of Theatre," for syndication.

Plan is to have a film star host the series, and casts of the segments will be comprised entirely of undergrad students in drama at colleges and universities. Series will deal with the theatre beginning with the early Greek theatre, through Shakespeare and Moliere, to O'Neill.

Ingram will co-produce and adapt some of the plays. Negotiations are currently underway for a deal with indie vidfilmeries.

33 WB FEATRUES TO BRIT. TV FOR 250G

A package of 33 Warner features has been sold to Associated Television, Ltd., of London, for a price reportedly in the neighborhood of $250,000. Deal set by Norman Katz, Associated Artists Productions foreign topper and Lew Grade, of ATV, represents one of the biggest feature deals made in Britain by a U.S. outfit.

The package includes some of the top from the Warners library including "The Treasure of Sierre Madre," "Anthony Adverse," "The Story of Louis Pasteur," "Johnny Belinda" and "To Have and Have Not." Telecasting of the pix will begin this fall.

TV in Venezuela Makes Like U.S.; 50% Pix Pattern

Venezuelan tv giveaway shows reach extravagant proportions with a three-bedroom house being cuffoed every six months on "Club Feminino," stripped daily on Radio Caracas.

Packager of the show, Johnny Cruz, partnered with Joseph Novas, in Laradiotel, Inc., says Venezuelan tastes are very similar to popular tv tastes in the U.S. Cruz, in New York for confabs with execs of Television Programs of America, whom he represents in Caracas, says that 50% of the programming on tv in Venezuela is on film.

At this stage there are three tv stations in that Latin American country, two commercial ones, Televisa, Radio Caracas, and one government o&o outlet, which is only on the air from 5 p.m. to 8 p.m. in contrast to the full programming day of the commercial outlets, which runs from morning to late evening hours up to midnight.

Cruz, an American, like his partner Novas, who formerly had been in the export division of Gillette as sales advertising manager, in addition to being program packagers and film reps, also own a ballclub there and have a newsreel operation. Four TPA shows currently are playing in that country, with two upcoming "New Adventures of Charlie Chan" and "Mystery Is My Business," both being dubbed in Spanish.

Creole,a subsid of Standard Oil, is sponsoring Laradiotel's 15-min-

(Continued on page 41)

WJAR FILM COUP ON EILEEN FAHEY RESCUE

Providence, R. I., Aug. 27.

The news cameramen of WJAR-TV came up with the only newsreel films of the rescue of Eileen Fahey, the little girl found last Thursday (22) wedged between two walls. Because he had the only portable sine-light equipment there, Frank Wildenhain was ordered close to the scene of the rescue operation to provide additional light for the rescuers as they ripped down block by block the garage wall.

Wildenhain returned to the tv station news room with the step-by-step procedure and some most unusual closeups. The films were on the air a little more than one hour after the rescue was effected, with copies of the newsfilm made available to all major newsreel companies, as well as being fed to NBC.

Aftermath to the exclusive on-air presentation was a studio interview with an unemployed 19-year-old Air Force vet, Gerald Desroches, who initially saw the child. Offers of jobs poured in following the interview.

WB Rolls 'Em Off

Hollywood, Aug. 27.

Warner Bros. hit an alltime vidfilm high, with spurs a'janglin' all over the Burbank lot as four segments of as many western series rolled last week.

Lensed were a "Cheyenne" segment starring Clint Walker, with Leslie Martinson directing; a "Maverick" stanza, starring James Garner, with Budd Boetticher directing; a "Sugarfoot" episode starring Will Hutchins, with Edward Bernds directing; and a "Colt .45" segment starring Wayde Preston, with Franklin Adreon directing.

AAP 'Mopup' Meet On WB Library

Chicago, Aug. 28.

With an estimated 40% of the potential of the Warner Bros. library sold, Associated Artists Productions is in the midst of a two-day general sales meeting, presided over by prez Eliot Hyman.

The 40%, accounting for over $25,000,000 in gross revenues to the company, was sold in a little over a year. Recent sales of the library, broken down into 12 packages, indicate that more and more stations are going along with AAP's profit-participation plan, and it's expected that the mopup program in unsold markets also will fall in line with the plan. Loosely, the plan involves two alternatives, one, a station paying the agreed upon guarantee in the market, also agrees to have AAP share in spot revenues above a certain amount; two, a straight percentage deal between station and AAP whereby AAP gets, let's say, 15 or 20% of the station's spot revenues in the Warner features in payment for the product.

Sessions are being conducted by W. Robert Rich, general sales manager. Among those attending are Kenneth Hyman, exec v.p., Frederick Hyman, assistant treasurer, Herbert Richek, director of services, Paul Kwartin, merchandising director, Jay Smolin, ad-promotion director, and Don Klauber, director of station and national sales.

Vidpix Chatter

Public Service Network, of Princeton, N.J., has two new shows for tv distribution, "Can We Solve the Farm Problem" and "American Imports," both running 12 minutes, and sponsored by the 20th Century Fund . . . WGN-TV, Chicago, bought AAP's western "Gold Mine Library," representing the third major sale of AAP product to that station in less than a year . . . Ziv has teamed up with Character Merchandising for manufacture and sale of "Highway Patrol" uniforms, guns, badges, etc. Kein currently is in third year production. . . . **Abby Rank,** formerly with Television Magazine, has joined Rogers, Cowan & Jacobs.

Jerry Franken, publicity director of Television Programs of America, returned from Toronto. TPA prez **Milton Gordon** remains there few more days in connection with filming of "Tugboat Annie" . . . **Oliver A. Unger,** exec v.p. of National Telefilm Associates, due to return shortly from Europe . . . P. Ballantine brewery has renewed the double exposure of "Highway Patrol" on WPIX . . . Metro backlog is getting a big push by KFSD-TV, San Diego, which is tying in the upcoming "Thin Man" series with the ballyhoo. NBC affiliate also is using filmed interviews with "Thin Man" leads **Peter Lawford** and **Phyllis Kirk.** Additionally, visits to Metro lot are planned by station personalities . . . **Roberta Goldstone,** secretary to Screen Gems director of syndication **Jerry Hyams,** named Miss Union Maid of 1957 and is making a round of public appearances on behalf of N.Y.'s labor unions . . . **Robert Schultz,** former sales manager of Shamus Culhane Productions, moved over to California National Productions as film service sales supervisor for Calnatron, the new kinescope service the NBC subsid is offering to business . . . **Allen Swift** did the voice-over on an animated blurb for Chiver's Old English Marmelade at Vernon Lewis Productions.

Other TV-Film News On Pages 31 and 41

NTA Into Station Ownership Field; Acquires 75% Stake in KMGM-TV

National Telefilm Associates has purchased controlling interest in KMGM-TV, Minneapolis, marking NTA's entrance into the tv station ownership field.

Under terms of the deal, subject to Federal Communications Commission approval, NTA acquires 75% of the stock of United Television, Inc., present owner and operators. Loew's, Inc., retains a 25% ownership in the station, a stock interest acquired when the indie Minneapolis outlet, which was helmed by Sy Weintraub, purchased the Metro library and changed its call letters from KEYD-TV to KMGM-TV. Purchase price reported is about $800,000.

NTA, which has been expanding on many fronts, getting the distribution rights to 20th-Fox pix, organizing the NTA Film Network, in which 20th-Fox has a 50% interest, plunging into production of pilot telefilms and gaining in the syndication field, plans to expand its station holdings to the full quota authorized by the FCC. It's known negotiations also have been going on for KTVR, Denver, another station which acquired the Metro TV library in which Loew's has an option to purchase a 25% interest.

KMGM will operate under a completely autonomous company, under the umbrella of a new corporation to be formed to handle NTA's broadcasting activities. Ted Cott, formerly topper at WABD, N.Y., who moved over to NTA, figured importantly in the negotiations. Others taking part included Ely A. Landau, NTA prez, Edythe Rein, for NTA and Thomas P. Johnson, George W. Eby and Weintraub for United Television.

Ironic twist in the deal is that NTA and Metro TV, competitive in selling features to stations, will find themselves partners in the KMGM-TV enterprise. Also in the background will be 20th-Fox, partnered with NTA, in the film network, but the latter is an arm's length relationship with the station.

4 STAR SPEEDS UP 'HEIDI' VIDPIX SERIES

Hollywood, Aug. 27.

Producer will be named some time this week for "Heidi and Her Friends," a new vidpix series acquired by Four Star Productions, it's disclosed by prexy Dick Powell. Powell said the three pilots planned will be lensed in Germany in September.

Writers on the new series are Eugene Vale and David Dortort, and it's likely one of them will be named producer, said Powell. Dortort is now producing "The Restless Gun," the John Payne starrer for NBC-TV.

Sandy Descher will star in the moppet series, and Bill Farrella may direct, added Powell.

Ziv 'Tombstone' Passes Muster After ABC Nix

Hollywood, Aug. 27.

Following reshooting and recasting of a pilot nixed by ABC-TV Ziv TV's second pilot, called "Tombstone Territory," has been okayed by the network and will be seen on ABC next season, with Bristol-Myers sponsoring.

Ziv had originally lensed a pilot called "Town at Gunfire Pass," which BM bought, but ABC termed "unacceptable." As as result, pilot was recast, with Pat Conway, who was second lead in the first pilot, upped to top lead, and the second pilot proved acceptable both to the sponsor and the network. Pilot was directed by Eddie Davis.

Conway plays role of a sheriff of Tombstone, while the crusading editor of the Tombstone Epitaph—originally the lead character—is now relegated to a secondary role. Series will be on Wednesday nights following "Disneyland."

NEW FLAMINGO SETUP FINALIZED

The acquisition of distribution rights to Flamingo Films' properties by a new telefilm sales company, headed by Herman Rush, formerly sales v.p. of Official Films, and Ira Gottlieb, Flamingo Films sales manager, has transpired. The new company is called Flamingo Telefilm Sales.

On a national level, Flamingo Telefilms has been appointed sales agents for the "O.S.S." series, set for ABC-TV in the fall, with Mennon Co. picking up the tab; and the "Superman" series also to be seen on ABC-TV and sponsored by Kellogg.

The new firm's syndicated sales catalog will include: "The Country Show," recently renewed by Pillsbury Mills in 30 markets for a third year; "Cowboy-G-Men," "The Beulah Show," "Top Secret," "Superman" cartoons, telecomics, and a feature library.

Flamingo Telefilm Sales plans to establish field offices in Los Angeles, Chicago, Philadelphia and Atlanta. Negotiations currently are going on for additional syndicated shows, as well as possible co-production deals in England.

Lindsley Parsons Rolls With 4 New Pilots

Hollywood, Aug. 27.

Parsons Productions, which is doing "The Gray Ghost" for CBS Film Sales, now in syndication, is working on four pilot films. Lindsley Parsons, head of the firm and producer, says the four projects are in the scripting stage, with CBS getting first refusal.

Parsons, who also produced the motion picture "Portland Expose," for Allied Artists release, has set Jack DeWitt as story supervisor for the "Ghost" series. Dewitt did the "Portland Expose" script.

Dahlman Peddles 10 Barter Shows

A tour of eastern and midwestern markets is being conducted by L. J. Dahlman, prez of Television Clearing House, Inc., which has a package of 10 live shows for barter deals. Among the shows Dahlman will have available are "Win the World," "Happy-Go-Lucky" and "My Child Has Talent," contracted for by TCH from indie packagers, and "Stars in the Street" and "City at Midnight," both owned by TCH.

Under TCH's plan, production will be in the hands of local stations, except that weekly scripts will be furnished by TCH. In addition TCH supplies specifications for set designs and various physical production aids. In return for its services, TCH will get what it calls "trade-outs" of pre-emptible time which it will offer to a long list of manufacturers. These spots, however, will not be on the TCH programs, but elsewhere on the station's schedule.

Dahlman's tour will take him to Scranton, Steubenville, Wilkes Barre, Pittsburgh, Easton, Cincinnati and Dayton.

Meanwhile, TCH has organized a subsid, Mutual Television Purchasing Corp. for the purpose of acting as resident buyers in New York and Hollywood of electronic equipment, lighting apparatus, sets, office furniture and other physical aids needed by tv stations. Jack Raskin, John Gillen, Constance James and Irene Daker have been assigned to visit stations during the next 10 weeks to explain the operations of MTPC.

ALAN KING'S SPEC FOR GRANADA TV

Hollywood, Aug. 27.

Comic Alan King, who's been featured in unit accompanying Judy Garland on her tour, has been inked by Granada TV to star in the first hour-long spec to be staged for British video, Sept. 13.

He leaves for England Sept. 1, to start rehearsals.

American fun Radio nets a big one . . .





Herb Oscar

...a new, live musical program on American Radio

The hottest new selling voice in radio today belongs to Herb Oscar Anderson.

Starting Monday, Sept. 2, the American Broadcasting Network will present the new, **live** Herb Oscar Anderson Show five times a week, 10 to 11 A.M.

His show is **live** music—because survey after survey shows that this kind of lively entertainment is what the American housewife wants.*

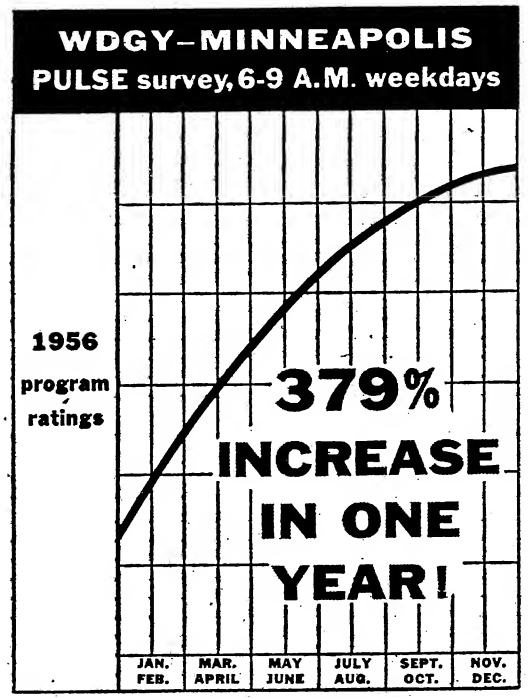
Herb Oscar Anderson brings to American Radio a magnetic personality and a proven record of sales success in the Minneapolis and New York markets. Now he goes coast to coast on American. With him each morning is singer Carole Bennett **(live),** baritone Don Rondo **(live),** The Satisfiers **(live)** and Ralph Herman's Orchestra **(live).** This is **live,** fun American Radio.

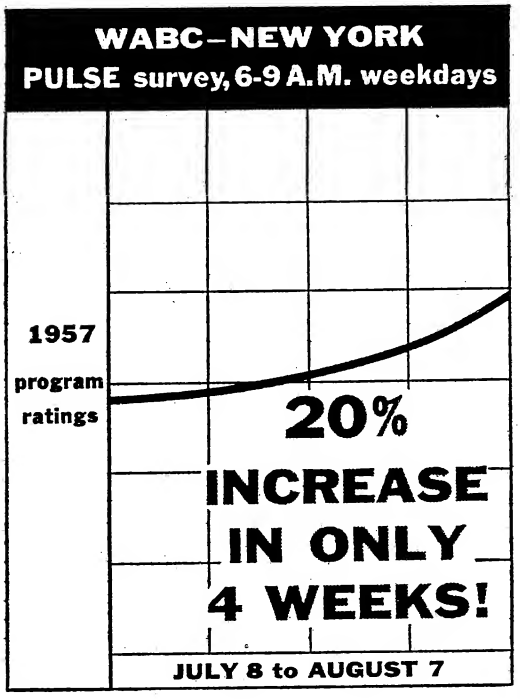
The pre-tested Herb Oscar Anderson show has pace and atmosphere—set to music the way the on-the-go American housewife prefers it.

*RAB study of Radio and Housewives, March 1957

Anderson Show

...pre-tested for audience and sales results





the live one is AMERICAN BROADCASTING NETWORK

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

BOSTON — *Approx. Set Count*—1,400,000 — *Stations*—WBZ (4), WNAC (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Death Valley Days (W)	WNAC	McC-E	Fri. 10:30-11:00	23.7	73.9	32.1	Big Playback	WBZ	7.2
2. Studio 57 (Dr)	WBZ	MCA	Tues. 10:30-11:00	17.7	49.3	34.7	Secret Journal	WNAC	16.0
3. Federal Men (Myst)	WBZ	MCA	Tues. 7:30-8:00	16.0	57.6	27.8	Political	WNAC	9.6
3. Secret Journal (Dr)	WNAC	MCA	Tues. 10:30-11:00	16.0	46.1	34.7	Studio 57	WBZ	17.1
3. Star Performance (Dr)	WBZ	Official	Sun. 10:30-11:00	16.0	48.3	33.2	State Trooper	WNAC	15.7
4. State Trooper (Adv)	WNAC	MCA	Sun. 10:30-11:00	15.7	47.4	33.2	Star Performance	WBZ	16.0
5. Whirlybirds (Adv)	WBZ	CBS	Tues. 7:00-7:30	15.4	75.1	20.5	Yankee News; Weather	WNAC	5.4
6. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30	14.6	57.3	25.5	Judge Roy Bean	WBZ	9.3
7. Combat Sergeant (Adv)	WNAC	NTA	Sat. 8:30-9:00	14.3	34.1	41.9	Julius La Rosa	WBZ	26.7
8. Highway Patrol (Adv)	WBZ	Ziv	Wed. 10:30-11:00	13.7	35.1	39.0	20th Century-Fox	WNAC	22.9
9. Count of Monte Cristo (Adv)	WNAC	TPA	Tues. 8:30-9:00	12.8	29.7	43.0	Panic	WBZ	28.5
10. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	12.7	61.0	20.8	Boston Movietone	WBZ	7.0

WASHINGTON — *Approx. Set Count*—800,000 — *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Highway Patrol (Adv)	WTOP	Ziv	Sat. 7:00-7:30	16.0	66.9	24.3	Bowl The Champ	WMAL	3.6
2. Silent Service (Adv)	WTOP	NBC	Tues. 10:30-11:00	14.4	35.8	40.3	Wrestling	WMAL	13.1
3. Science Fiction Theatre (Adv)	WMAL	Ziv	Sun. 6:00-6:30	13.4	47.4	28.3	Meet The Press	WRC	9.2
4. Golden Playhouse (Dr)	WRC	Official	Sun. 10:30-11:00	10.9	20.8	52.2	What's My Line	WTOP	30.1
5. Lone Wolf (Myst)	WRC	MCA	Tues. 10:30-11:00	10.4	25.8	40.3	Silent Service	WTOP	14.4
6. Men of Annapolis (Adv)	WTOP	Ziv	Tues. 7:00-7:30	9.7	37.1	26.2	Superman	WRC	8.6
7. Sheriff of Cochise (W)	WRC	NTA	Mon. 10:30-11:00	9.5	21.0	45.3	Studio One Summer Theatre	WTOP	26.1
8. My Little Margie (Co)	WTOP	Official	Sun. 4:00-4:30	8.8	45.8	19.2	American Forum	WRC	3.9
9. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	8.6	32.8	26.2	Men of Annapolis	WTOP	9.7
10. Victory At Sea (Doc)	WMAL	NBC	Sun. 10:30-11:00	8.3	15.9	52.2	What's My Line	WTOP	30.1

MINNEAPOLIS-ST. PAUL — *Approx. Set Count*—515,000 — *Stations*—WCCO (4), KSTP (5), KMGM (9), WTCN (11)

1. Sheriff of Cochise (W)	WCCO	NTA	Sat. 9:30-10:00	23.6	64.4	36.7	Adventure Theatre	KSTP	4.5
2. State Trooper (Adv)	KSTP	MCA	Tues. 9:30-10:00	16.6	34.3	48.4	Wrestling	WCCO	13.1
3. Highway Patrol (Adv)	KSTP	Ziv	Thurs. 10:30-11:00	14.3	48.0	29.8	Hollywood Playhouse	WCCO	8.7
4. City Detective (Myst)	KSTP	MCA	Fri. 10:30-11:00	14.0	42.5	32.9	MGM Time; Big Movie	KMGM	10.5
5. O. Henry Playhouse (Dr)	KSTP	Gross-Krasne	Sun. 9:30-10:00	13.8	27.3	50.5	What's My Line	WCCO	25.2
6. Soldiers of Fortune (Adv)	WCCO	MCA	Sun. 5:00-5:30	12.6	57.8	21.8	Meet The Press	KSTP	6.6
7. Racket Squad (Myst)	KSTP	ABC	Sat. 10:30-11:00	12.2	44.9	27.2	Early Movie	WTCN	6.3
8. Secret Journal (Dr)	KSTP	MCA	Fri. 7:30-8:00	11.5	40.8	28.2	Destiny	WCCO	8.0
9. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	10.3	25.1	41.1	Red Owl Theatre	KMGM	16.3
10. Superman (Adv)	WCCO	Flamingo	Sun. 4:30-5:00	10.1	60.5	16.7	Outlook	KSTP	5.2

SEATTLE-TACOMA — *Approx. Set Count*—500,000 — *Stations*—KOMO (4), KING (5), KTNT (11), KTVW (13)

1. Search For Adventure (Adv)	KING	Bagnall	Wed. 7:00-7:30	32.9	64.5	51.0	Masquerade Party	KOMO	8.5
2. Death Valley Days (W)	KOMO	McC-E	Thurs. 8:30-8:30	25.5	44.4	57.4	Climax	KTNT	16.7
3. Sheriff of Cochise (W)	KING	NTA	Mon. 7:00-7:30	23.4	57.9	43.9	Those Whiting Girls	KTNT	9.2
4. Silent Service (Adv)	KING	NBC	Wed. 7:30-8:00	23.7	44.8	53.0	Father Knows Best	KOMO	19.0
5. Whirlybirds (Adv)	KING	CBS	Thurs. 8:30-9:00	21.4	36.6	58.4	Playhouse 90	KTNT	23.5
6. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	21.0	45.6	46.1	Bob Cummings	KTNT	17.6
7. Superman (Adv)	KING	Flamingo	Tues. 6:00-6:30	17.8	53.6	33.2	Deadline	KOMO	9.8
8. Code 3 (Adv)	KING	ABC	Sun. 10:00-10:30	17.7	44.1	40.2	Sunday News Special	KTNT	13.3
							Curtaintime	KOMO	10.2
9. Men of Annapolis (Adv)	KOMO	Ziv	Fri. 9:00-9:30	16.9	34.1	49.5	Waterfront	KTNT	16.7
10. Waterfront (Adv)	KTNT	MCA	Fri. 9:00-9:30	16.7	33.8	49.5	Men of Annapolis	KOMO	16.9

COLUMBUS — *Approx. Set Count*—357,000 — *Stations*—WLW-C (4), WTVN (6), WBNS (10)

1. Highway Patrol (Adv)	WBNS	Ziv	Tues. 9:30-10:00	39.9	74.8	53.4	Little Theatre	WLW-C	7.1
2. Last of the Mohicans (W)	WBNS	TPA	Sat. 9:30-10:00	31.2	67.7	46.1	9 O'Clock Theatre	WTVN	7.6
3. Sheriff of Cochise (W)	WBNS	NTA	Sat. 10:00-10:30	29.5	66.6	44.3	Midwestern Hayride	WLW-C	8.4
4. Frontier Doctor (W)	WTVN	H-TV	Fri. 9:30-10:00	27.8	61.9	44.9	Pantomime Quiz	WBNS	12.5
5. Death Valley Days (W)	WBNS	Mc-E	Sun. 8:30-9:00	26.5	61.1	43.4	Alcoa Hour	WLW-C	13.0
6. State Trooper (Adv)	WTVN	MCA	Mon. 9:30-10:00	24.6	42.2	58.4	Studio One Summer Theatre	WBNS	26.3
7. Code 3 (Adv)	WLW-C	ABC	Mon. 10:00-10:30	21.9	49.7	44.1	News—Chet Long	WBNS	18.5
							Soldiers of Fortune	WBNS	11.1
8. Man Behind the Badge (Mys)	WLW-C	MCA	Tues. 10:00-10:30	15.7	38.6	40.7	News—Chet Long	WBNS	21.9
9. Federal Men (Myst)	WLW-C	MCA	Thurs. 10:00-10:30	15.5	38.7	40.1	News—Chet Long	WBNS	19.2
							Frontier	WTVN	10.8
9. Martin Kane (Myst)	WBNS	Ziv	Wed. 10:15-10:45	15.5	47.7	32.5	Crusader	WLW-C	10.4
							Father Knows Best	WLW-C	12.5
10. Waterfront (Adv)	WBNS	MCA	Fri. 10:30-11:00	14.7	51.0	28.8	I Led 3 Lives	WTVN	9.5

'FAT CAT' STATUS OF VIDPIX

Desilu Lot Grinds 'Em Out

Hollywood, Aug. 27.

Desilu Productions lensed 20 half-hour vidpix segments last week, unquestionably a record figure for any single telefilmery in a week's span. Not all of the series involved were Desilu properties, some such as the Danny Thomas show merely using Desilu facilities but the Desi Arnaz-Lucille Ball company is handling production on all of the series involved.

Boom in production has stretched the Desilu home base—Motion Picture Centre—way beyond capacity, and space is being rented at RKO Gower, RKO Pathe and Paramount Sunset to take care of all the production.

Lensed last week by Desilu are two "Meet McGraw" vidpix; one "Date With the Angels"; two "The Sheriff of Cochise"; one Danny Thomas show; one Eve Arden show; two "Wyatt Earp"; one "December Bride"; two "The Lineup"; one "The Real McCoys"; two "Jim Bowie"; two "The Californian"; one The Walter Winchell File, and two "Official Detective."

Vidfilmery is also prepping the second Ball-Arnaz hour-long show for next season. First has been filmed.

Note to U. S. Syndicators: Aussie TV Dollars Now Made Available

Sydney, Aug. 27.

Following inside political pressure, agreement has been reached between Aussie Treasury officials and television commercial station operators covering the availability of dollars for the purchase of top-grade tv programs in the U.S.

This week the Exchange control authority announced a new policy on dollar spending following a governmental review of the local tv scene.

A government spokesman said tv companies could now use foreign exchange to meet all reasonable program requirements.

Current restrictions on each licensed tv station presently are:

A maximum 60,000 pounds a year expenditure for foreign films, meaning those mainly from the U.S.

No more than 40,000 pounds of the 60,000 pounds may be spent in dollar countries.

Government spokesman added that organizations would not be permitted to build up "unnecessarily large" stocks of imported films.

Government has also agreed to allow organizations other than licensed tv stations to import programs for the first time.

There is a general air of satisfaction in homebrew tv circles over the government's dollar change of heart. Opinion is that the added coin will see an influx of highgrade shows for the local tv loops and thus create wider audiences in the keyers. Antiquated celluloid has hamstrung the Aussie tv commercial station operators to a marked extent.

It may be assumed that the U.S. will secure the major portion of dollar allocation as the Aussie tv operators swing into the market for shows carring the tag of Uncle Sam.

Hi-Jinxed

Official Films prez Hal Hackett planed out during the day a week ago Monday (19) to London, to confer with producer Hannah Weinstein over current and upcoming shows.

Miss Weinstein arrived at Idlewild the same night, to talk to Hackett about the same thing.

Gould's 'Telefilm Recording' Saving In Shooting Com'ls

New technique of producing commercials, employing what in effect is an "original kinescope" equal in end quality to regular film but also resulting in savings of 30 to 35%, has been developed by George Gould, head of Telestudios Inc. in New York. Gould has already shot commercials for Hoover and Vick Chemical for Leo Burnett and Morse International utilizing the system and has more orders in negotiation.

Gould calls the system "35m telefilm recording," the term "telefilm" applied to the use of electronic or kinescope recording. But the poor quality of kinescopes in the past, according to Gould, is attributable to the fact that they're always been taken off live shows prepared for live broadcast. Secret of achieving quality in his new system, Gould states, is that the production and shooting is not done for live broadcast, but for film recording only.

Consequently, the lighting and video controls are operated to attain a maximum of quality in the recording, rather than for live transmission as is the case with

(Continued on page 41)

Shoot Rome Segs On 'Catholic Hour'

Four half-hour programs are being filmed on location in Rome, with the cooperation of the Vatican for presentation on the "Catholic Hour" television program next January.

The venture, jointly revealed by the National Council of Catholic Men and NBC, was described as the biggest single project undertaken by "Catholic Hour" in its six years on video. "Catholic Hour," produced by the NCCM, is carried by more than 160 stations of the NBC web.

Scripts for the Rome series were written by Paul Horgan, author and Pulitzer Prize winner. Key personnel of the NCCM and NBC are in the Eternal City for the filmed project. Purpose is "to show the continuing significance of Rome and the Papacy in the history of Christianity and western civilization, and the contemporary importance of the Vatican in world affairs," according to NCCM Executive Director Martin H. Work.

Happy Metro Returns For Miami's WCKT

Miami, Aug. 27.

WCKT, which has been programming some of its top Metro features Sunday nights beginning at 9:30, shows an American Research Bureau rating of 30.2 for the July rating week of MGM Theatre. The 30.2 compares with the 13.3 rating for the WTVJ lineup, running from 9:30 to midnight. "What's My Line" from 9:30 to 10 draws a neat 29.5, but July ARB ratings show a dip for WTVJ's opposing feature.

WCTK, which has a midday movie starting at noon and another feature scheduled cross the board from 5 to 6:45 p.m., shows a July ARB of 62.2 from noon to 6 p.m., compared to 33.7 for WTVJ for the same period. But from sign-on to signoff, WTVJ edges out WCKT 53.5 to 41.6, according to July ARB ratings.

BUT '57-'58 MAY BRING CHANGES

Vidpixers, both in telefilm and feature syndication, with a growing stake in the medium, as film becomes more firmly entrenched as the basis of most local operations throughout the country, are looking to the new fall season for answers spanning the areas of new programming trends to the possibility of the disputed "soft" network market hitting the syndication field.

Despite the many disappointments on the national level, the failure of many telefilm outfits to sell pilots, syndication is approaching the fall season as a "fat cat," compared to a year or more ago. And struggling to retain that status, they will be watching the fall season for the following signs:

1. Within the limited range of syndication product, mostly action-adventure, which new strain will prove most successful audience-wise? Last season, it was above the air "Whirlybirds" and under-the-water "Silent Service" which created some noise among the late entries. Among the current westerns being offered for the new season will the rating glory go to "26 Men," "Grey Ghost," or "Boots and Saddles?" In many instances, it's argued that the ratings are not governed by the quality of the show, but the time it's slotted. Be that as it may, the advertiser, the station and the syndicator himself, buys the rating when planning for a new show.

2. What about the features? Has it been a May-December romance, with the public initially excited at getting old pix on a new medium free, only to cool off when the novelty is gone? The pro-feature crowd respond with a resounding no, contending that feature entertainment is proven programming that did get an audience, that is and will continue to garner audiences—providing, of course, that the picture is good. That tagline brings up the problem which will grow more pressing in years to come, when the pre-'48 theatricals are played out, and more up-to-date cinematics, not nearly as plentiful as the pre-'48 backlog, will be needed, with a residual formula to pay. And in order to keep their pictures "good," many stations in self protection have paid and probably will continue to pay hefty coin for new packages, giving the top pix play during their best feature show and telecasting the "leaders" during rating week. Without the noise and excitement that attended the influx of theatricals last season on the market, will the features continue to show rating strength?

3. Syndicators, too, will be watching the performance of new network shows very carefully for a number of reasons. One, with the networks going in heavily for "bread and butter" programming, in competitive markets it will be a network western pitted against a syndicated western, the same true right down the action-adventure line. Two, telefilm outfits expect a lot of network casualties and many telefilm houses have a

(Continued on page 41)

'Showbiz Japan'

Producer Steve Parker plans to do a 90-minute filmed spec, titled "Showbusiness Japan," with Gene Kelly, acting as host, as well as directing. To be shot on location, Parker says he'll get the project rolling by middle November, adding that he has a handshake deal with NBC-TV for telecasting in the fall of 1958. Cost of the color project is estimated at $300,000.

Parker recently completed two documentaries, sponsored by the Japanese government, for theatrical release in the U.S. Regarding the "Showbusiness Japan" project, Parker says he plans to use some of the footage for a feature he plans with Gene Kelly, titled "An American in Japan."

Duram Warns of Saddling Clients With Rising Cost of Vidfilm Prod.

Unless Hollywood's film producers assume more of the risks in the production of telefilms, the major advertisers in the medium will be forced to return to live sponsorship. So warns Art Duram, veepee of radio-tv for the Fuller & Smith & Ross agency in New York.

There are other factors beginning to mitigate against film too, Duram observes, but the key to the problem is the question of rising costs in film production which are passed along to the sponsor by the producer. Duram has particular reference to "industry-wide" cost increases, ranging from increased costs for stage rentals, set construction and even raw stock for which producers are tapping the sponsors.

"The practice has become an embarrassing one and a dangerous one for agencies. We can't come to the client in mid-season with a bill for thousands of dollars and tell him it's a result of increased costs that weren't foreseen at the time we signed the contract. He'll think we were careless. We don't object to absorbing the increases for unions, guilds and crafts, because they are fairly predictable and can be figured in a budget. But the 'pass-along' provisions for 'industry-wide' increases mean we can't even pin down a reliable budget for a show. We feel that the producer has to share some of the risks."

Duram contrasts the uncertainties of the film situation with live programming, where if there are cost increases in below-the-line items, the networks absorb the costs. "If the Rockefellers decide to raise NBC's rent, NBC doesn't charge off the difference to us," he observes. "Live dramatic programming has never been profitable for the networks," he points out.

Duram intends to press the issue before the radio-tv committee of the American Assn. of Advertising Agencies, and will ask a poll of the membership so that the AAAA can take a stand on the matter of "industry-wide" cost increases. He feels that the pass-along practice on increased costs for unions, crafts and guilds is justi-

(Continued on page 41)

New Shows 'Psyched'

RKO Teleradio in prepping presentations on new shows is researching the public's unconscious, as well as ratings, etc. For its "El Coyote" presentation, it called in the Social Research Institute of Chicago, which did a survey based on characters and plots to find out psychological reactions to the proposed western.

RKO and producer Ken Murray made some changes on basis of the findings.

WATV Wants Out On Feature Pix; Dickers Selloff

WATV, N. J., which joined New York's competitive first-run feature sweepstakes with its multi-run "All Star Movie" last season, appears to be giving up its feature programming and turning to foreign language programming instead.

The station, which was up for sale a few months ago, has been approaching other tv outlets in the New York market, seeking to sell off its latest package of 85 theatricals, mainly 20th-Fox pix, bought from National Telefilm Associates. So far, there have been no takers. WATV committed itself to pay about $12,500 per pic at the time of the deal.

Going foreign language probably hinges on WATV's success in subleasing the feature package. WATV, reportedly currently losing from $20,000 to $30,000 weekly, hasn't been as successful as WOR-TV with its multi-run "Million Dollar Movie."

Currently foreign language telecasts are limited to Saturday and Sunday mornings, with other shows in English oriented to special minority groups in New York, Polish, Ukrainian, Greek, Spanish, Italian, Jewish and Negro. It's understood producers of the aforementioned special appeal shows have been dickering with management for the switchover, promising guaranteed sponsors with the change.

WTOP-TV Cuts Healthy Rating Melon on Features

Washington, Aug. 27.

WTOP-TV, which has been purchasing a cross-section of all the major feature packages, is finding that its Early Show and Late Show is garnering some nifty ratings.

According to the regular American Research Bureau rating for July, for example, the Late show hit a 7.5 average, as against a 2.6 for WRC-TV, a 2.3 for WMAL-TV and a 0.9 for WTTG. While a 7.5 ARB average, compared to some feature ratings in other markets for similar slotted fare, is not remarkable, it tops the combined ratings of the other three stations for the period.

Recently, the station bought United Artists TV's new package of 52 and 96 first-run Warner theatricals and is negotiating for other pix.

Sher's Filmcraft Slot

Hollywood, Aug. 27.

David Sher has joined Filmcraft to head tv outfit's sales division. He also will be in charge of new program development.

Sher previously was with William Morris and Louis Shurr agencies.

Henry White's SG Program Status

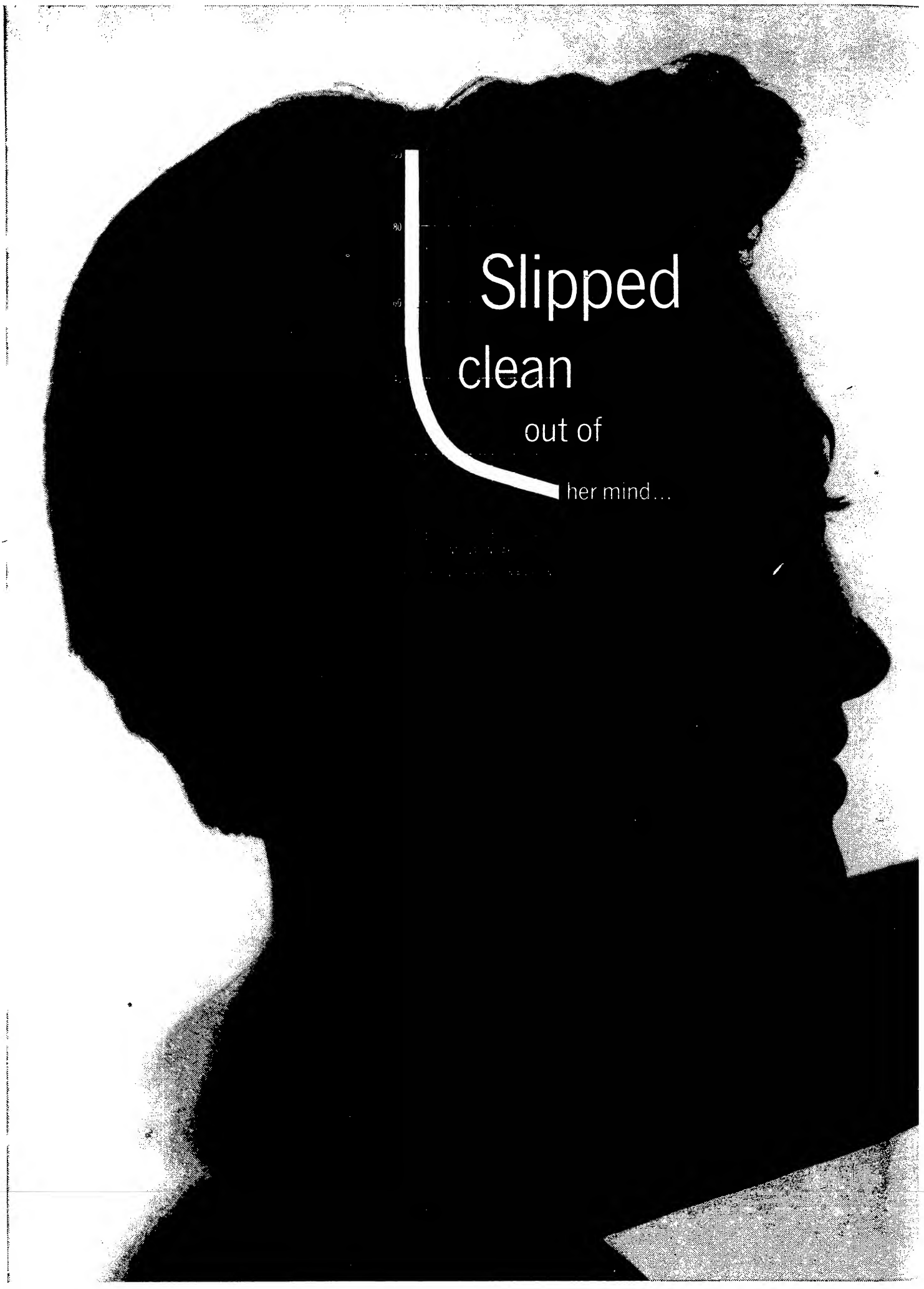
Henry White, director of advertising and promotion for Screen Gems for the past two and a half years, has been named to the new post of director of program procurement for the Columbia Pictures subsidiary. White, who'll continue to headquarter in New York, will retain his ad-promotion chores while handling his new job.

Appointment of White to the program procurement post winds up Screen Gems' program development personnel expansion. Unit is now a six-man operation, with Doug Whitney as v.p. in charge of programming, William Sackheim as director of program development and Bill Froug and Winston O'Keefe as producers for the program development unit, all on the Coast, and Steve Krantz and White in New York, former as director of program development.

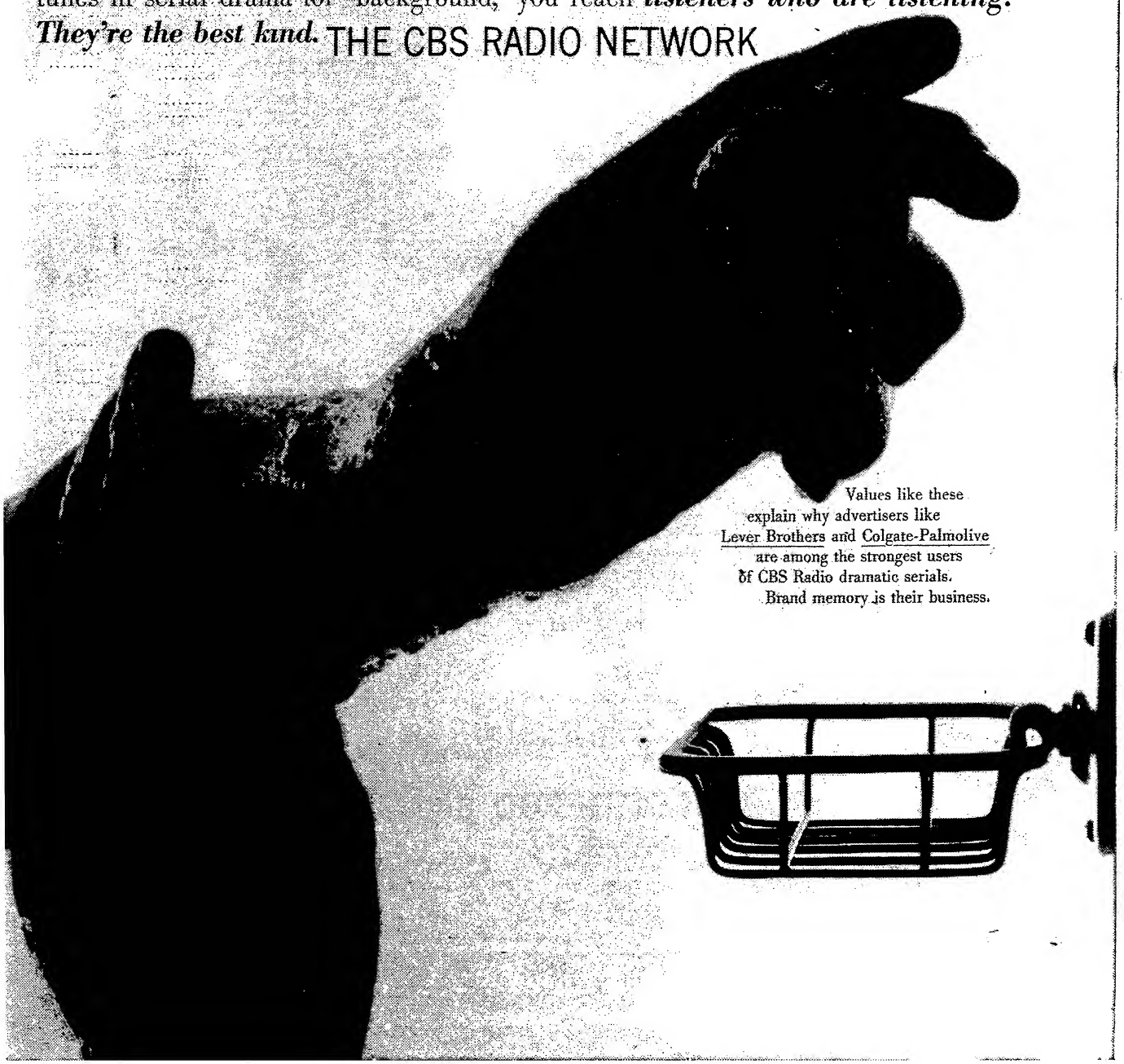
Eva Wolas Quits Wyman Series After Six Weeks

Hollywood, Aug. 27.

Eva Wolas has resigned as producer of the Jane Wyman vidpix series after a difference of opinion over the meaning of the word producer. With company six weeks, she will receive credit for two shows. She formerly produced "Playhouse 90" telepic for Screen Gems. Prior to that she was story editor for "Climax," "Danger" and "Suspense."


Slipped
clean
out of
her mind...

You have to ask to be remembered!
Not just once a week or once a month but ***as many times per prospect per week*** as you can afford. And for low-cost, working frequency today, CBS Radio daytime drama is the place to be. With sponsorship of five program units ***you can reach a listener over three times a week for ⅙ of a penny***, with solid commercial-minute impressions each time — 20.7 million such impressions every week. And because nobody tunes in serial drama for "background," you reach ***listeners who are listening. They're the best kind.*** THE CBS RADIO NETWORK



Values like these
explain why advertisers like
Lever Brothers and Colgate-Palmolive
are among the strongest users
of CBS Radio dramatic serials.
Brand memory is their business.

VARIETY - ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

NEW YORK CITY

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JULY, 1957 TOP COMPETING SHOWS		ARB RATING
1. **NORA PRENTISS**— Ann Sheridan, Kent Smith, Robert Alda; 1947; Warner Brothers; Associated Artists Productions	Late Show Sat. July 13 11:15-1:30 a.m. WCBS	13.5	14.6	10.6	73.0	Roaring Twenties, Movie 4 Escape in the Fog, Midnight Movie	WRCA WRCA	4.1 1.2
2. **IDIOT'S DELIGHT**— Clark Gable, Norma Shearer; 1939; MGM; MGM-TV	Late Show Mon. July 8 11:15-1:15 a.m. WCBS	11.8	14.4	8.2	72.8	Tonight	WRCA	2.2
3. **THE SIGN OF THE RAM**— Susan Peters, Alexander Knox; 1948; Columbia; Screen Gems	Late Show Tues. July 9 11:15-12:45 a.m. WCBS	10.5	10.9	10.1	62.2	Night Beat Night Show	WABD WABC	3.5 1.4
4. **RED CANYON**— Ann Blyth, Howard Duff; 1949; Universal; M&A Alexander	Movie 4 Sun. July 7 10:30-12:00 a.m. WRCA	10.4	15.7	9.0	30.2	What's My Line Sunday News Special Conquest, Late Show	WCBS WCBS WCBS	29.3 22.9 10.0
5. **DR. GILLESPIE'S CRIMINAL CASE**— Lionel Barrymore, Van Johnson, Donna Reed; 1943; MGM; MGM-TV	Late Show Fri. July 12 11:15-1:00 a.m. WCBS	10.3	11.2	9.0	56.9	Night Beat Night Show	WABD WABC	3.4 1.9
6. **CONQUEST**— Charles Boyer, Greta Garbo; 1937; MGM; MGM-TV	Late Show Sun. July 7 11:15-1:30 a.m. WCBS	9.3	10.4	6.7	62.8	Red Canyon, Movie 4 Midnight Movie	WRCA WRCA	9.3 2.2
7. **INVISIBLE STRIPES**— Humphrey Bogart, George Raft, William Holden; 1940; Warner Brothers; Associated Artists Productions	Late Show Wed. July 10 11:15-12:45 a.m. WCBS	9.1	9.3	8.8	61.5	Night Beat Tonight	WABD WRCA	4.3 1.8
8. **CHARGE OF THE LIGHT BRIGADE**— Errol Flynn, Olivia De Haviland; 1936; Warner Brothers; Associated Artists Productions	Early Show Thurs. July 11 5:30-7:00 p.m. WCBS	8.5	9.8	6.4	48.5	Mickey Mouse Club Popeye the Sailor Looney Tunes	WABC WPIX WABD	4.4 4.3 2.8
9. **TREASURE ISLAND**— Wallace Beery, Jackie Cooper, Lionel Barrymore; 1934; MGM; MGM-TV	Early Show Mon. July 8 5:30-7:00 p.m. WCBS	8.3	8.5	8.0	44.1	Mickey Mouse Club Popeye the Sailor News; Weather	WABC WPIX WRCA	4.3 5.2 5.3
9. **ALL THROUGH THE NIGHT**— Humphrey Bogart, Conrad Veidt, Phil Silvers; 1942; Warner Brothers; Associated Artists Productions	Early Show Tues. July 9 5:30-7:00 p.m. WCBS	7.5	7.7	7.2	43.9	Mickey Mouse Club Popeye the Sailor Looney Tunes	WABC WPIX WABD	4.3 4.8 2.9

CINCINNATI

1. **KISS OF DEATH**— Victor Mature, Richard Widmark; 1947; 20th Century Fox; NTA	Million Dollar Movie Fri. July 12 10:00-12:00 a.m. WCPO	16.1	18.0	12.9	48.7	Martin Kane Ellery Queen Three Star Final Man Hunt Home Theatre	WKRC WKRC WLW-T WKRC	11.8 9.9 10.3 8.9
2. **STANLEY & LIVINGSTON**— Spencer Tracy, Nancy Kelly, Richard Greene; 1939; 20th Century Fox; NTA	Home Theatre Sat. July 13 11:15-1:00 a.m. WKRC	13.0	14.0	11.4	71.8	High Explosive, Hollywood Theatre Rinks Roundup	WCPO WLW-T	6.2 3.6
3. **PORTRAIT OF JENNY**— Jennifer Jones, Joseph Cotton; 1949; Selznick Studio; NTA	Gold Cup Theatre Sun. July 7 9:30-11:00 p.m. WLW-T	11.1	11.8	9.6	30.1	What's My Line Silent Service The Millionaire	WKRC WKRC WKRC	27.4 17.8 14.0
4. **GUNGA DIN**— Cary Grant, Joan Fontaine, Douglas Fairbanks, Jr.; 1939; RKO; C&C	Hollywood Film Thea. Sun. July 7 6:30-8:00 p.m. WCPO	9.8	10.3	9.6	33.2	Circus Boy Steve Allen	WLW-T WLW-T	7.7 13.9
5. **MAN HUNT**— Joan Bennett, Walter Pidgeon; 1941; 20th Century Fox; NTA	Home Theatre Fri. July 12 11:15-1:15 a.m. WKRC	8.1	9.2	4.8	51.4	Kiss of Death, Million Dollar Movie Movietime, U. S. A.	WCPO WLW-T	15.6 2.6
6. **HIGH EXPLOSIVE**— Chester Morris, Barry Sullivan, Jean Parker; 1943; Pine-Thomas; Signet-TV	Hollywood Theatre Sat. July 13 10:00-12:00 a.m. WCPO	7.6	11.8	1.8	25.9	Whirlybirds Midwestern Hayride Three Star Final Stanley & Livingston, Home Theatre	WKRC WLW-T WLW-T WKRC	18.0 11.2 13.6 13.1
7. **GREEN GRASS OF WYOMING**— Peggy Cummings, Charles Coburn; 1948; 20th Century Fox; NTA	Home Theatre Tues. July 9 11:15-1:00 a.m. WKRC	7.5	8.1	6.2	64.6	One Body Too Many, Hollywood Mystery Theatre	WCPO	6.1
8. **ONE BODY TOO MANY**— Bela Lugosi, Jack Haley; 1945; Pine-Thomas; Signet-TV	H'llyw'd Mystery Thea. Tues. July 9 10:30-12:00 a.m. WCPO	6.9	8.1	5.5	27.5	Panic Three City Final Green Grass of Wyoming, Home Theatre	WLW-T WLW-T WCPO	15.3 14.7 7.8
9. **LLOYDS OF LONDON**— Tyrone Power, Madeleine Carroll; 1939; 20th Century Fox; NTA Film Network	Premiere Performance Sun. July 7 11:15-1:15 a.m. WKRC	6.8	8.1	4.4	61.4	News Movietime, U. S. A.	WLW-T WLW-T	5.1 3.3
9. **LADY IN ERMINE**— Betty Grable, Douglas Fairbanks Jr.; 1946; 20th Century Fox; NTA	Ladies Home Theatre Tues. July 9 4:30-6:00 p.m. WKRC	6.8	7.4	5.5	41.2	Paul Dixon Mickey Mouse Club	WLW-T WCPO	3.7 6.2

MULTI-STRIPPED SALES

NEW YORK, JULY 1957

TITLE AND OTHER DATA	STATION	SHOW	TOTAL RATINGS OF ALL SHOWINGS	TOTAL SHOWINGS	AVERAGE RATING PER SHOWING	HIGHEST RATING PER SHOWING
July 7—**A WOMEN'S SECRET**— Maureen O'Hara, Melvyn Douglas, Gloria Grahame; 1949; RKO; RKO Teleradio July 8-13—**CAREFREE**— Ginger Rogers, Fred Astaire; 1938; RKO; RKO Teleradio	WOR	Million Dollar Movie	24.3	15	1.6	3.6 Mon. July 8 10:00-11:30 p.m.
July 7—**THE UNDYING MONSTER**— Heather Angel, [illegible]es Ellison; 1942; 20th Century Fox; NTA July 8-13—**RINGS ON HER FINGERS**— Gene Tierney, Henry Fonda; 1942; 20th Century Fox; NTA	WATV	All Star Movie	18.2	16	1.2	3.2 Fri. July 12 10:30-12:00 a.m.

Tele Follow-Up Comment

Face The Nation

Boris Morros, the impresario who acted as counterespionage agent for the U.S. against the Russians for the past 10 years, was not too communicative on the CBS-TV "Face The Nation" stanza Sunday afternoon (25). On a couple of occasions when the newspapermen were pressing him on some sensitive subject, Morros waved the questions aside as if top secret factors prohibited him from answering.

Morros did not disclose anything new. He stated flatly at one point that there were numerous Americans still working for the Russians, but moderated this later to a few Americans, mostly scientists and engineers, now abroad. Such interesting psychological questions as the motives of people spying for Russia were also brushed off by Morros who called the Russian agents "misled fanatics and fools."

Morros touched on his relationships with the Alfred K. Sterns, alleged spies who fled behind the Iron Curtain, and the Jack Sobles, the confessed spies whom Morros bossed in the Russian setup. Morros was also intent on making repeated plugs for the FBI as the most effective intelligence service in the world.

But, most importantly, Morros, although experienced in show biz, failed to get across the drama and melodrama involved in being a double agent where one mistake would have been his last. *Herm.*

Steve Allen Show

If the Steve Allen Show delivers as well this fall as it did last Sunday (25) night, Ed Sullivan is against the stiffest competish to date in the nets' rivalry for 8 to 9 dominance.

Sunday's Allen show was smartly paced, the acts, with few exceptions, building to a click peak for the hour musical variety format. Allen, participating comfortably in most of the acts, handled himself adroitly and made a big plus contribution.

It was one of those outings when the skits came off. Registering high was a satire on the current Senate labor rackets probe. With a bow to Washington (Allen saying how high he really holds the committee's work—hardly necessary), Allen and his crew took off on the proceedings with some hilarious results. Playing the part of the young interrogator was Don Knotts, with Louis Nye sitting in the hot seat as the crooked labor leader and Tom Poston as his lawyer. Allen assumed the role of commentator and questioning Senator. If the Senate and organized labor cannot get rid of the hoods, lampooning such as this should help to laugh them off the national scene. Unfortunately, some of the bite and wit was taken out of the skit by a crazy ending, with the crooked witness unveiling himself as a government agent in disguise. But such stunts are Allen's weakness.

Joe E. Brown as one of the headliner guest made a solid contribution in a panto clown act. It came off with finesse and charm, evidencing some real artistry. Hedy Lamarr was fetching and her skit with Allen, while entertaining, was slow. Irish McCalla, the Sheena, of telepix "Sheena, Queen of the Jungle," provided some fun with her African curios, her chimp, and her chitchit with Allen. The Coasters were on hand for a rock 'n' roll number "Searchin'," okay vocally, but performance-wise they didn't have much to offer. Allen's novelty curtain number "You Got to Have Something in the Bank, Frank," staged in a side show setting, came off neatly. The Skitch Henderson Orchestra lent a fine assist. *Horo.*

Mike Wallace Interview

Mike Wallace engaged in an inconclusive 30-minute sparring match Sunday (25) with Fred Otash, chief investigator for Confidential mag's Hollywood Research Inc. With the current Coast conspiracy trial against Hollywood Research giving the dailies their biggest Hollywood story in years, Wallace couldn't have come up with a timelier guest, with the possible exception of Confidential publisher Robert Harrison himself (whom Wallace has already tackled).

HOME FARE
With Ernie Tetrault, Sunnie Jennings, others
30 Mins.; Mon.-thru-Fri., 9 a.m.
PARTICIPATING
WRGB-TV, Schenectady

Program, which continues the live pattern of the preceding two-hour "Today" NBC origination, is an amalgam of interviews, news, public service features, entertainment and novelties, featuring Ernie Tetrault and his attractive vis-a-vis. Sunnie Jennings. It demonstrates the difficulty of producing a consistently interesting daily 30-minute local studio morning show. Some of the blocks move smoothly and tightly; others tend to bump and drag. The format, with live and filmed commercials interrupting, has a jump-around aspect that needs modification, if not elimination.

Tetrault, who debuted as announcer in his high school days over WTRY at Troy, is a friendly, personable and photogenic chap, with a light, kidding touch, sometimes overdone. Firmer direction might bring out untapped potentials. Among Tetrault's top interviews were a series on "Discrimination," which included quizzings of State officials. Mrs. Jennings' best were a weeklong group on "Child Adoption." She also registered, perfectly, in an exchange with J. C. Penney, fatherly-type chain store magnate.

The vivacious Virginia-born gal—surprisingly slim for a mother of several children (to whom she often refers, on the air)—should strive to soften and lower a voice now hard and high; should work for greater poise.

Lawn pickups—a Palomino horse exhibit, an elephant act from a carnival, a baseball warmup—gave life to the program, although the cameras did not always catch everything, quickly. *Jaco.*

via his erstwhile WABD, N.Y., "Nightbeat" show).

But Otash, a private eye who numbers Hollywood Research among his clients (to the tune of $25,000 a year, out of a $100,000 per annum business), proved an unsatisfactory though fully cooperative subject. Perhaps it was because of the "groundrules" laid down prior to the broadcast, under which Wallace and Otash agreed not to mention any Hollywood names (a fair enough precaution,

(Continued on page 38)

ON THE CAROUSEL
With Paul Tripp; guests, Marcella Schneider, Herbert Knobloch, the "Cuban Rockers"
Producer: Tripp
Director: Neal Finn
30 Mins.; Sat., 9 a.m.
Sustaining
WCBS-TV, N.Y.

Presented by WCBS-TV Public Affairs Dept. and the City of New York's Board of Education, "On the Carousel" started another season Saturday (24) with the return of producer-host Paul Tripp from a six-week vacation. Half-hour show is aimed at the smallfry and what Tripp had on deck for the season's opener was more than enuff to keep the kids interested.

For this Emmy award winner, which has a catchy intro with scenes of a carousel and accomping calliope music, came up with a coupla guests who helped make the program absorbing viewing. Herbert Knobloch, associate curator of the education dept. of the Bronx Zoo, brought along two reptiles who didn't crawl on their bellies but distinguished themselves in an equally rewarding manner. Marcella Schneider, of the Cleanliness Bureau, showed what can be done with a little soap suds insofar as amusement is concerned.

Also on hand were six boy musicians from P.S. 159, Queens, who bill themselves as the "Cuban Rockers." Their calypsoing provided a neat change of pace between the snakes and the soap. Tripp, an ingratiating host, occasionally sings and handles the guest interviews with aplomb—even the snakes. Withal, "Carousel" is well worth any moppet's time. *Gilb.*

Foreign TV Review

CHALLENGE
With Alan Taylor
Devised by Bill Ward, John Irwin
30 Mins., Mon., 6 p.m.
Associated TeleVision from London

Experiments with different types of shows on commercial tv in the past have been of a trivial nature. But then came the extra hour of transmission between 6 p.m. and 7, and the programmers cut loose with talks, debates and sometimes programs which put notables on

(Continued on page 38)

DING DONG SCHOOL
With Dr. Frances Horwich, Harold Turner
Producer: Dr. Frances Horwich
Director: Dick Doerschuk
30 Mins., Mon.-Fri., 9 a.m.
Participating
WGN-TV, Chicago

"Ding Dong School," which went back on tv Monday (22), is regarded as "breaking in" until Pat Weaver's Program Service Network is ready for it, whenever that may be. For the present, it's Chicago's gain only.

Frances Horwich's daily preschool sessions are uniquely durable. Among lollipoppers, the patterns of interest are pretty constant generation after generation. It's as they grow up that they become dependent on the changing styles of entertainment. Dr. Horwich is plenty hep both to the concentration capacity of her toddler audience and to the needs of the television medium generally, and accordingly she conducts her show briskly and with diversification, never dwelling too long on a single subject.

While the format and general character of her show are essentially what they were before "Ding Dong" was axed from NBC-TV, Dr. Horwich intends to add to the present series simple cooking instruction once a week and a description of various breadwinning occupations, so that the moppets may better understand their parents. As usual, she devotes the last five minutes of the show to the parent to make the understanding mutual.

As before, she keeps the tricycle set fascinated with a variety of toys, puzzles, pictures and conversation pieces with the suspense that comes from a bet-you-can't-guess lead-in. She also feeds 'em an awareness to live music by bringing in momentarily the show's organist, Harold Turner. It's still one of the best educational entertainments in any medium.

Show has started auspiciously with 16 spot participations per week. One of them, Cocoa Marsh, has debuted in this market coincidentally with the show and expects to graph the effectiveness of "Ding Dong School" by its sales here. *Les.*

TOP 20 SHOWS
NEW YORK ARB—August

1.	What's My Line	30.0
2.	**ARTHUR MURRAY PARTY**	**26.1**
3.	Twenty-One	25.6
4.	Climax	25.1
5.	I've Got a Secret	24.7
	Gunsmoke	24.7
6.	Alfred Hitchock	24.6
7.	Steve Allen	23.9
8.	Playhouse 90	23.3
9.	Nat King Cole	22.9
10.	Studio One Summer Theater	22.8
11.	Father Knows Best	21.4
12.	To Tell the Truth	20.8
13.	Ed Sullivan	20.6
14.	Goodyear Playhouse	19.8
15.	Millionaire	18.9
	Best of Groucho	18.9
16.	General Electric Theater	18.6
17.	Phil Silvers	18.3
18.	Lawrence Welk	18.1
19.	$64,000 Challenge	17.8
20.	20th-Century Fox	16.9

The Arthur Murray Party will be available for sponsorship after December 15th, 1957.

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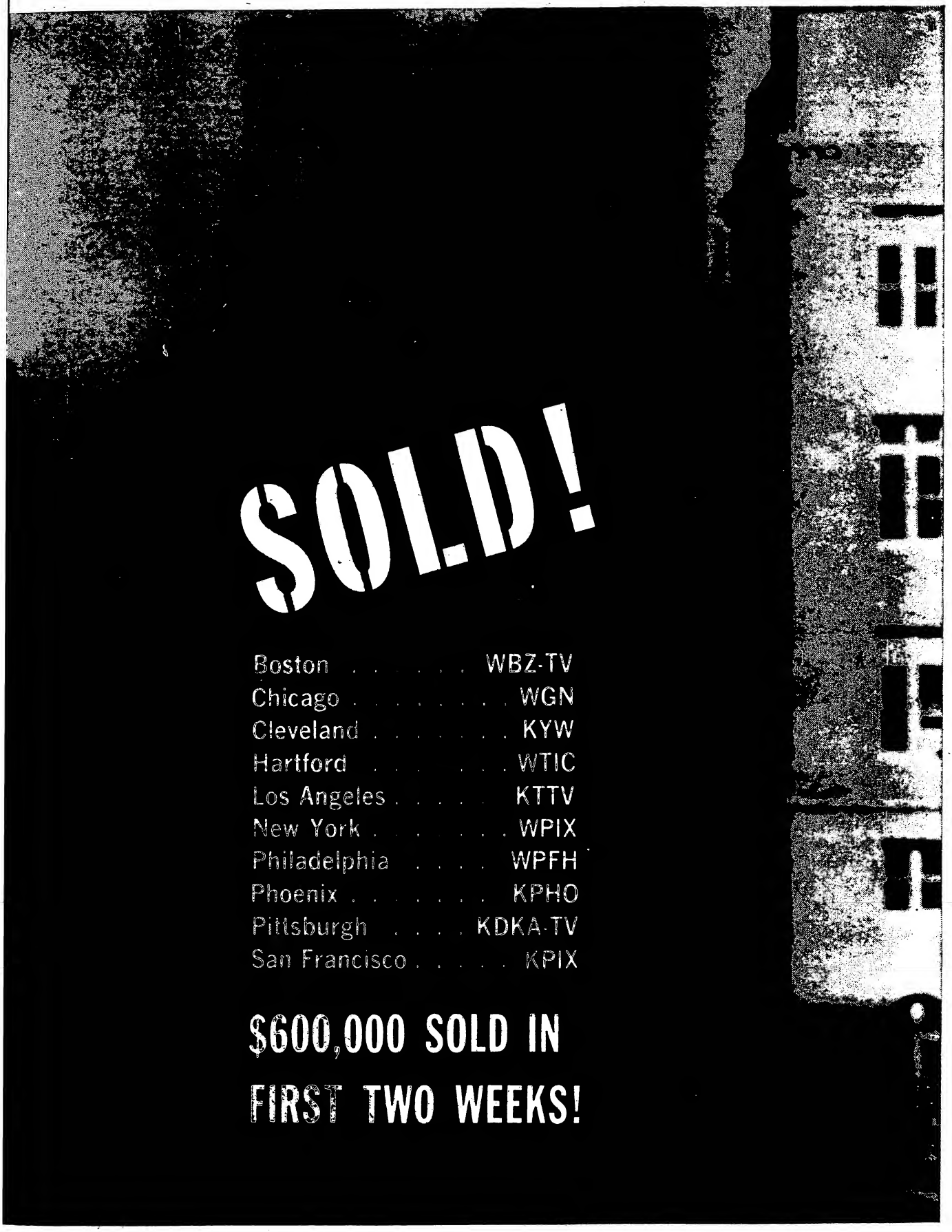
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Philadelphia . . . . WPFH
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Pittsburgh . . . . KDKA-TV
San Francisco . . . . . KPIX
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FIRST TWO WEEKS!

Radio Reviews

FACE TO FACE
With Mike Todd, Arnold Michaelis
Producer: Paul Roberts
30 Mins.; Wed., 9:30 p.m.
CBS, from New York

"Face to Face" is "Person to Person" without pictures. They're both off the parent Columbia beltline; otherwise there might have been some fuss having to do with the cry of "imitation!" In the format—out of the homes of the subjects and very much live — "Face to Face" resembles Mutual's "Let's Visit" of the 1930s, masterminded by Jerry Danzig and Dave Driscoll with an assist from Jerry Franken (all of whom have come up in the broadcasting since those depression days). In this one, the interviewer is Arnold Michaelis, head of Recorded Communications and responsible for such platterized portraits as "conversations" with maestro Bruno Walter and politico Adlai Stevenson.

To launch "Face to Face," with New York's Park Ave. as the home site, there could hardly have been a zingier personality than Mike Todd, who knows something about the rags to riches routine and is not averse to sounding off about same. Todd indicated that there was no script on hand, just a friendly man-to-man gab, in which case the poobah of "Around the World in 80 Days" must be set down pronto as one of the fanciest ad libbers around.

Prodded gently and humorously by Michaelis, Todd took a listener through 30 minutes of razzle-dazzle; fast and hep talk about the life & times of Mike Todd, Elizabeth Taylor and their infant daughter Liza; Mike Todd Jr.; how it is that Todd the elder has been broke "but never poor"; how it is that some great showmanship is exerted more out of show biz than by those associated with the glamor realm; his career on carnies and in the construction biz; on "entertainment" first and foremost, but if there's a "message" attached, it's velvet; as infinitum. It was a beaut of a session, indicating that "Face to Face" will come through with one of the smartest tete-a-tete series in radio. (Next up, Mrs. Eleanor Roosevelt.) *Trau.*

BULLITT BURGLARY DOCUMENTARY
With Bill Small, Jay Krause, Pete French, narrator
Producer: Bill Aldridge
25 Mins., Monday (12), 9:05 p.m.
WHAS, Louisville

News staff of WHAS really had a hot item they could sink their teeth in, with the Bullitt robbery, a theft which occurred nine months ago at the country estate of William Marshall Bullitt, 84-year old former U.S. Solicitor General, and one of the town's wealthiest citizens. After nine months of work by pro and amateur sleuths, fingerprint experts, and the like, six persons were arrested and placed in cells in the County jail.

No one is certain how much cash was taken from the Bullitt safe, amounts have been estimated from $50,000 to $200,000. Jay Krause interviewed the Commonwealth Attorney, and Bill Small interviewed the suspects and participants, while seated on a bunk in the jailhouse. Small did a direct job of getting the facts from the prisoners, who were apparently not reluctant to talk. Item as to just what was done with the money, which was admittedly taken from the Bullitt safe by his chauffeur and passed out to others, would make a terrific plot for a radio or tv drama. Police Chief Heustis was also interviewed, along with other officers. Their account was quite factual, and gave the background in sincere and simple terms for the listeners. Obvious that an excellent job was done on the taping and editing of the interviews, with the narration of Pete French giving the whole story a movement and intensity which made for concentrated listening.

Topnotch job was turned in by Bill Aldridge on production. Seldom that a station gets a red hot news story, with mystery, intrigue, and suspense plus a record amount of loot, to work on. WHAS news crew pulled out all the stops on this one, and came up with a documentary which was free of editorializing, was fast paced, and really told the story from the lips of the principals concerned. *Wied.*

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Look to KTTV when minutes count

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Tele Followups

Continued from page 33

in view of the current trial plus Wallace's now-ingrained guardedness over possible libel grounds following his goof on the Mickey Cohen interview).

As a result, the conversation centred strictly on Otash himself, contributing little enlightenment on the workings of Confidential but providing some interesting touches on Otash. Items: he considers his checking on Confidential stories "just a job," and Hollywood Research "just another client." He doesn't read scandal sheets himself, but some 20,000,000 people read Confidential, so there must be a market for this "junk." He doesn't believe adultery is "too bad," pointing out that it's a fairly prevalent practice and there'd be lots more of it if people had "the opportunity and the nerve." As a private eye, he doesn't consider the use of telephoto lenses and sensitive microphones an invasion of privacy—"if you can see them or hear them, there's no invasion."

A big, burly gent, Otash at one point only entered a defense of Confidential by stating that many of the Hollywood stars he knows enjoy the Confidential stories they read about themselves — but not the married stars, he added. Wallace, in the last few minutes, gave him the business over his record on the L.A. Police force, with Otash responding freely and with no sign of discomfort. But all told, the interview was pretty much pointless, with Wallace and Otash representing different poles of morality and neither able to see the other's viewpoint or break through to a pointed and pertinent discussion. *Chan.*

Ed Sullivan Show

Singers had the run of "The Ed Sullivan Show" last Sunday (25) night. Batting out songs were Guy Mitchell, Carmen MacRae, Sal Mineo, LaVern Baker and a trio headed by Bob Jaxon. That lineup accounted for a combined total of eight numbers, none of which was particularly exciting.

Ballet dancers Nora Kaye and Erik Bruhn provided a pleasant terp interlude, while Paul Gilbert offered some comedy relief via his "Know Your Doctor" bit. Wes Harrison's carboning of various everyday sounds was also in the plus groove.

On the topical side, Sullivan had as guests the Milwaukee Braves baseball team, Major David C. Simons, who last week set a new altitude record in a balloon ascent; Tommy Loughran, who refereed the Floyd Patterson-Pete Rademacher heavyweight championship bout, and Errol Flynn, costarred in the recently-released film, "The Sun Also Rises." A clip from that picture was also shown.

Flynn did practically nothing on the show, except to make an appearance, while the segments with the Major, Loughran and the Braves followed the standard Sullivan procedure. *Jess.*

Val Parnell's Saturday Spectacular Gisele MacKenzie, making her British tv debut on this Associated TeleVision show (17), was given the full treatment by Val Parnell. The program was retitled "The Gisele MacKenzie Show" for the occasion, and the star was given a big buildup in a spectacular show opener using dancers and a chorus to show the high spots of London and New York. But after all the fancy introductions and glamor were over, Miss MacKenzie didn't prove to be anything more than a girl with a nice personality and a moderately pleasing voice on a par with several British performers.

At the piano, Miss MacKenzie proved herself to be a competent performer with a rendering of "Dusk," and in the vocal strain she gave out with some nice vocalistics on several numbers including a Scots ballad entitled "Till All The Seas Run Dry My Love," and a beauty version of "At Sundown," before taking her leave of the stage in a cream colored convertible.

Comedian Arthur Haynes, who's won a lot of popularity here via tv lately, was the main supporting attraction and came up with a couple of amusing domestic sketches aided by a blonde. Also making their British tv debut on the show were The Trio Spencer from France, a team of well controlled acrobats with some novel and daring routines. A complicated adagio act was supplied by "The Trio Gypsy." The Jack Parnell orch supplied good accompaniments and production by Peter Glover was good. *Bary.*

Foreign TV Reviews

Continued from page 35

the spot. However, nothing like this show had been done before.

Put a man in front of a tv camera for 30-minutes and let him talk about the Russian Revolution without the aid of slides, graphs or any other visual aids, and what can be expected? Certainly not a top audience rating, but perhaps an indication of whether the viewing public want culture on their homecoming from the office or the factory. It's too early yet to say if the show is a success, but the remaining two left in the series will tell. So far as this reviewer was concerned, the program had a high culture content but no entertainment value.

Alan Taylor, a veteran of both the commercial tv and state web screens, and a noted historian and Fellow of Magdalen College, Oxford, lectured on the theme, "The End Of The Tsars." Being a staunch Left Wing supporter, he did it with some relish. He appeared from the wings of an old vaude theatre, converted into a tv studio, carrying a hand mike and trailing yards of cable. The stage was bare. As soon as he was in position the stage blacked out leaving him as the solitary point of attention. Without any further ado Taylor commenced his lecture. *Bary.*

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Inside Stuff—Radio-TV

NBC-TV last week settled on a format and time slot for its long-projected Martin Agronsky series of in-depth news shows. Series, a half-hour entry titled "Look Here," will be an interview show and will occupy the Sunday 3:30-4 p.m. slot starting Sept. 15.

Agronsky will devote the full half-hour to interviews of top figures from government, sports, business, entertainment, science and art. Robert Graff will produce.

Television quiz show is the setting for a new mystery novel by Harry Olasker, former CBS-TV staff producer now devoting his time to freelance writing. Mystery will be published next spring by Simon & Schuster, with Dell Publishing having grabbed up paperback rights. Title of the novel is "Now, Would You Like to Try for Murder?"

WQXR, N. Y., has signed a contract with the Boston Symphony to broadcast all of the 24 Saturday night concerts beginning Oct. 5.

Contract provides that the expense of the broadcasts will be borne by WQXR and the series will not be offered by the station for commercial sponsorship. No other station within an 80-mile radius of Times Square will have the right to broadcast the series. Deal represents a first for the New York area, although concerts have been broadcast and are to be broadcast in the Boston area.

Hazel Markel, special correspondent for NBC's "Three Star Extra," is currently in Europe interviewing U. S. Ambassadors in Spain, Italy, England and France, for the Ray Henle airer.

In addition to above chores, Mrs. Markel will also tape the fall fashion shows, and such special events as a bullfight in Madrid, nitery openings, and the like, for "Monitor" and "Night Line." One interesting item on her agenda is a series of interviews with reps of the American film colony in Rome.

Producer Joane Sinclaire starts her new TV-Radio Workshop course at the Ballard School of the YWCA on Sept. 23. It's a 12-week session on writing & programming, with the guest-lecturers lined up so far including Paul Belanger of BBD&O, Jay Kacin of McCann-Erickson, Norman Baer of Lewin, Williams & Saylor, Warren Kraetzer of New York U., Jim Gaylord of Carl Byoir, Lou Florence of Lennen & Newell, Dick Eckler of Grey and freelance scripter Joseph Kenas.

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N.Y. Bank's Novel Sponsor Pattern

Unusual sponsorship pattern is being employed on New York television by the First National City Bank, which sponsors the six-a-week John K. M. McCaffery 11 p.m. newscast on WRCA-TV but just recently purchased the immediately-following "Late Weather & Sports" on rival WCBS-TV. The WCBS-TV buy is for one night a week, Tuesday, but the bank has ordered two more segments as soon as they open up (Piel's Beer and General Cigar have them currently).

Under the new pattern, the bank sponsors WRCA-TV news from 11 to 11:10 and then switches over to WCBS-TV at 11:10 for five minutes of weather and sports to 11:15. Pattern is virtually unprecedented in program buying, though common enough in the scheduling of spot announcements. Principal reason for the buy is First National City's desire to get a news franchise on WCBS-TV.

But from a media point of view, the buy is an efficient one as well, maintains WCBS-TV sales chief Frank Shakespeare. He theorizes that there's little audience switch-over between the two stations at 11:10, when the news ends and the weather begins on both outlets. Instead, there's a straight flow-through for the 11-11:15 quarter-hour. That means that the bank will be reaching a completely different audience with each of its two segments, and as long as the cost-per-thousand is right, Shakespeare states, then the buy is an efficient one.

First National City originally wanted to get in on the WCBS-TV "Seven O'Clock Report" segment featuring Robert Trout, but while it was working out the details, rival Manufacturer's Trust Co. stepped in with a five-a-week buy on that, so First National City moved into the weather & sports segment instead.

U.S. Students 'Covering' Red China for NBC

Two of the 41 American students in Red China are covering the tour on radio and television for NBC. Students are Robert Cohen of Los Angeles, who, armed with a newsreel camera, is filming the junket and sending the footage to NBC, and Ed Hochman, who is broadcasting over a direct circuit to San Francisco from Peiping. Students are visiting China in defiance of the State Dept.

The students were hired as stringers in Moscow by NBC correspondent Irving R. Levine, who turned over a camera to Cohen for his coverage. The network, of course, hasn't been able to get its own correspondent into China, though Far East chief Jim Robinson is poised in Hong Kong as one of 24 newsmen authorized last week by the State Dept. to enter the country.

Kovacs' 'Topaze' Stint

Ernie Kovacs is due to return to television next fall via CBS-TV in a one-shot dramatic stint as the lead in Marcel Pagnol's "Topaze." The comedy, which John Barrymore did in films, is pencilled in as the third "Playhouse 90" effort of the season, on Sept. 26. It'll mark Kovacs' first dramatic role in tv and his first stint since winding up his contract with NBC.

"Playhouse 90" producer Martin Manulis has already pencilled in a Rod Sterling original, "The Dark Side of the Earth," with Van Heflin starring, for the second show of the season, following the "Death of Manolete" as the kickoffer.


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Harold Wagner Into Mutual Program Slot

Mutual, in a move to shore up the posts left vacant by the resignations in the wake of the sellout by RKO Teleradio, has appointed Harold M. Wagner, programming director.

Other exec appointments include: director of research and sales promotion; director of reserach and sales promotion; and Joseph F. Keating, as assistant program director.

Wagner, with the net since 1941, had been manager of program operations, working under program director Brad Simpson, now resigned. Keating, who had left the net in June for a special assignment with CKLW-TV, Detroit-Windsor, formerly had been an exec producer with the net, while Poster had been in the sales promotion departments of Mutual and ABC Radio.

Detroit—A two-year contract for exclusive braodcast rights to all Detroit Pistons games, at home and away, has been signed by the professional basketball team, the National Brewing Co. of Michigan and WJR. Terms were not announced, but sale of the rights was one of the highest in the basketball league's history. National Brewing also purchased tv rights for the 1957-58 season, but details for televising games have not been completed.

CBS' Ho-Hum on Tint

CBS-TV, as last year, will program substantially less color than NBC-TV, with the only major new tint entry for the web so far the new "Big Record show. Other than "Record," only programs slated for tint at this point are the live Red Skelton shows, the once-monthly "Shower of Stars" and the network's spectaculars.

Schedule is largely a repeat from last year, when Arthur Godfrey's Wednesday night show, which "Record" is replacing, was colorcast. Similarly, the Skelton show was a color entry last season, and so was "Shower" and the few specs aired by the web.

Wally Griffin Signed For Sullivan Foursome

Comic Wally Griffin has been signed to a four-show contract by Ed Sullivan. Sullivan spotted the comedian on a recent trip to Bermuda, where Griffin was playing the Empire Club, and immediately pacted him. Ironic twist is that Theatrical Enterprises, Griffin's managers, and MCA had tried to get Griffin an audition with Sullivan previously in N. Y.

First of the four dates is Sept. 15.

Jerrold Also in Frisco Pay-TV Bid, Promises 'New Concept'

San Francisco, Aug. 27.

Latest entrant in the Frisco closed-circuit derby is president Milton J. Shapp of Jerrold Electronics, Philadelphia, who filed a franchise application with city officials in person last week.

Shapp said he wants to telecast over two channels, one to carry 15 first-run films a month, the other to carry special events.

He claimed system is financed by "a group of motion picture interests"—he wouldn't say which ones—and is prepared to lose money for four years. He cautioned wire installation would take three to four years, scoffed at Skiatron claims that pay-tv could be on the air in 10 or 11 months, said his non-scramble system would cost homeowner about $8.50 monthly.

"We're proposing a new type of theatre," he said, "instead of concrete and steel, cable and electronics . . . it's theatre taken to the people, instead of people congregating in theatres—we hope to regain for theatres the audience they've lost and also give them an audience they never had . . . it's a new concept of getting films into homes."

Shapp said the idea in Frisco would be to run a single film continuously, morning, afternoon and night, for two days, then switch to a new picture.

He reoprted his company had surveyed the nation, found Frisco and "two other cities"—again, he wouldn't say which ones—ideal for pay-tv. He ruled out New York ("too many problems") and Los Angeles ("too spread out"), said his service could start with 40% of the city wired, that total wiring job would cost $4 million, plus $70 to $80 for a lead into each home.

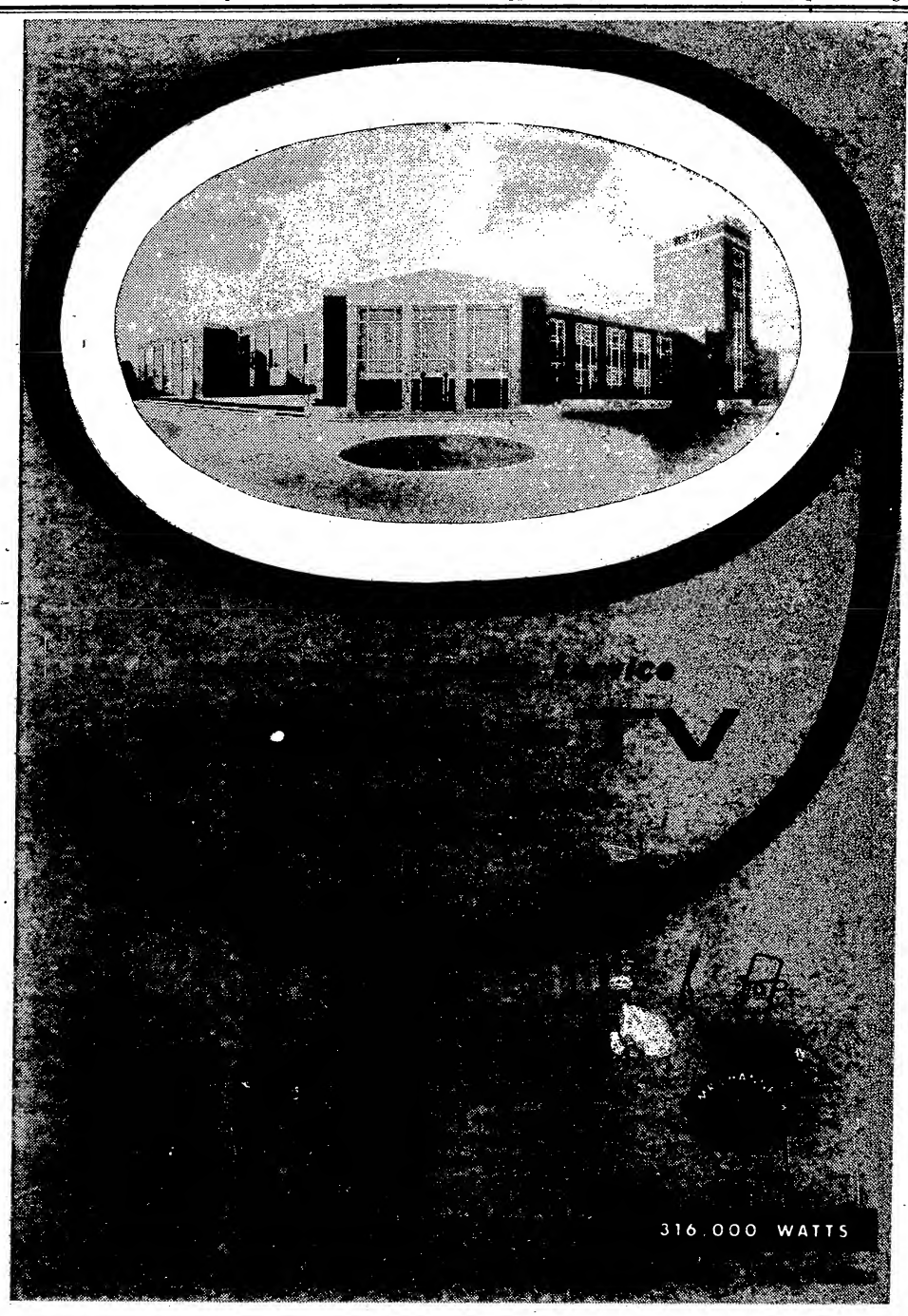
In two years, he said, he'd have 10% saturation, in six years 50%. Company could start making money in four years, he claimed.

Meanwhile, Skiatron's formal application for a pay-tv franchise went to Frisco's legislative body, the board of supervisors, yesterday (26), and was promptly referred to the board's finance committee for recommendations.

The 10-page document omits two details:

1) There is no mention of a charge to customers who watch over the Skiatron circuit;

2) There is no restriction against transmitting advertising.



Radio-TV Production Centers

Continued from page 24

tele topper at Benton & Bowles, in town for a week to examine the agency's filmed shows for next season . . . Four ad agencies will have 50 half hours a week on tv come fall. They are Young & Rubicam, McCann-Erickson, BBD&O and J. Walter Thompson . . . **Art Buchwald** will be flown in from Paris for the Standard of N. J. spec to cost over $500,000. He will add a note of French authenticity to the Parisian scene.

IN CHICAGO . . .

Jim Mills conducting his WMAQ shows from Passavant Hospital, where he's bedded down for a checkup . . . **Dick Becker,** WBBM announcer, leaving for KLZ-TV, Denver, this week . . . **Jay Robinson** joined WTTW as sales rep for the educational station's recording service . . . WBKB to essay **Joe Wilson's** new "Pocket Billiards Stars" on Sundays starting Sept. 8 . . . **Len Dressler** tapped for WBBM's new morning "spectacular" in lieu of **Don Cherry,** who held out for more money . . . **Red Blanchard's** morning show on WLS to be expanded to two hours next week . . . CBS-TV's "Face the Nation" will emanate from the WBBM-TV shop here Sept. 8 with **Adlai Stevenson** the principal. **Chris Erskine** will direct the stanza, and **Beryl Danzer,** of CBS public affairs in Washington, is flying in to produce it . . . **Polly Simms** replacing California-bound **Marcella Hein** as "Bible Time" storyteller on WNBQ . . . **Esther Rauch,** ex-Leo Burnett Co., joined John Blair reppery as midwest sales development manager . . . WBBM-TV's **Lee Phillip** vacationing in Caribbean and spelled by **Eloise Kummer** . . . **Dr. Harry J. Skornia,** exec director of National Assn. of Educational Broadcasters in Urbana, Ill., participating in All Alaska Presbyterian Conference at Sitka, Alaska . . . Seven-Up has bought the second half-hour of **Jim Lounsbury's** new "Record Hop," which starts on WBKB Saturday (31) . . . "Notre Dame Football Highlights," previously carried by WBKB, has been picked up by WGN-TV for the fall . . . **Fahey Flynn** goes on a seven-day week telecasting sked Saturday (31) on WBBM-TV's new "CBS News Special," Chi's only Saturday newscast . . . WBBM trying **Bob Grant** on "Gold Coast Show" as replacement for **George Watson,** who died last week.

IN PHILADELPHIA . . .

Ed McMahon, after eight years as top-rated WCAU-TV personality, is leaving to freelance here and in New York. First stint is with WFIL-TV, hosting new submarine series "Silent Service" . . . **William J. Conran** named promotion manager of WIBG. In 1955 he was appointed promotion manager of WIBG's tv affiliate, WPFH . . . "Full House," by Evening Bulletin columnist **Don Rose** will be recorded in England for the Talking Book Library (literature for the blind) by announcer **Franklin Engelmann.** Engelmann made appearances on WPEN last year while here to study U. S. radio . . . While WIP's **Frank Brookhouser** ("Frankly Speaking") is on vacation, time slot will be used by **Bill Baldwin** and **Al Taylor** to give direct reports from the Atlantic City beauty contest . . . WFIL-TV which presents double features on the "World's Best Movies" Fri. and Sat. now will show daily dualers . . . WPFH has signed off for a week (26-Sept. 2) to highlight its change of call letters to WVUE . . . WRCV-TV to telecast two-hours of its day-long Safety Carnival and feed three live six-minute pickups to the "Today" show (Sept. 1, 2).

IN SAN FRANCISCO . . .

Millie Ramey succeeded Vic Reed as chief flack for ABC's o-and-o KGO and KGO-TV. It's a pro-tem appointment, while General Manager **John Mitchell** decides whether to hire a Frisco man or a New Yorker . . . Shell News and **Tom Franklin** shifting from KPIX to KRON Sept. 23 . . . New deejay at KYA is **Red Rush,** up from San Bernardino . . . Latest opening date for r-&-r station KSAY is now Sept. 1, and KPIX's "Money Tree" with **Sandy Spillman** set to go on the air Sept. 2 . . . **Charley Stern** got a weekly half-hour KGO remote from the Jazz Showcase just about the same time KRON folded his televised "World of Jazz" . . . CBS-TV president **Merle E. Jones** in Frisco . . . Oakland Channel 2 boss, **William Pabst,** planning to support the new tv station's live shows with six cameras, when station goes on the air around Jan. 1 . . . **Harold See,** KRON general manager, kicked off introduction of the NBC affiliate's new Videotape Recorder—on hand was Ampex's **Alexander Poniatoff,** up from the company's suburban Redwood City plant.

IN LONDON . . .

Johnnie Ray topped the bill of Associated TeleVision's "Val Parnell's Saturday Spectacular," (24) . . . BBC-TV will launch a nationwide campaign next month to find the woman viewer with the best dress sense. The finals will be televised from London on Dec. 16 . . . Commercial tv will air church services on Sunday mornings commencing Sept. 16 . . . "The Americano," starring **Douglas Fairbanks Sr.,** will be aired in three episodes by BBC-TV in the "Movie Museum" shows on Sat. (31), Sept. 6 and Sept. 13. The picture was made in 1916 . . . "The Radio Show," organized by the Radio Industry Council, was opened at Earls Court, London yesterday (Tues.).

IN BOSTON . . .

WNAC-TV added 25 temporary accounts for duration on newspaper strike including ATC suburban theatres . . . **Joanne M. Renzi** transferred from WNAC-TV production to publicity-advertising . . . WNAC staffer feted **Olga Mailoi,** commercial copy chief, at Vendome dinner for upcoming marriage to John Scanlon Sept. 14 . . . **Frank Luther,** Yankee public affairs dir., spoke at Rotary Club, Hingham . . . **Louise Morgan,** WNAC-TV personality, off on vacash . . . WORL featuring **George Clarke,** Record nitery columnist, commentary at 7:30 p.m. daily . . . WBZ-WBZA planning "World's Largest Clambake" at Plymouth Sept. 15. WBZ giving away 5,000 cuffo tickets . . . WNAC headlining news twice a day on Donnelly billboard on Boston Common and window of Boston Five Cents Saving Bank . . . **Thelma Prescott** in for presentation of U. S. information film at Children's Theatre, Tufts . . . WEEI's **Priscilla Fortescue** taping interviews with strawhat stars . . . **Joe Cullinane,** promosh mgr. WEEI, issuing bulletins during newspaper strike . . . **Joe Levine** setting up dry run for WHDH-TV, new Channel 5 tv news and film setup . . . **Norm Ziegler,** WHDH courier, doubling at WGBH-TV with newscasts and production . . . Hub radio stations still getting bonanza on advertising with Boston newspapers conked out.

IN CLEVELAND . . .

Tom Fields, veteran KYW-KYW-TV newscaster, leaves for WRCV news berth . . . **Ed Clarke** named flack for Cleveland Play House . . . WDOK now doing 16 hours of FM music . . . **Eddie Lane** named sports director of WKST-TV when it opens next month . . . **Stuart Buchanan** back at McCann-Erickson after surgery . . . **Milt Widder,** Cleveland Press, general chairman of Press Club's "Page One Ball" . . . **Chuck Bloom,** ex-KLAC-TV, named KYW-TV operations supervisor . . . **Tom Haley** succeeds **Joe Finan** on KYW-TV's daily "Cash on the Line" . . . **Jack Foley,** WEWS, joined Cleveland Transportation . . . WTIG went on the air headed by **Joel Rosenblum, Nick Barry** manager, **Dick Sholem,** commercial manager . . . **Louise Tkacs,** KYW news, off to Europe . . . **Irene Myer,** WDOK entry, named "Miss Cleveland" . . . **Frank Shaw,** Cleveland Play House, subbing for **Paul Orgill** on "Jungle" . . . **Bob Keenan** exiting KYW announcing for Pittsburgh.

IN MINNEAPOLIS . . .

KSTP donated initial $1,000 and is soliciting contributions over the air for family of Minneapolis policeman slain by bandits . . . WDGY disk jockey **Bill Bennett** profiled in August TV Radio Mirror . . . National Telefilm Associates negotiating for purchase of local KMGM-TV of which Metro pictures owns 25% and which is committed to heavy schedule of latter's feature films. Another local tv station, WTCN, recently acquired by Time, is NTA network affiliate here and is showing the 20th-Fox oldies, so that if the NTA KMGM-TV deal materializes two local competing video stations will be thrown together in a strange way . . . **Lee Boyan** promoted from WDGY salesman to account executive . . . **Larry Haeg,** WCCO Radio general manager, back at desk after a fortnight northern Minnesota vacation . . . WTCN-TV-AM promoted **Joseph Kahnke** from chief engineer to director of engineer for both tv and radio and **Walter Fritze** from assistant to chief engineer . . . WCCO-TV exclusively televised St. Paul Open Golf Tournament in which some of nation's top golfers competed for $20,000 cash prizes while WCCO Radio broadcast the Cincinnati N.L.-Detroit A.L. exhibition baseball game, both programs having sponsors . . . **Bob West,** former M-G-M script writer and story analyst, resigned from Reid H. Ray Films here to join WTCM-TV-AM as announcer.

IN DETROIT . . .

Preview of the closely-guarded new Edsel automobile was the feature, in color, of the "Jac LeGoff News Show" on WJBK-TV at 11 p.m. Monday (26). Edsel is the first of the 1958 models to be previewed on the show just prior to their public showings. This is the second year LeGoff has given viewers an advance peek at the new cars . . . WJBK-TV personalities who will participate in the 1957 Michigan State Fair opening parade and will originate their shows from the Fair are **Chuck Bergeson,** host of "Ladies Day," **Jac LeGoff,** newscaster; **Dr. Everett Phelps,** weatherman; **Betty Bahr,** weathergirl, and "Sagebrush Shorty," western movie emcee . . . A new series of photographic slides featuring Detroit landmarks are being used for WJBK-TV station identification breaks. Among the landmarks being highlighted are the Port of Detroit, Ford Auditorium, Veterans Memorial Building, the new City-County Building, Ambassador Bridge and the Detroit Institute of Arts.

Boston Broadcasters

Continued from page 24

Additional newscasts and flash bulletins are aired from WVDA's Thunderbird mobile unit.

WBZ stepped up its newscasts on its music shows to every 15 mins. WEEI, with Charlie Ashley heading up a special news gathering unit, issued news summaries throughout daily airtime.

While radio began bearing down to cope with the situash, complaints were rife from advertisers and public. Costs of radio and tv advertising were cited as "prohibitive" by smaller business firms. News News seekers dialing the knobs complained newscasts were repetitive.

Radio station staffs were trying to cope with thousands of telephone calls asking all kinds of news questions. Several radio station executives commented the situation was "a nuisance with which we have to live."

One pointed out, "radio is not geared for this type of operation, and, as has been proven in other cities where newspaper strikes were called cannot by any stretch of the imagination take the place of daily newspapers."

Disk jocks were hard pressed to keep their platters going and to weave in all the extra commercials. The air was replete with bloopers, particluarly on names of theatres, attractions and stars, from the disk jock show.

Disk jocks, who are carrying the extra burden of announcing department store, theatre, automobile and furniture store blurbs plus news, are finding the going rough.

Move to Shutter Cleve. Radio, TV, Films on Sunday

Cleveland, Aug. 27.

Court action to force all radio and television stations as well as film houses to close one day a week under Ohio's archaic Blue Law is being initiated by James Salanci, president of Free Enterprise, Inc.

Salanci, Cleveland furniture dealer, is opposed to the 80-year-old law, but formed Free Enterprise in an effort to head off Sunday, Inc., a group that has, by court action, forced several suburban bakeries to close on Sunday.

Ohio's law stipulates that business, employing anyone over 14 years of age, be closed on the Sabbath, either Saturday or Sunday. Salanci contends Sunday, Inc. favors big business, has religious overtones—denied by Sunday, Inc. —and that either "everybody obey the law or nobody has to obey it."

Sunday, Inc., directed by Harvey Yoder and the Rev. B. Bruce Whitemore, both of the Church Federation, maintain that "as long as the law is on the books it should be enforced," but they have not moved against restaurants, movies, etc.

Salanci, a Catholic, was rejected by Cleveland's chief police prosecutor (22) when he sought warrants against radio and television stations, Republic Steel, the Plain Dealer, etc., for remaining open on Sunday. Prosecutor Conway said Salanci did not have evidence.

Salanci is scheduled to appear this week in the county prosecutor's office with documentary proof that KYW, KYW-TV, WGAR, WERE, Plain Dealer and other key industries operate seven-days a week. He has photographed those businesses (25) operating.

"If they are found guilty," said Salanci, "we'll pay their $50 fines, but we are out to prove that the law is ridiculous in this day of operation with the economic forces and recreational demands of our society."

Salanci added that action will be taken against all stations, and then "we'll move against the movies, the Plain Dealer, gasoline stations and all. Either everyone closes one day a week or everyone is permitted to stay open."

NBC Rate Card

Continued from page 23

tion's actual compensation for the first quarter of this year and dividing into this the number of compensation units for each station, as converted from paid hours after waived hours. With this formula plus incentive payments for increased volume, the network anticipates that stations will be receiving at least as much and possibly more under the new formula than under the old compensation setup, with considerably less bookkeeping.

Formula has already been approved by the NBC Affiliates Executive Committee and has been mailed to affiliates.

'Masquerade Party' Switching to ABC-TV

"Masquerade Party," which bows out at NBC-TV next Wednesday (4), has been taken oved by ABC-TV, which is peddling the show for a 7:30 p.m. time slot on Mondays.

It was sponsored on NBC-TV Wednesday nights by Max Factor and Five-day Deoderant.



Mgt.: William Morris Agency

ZIV SHOWS RATE GREAT

5 OUT OF TOP 5

SYNDICATED SHOWS IN ODESSA, TEXAS

Pulse, April, 57

#1 MAN CALLED X	(#8 among top network shows)	33.5
#2 HIGHWAY PATROL	(also #8 position among top network shows)	33.3
#3 MEN OF ANNAPOLIS		32.0
#4 MY FAVORITE STORY		31.8
#5 SCIENCE FICTION THEATRE		31.3

ZIV TELEVISION PROGRAMS INC.

Save this now for later reference:

Among our Clients

Adam Hats
Barricini
Sunoco
Food Fair
Blatz Beer

JINGLES that don't JANGLE
LANNY & GINGER GREY
SINGING COMMERCIALS
18 East 50th Street
New York 22, N.Y.
ENright 0-7777

Chase Bank
Quaker State Oil
Minute Maid
Almay Cosmetics
Yonkers Raceway
. . . and many others.

Inside Stuff—TV Films

As part of its big push to sell the remaining two-thirds of the Shirley Temple feature series, the NTA Film Network has put together a seven-minute Temple short for agency and advertiser screenings. The short consists of clips from "Wee Willie Winkle" and "Rebecca of Sunnybrook Farm," two of the four features slated for pre-Christmas telecasting on the NTA Film Network. Ideal Toy Co. has underwritten one-third sponsorship for 64 markets.

Television Programs of America has retained Jay Emmett Associates, character merchandising organization, to represent TPA in licensing of three tv film series, which are "Fury," "New Adventures of Charlie Chan," and "Captain Gallant of the Foreign Legion."

Emmett has been doing the licensing on "Superman" and will continue on that series, which now has about 60 licensed items in retail distribution.

USSR Shooting Telefilm On British Way of Life In Reciprocal Pattern

London, Aug. 27.

Vladimir Osminin, director of Moscow State Television, and Roman Tihomirov, a staff interviewer for MST, are due to arrive in Britain within the next couple of days to make a 60-minute telefilm about the British way of life.

At present a tv script, prepared by the Russians is being studied by an Associated-Rediffusion camera crew, who'll lense the documentary for the Reds. The London weekday commercial tv programmers have made a reciprocal arrangement with the Russki tv outlet whereby each organization is lending the other camera and other facilities for a documentary film.

A-R staffers Caryll Doncaster and Michael Ingrams are scheduled to go to Russia at the end of next month to make their film. The Soviet script aims to show the domestic scene in a typical English home, and among other things, visits to Cambridge U. and a stately home. It is likely that the documentary may be screened here as well as in the USSR.

Duram

Continued from page 31

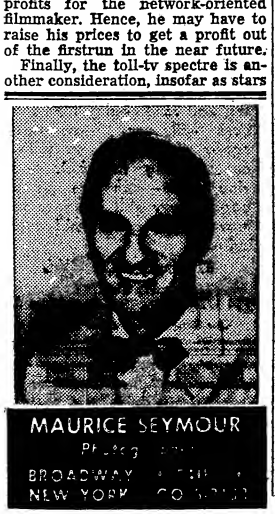
fied, but that the line should be drawn at that point.

Position of Dura mis especially revealing because his agency has operated principally in live television in the past via the Alcoa account, which has gone to film for the first time in its upcoming "Alcoa-Goodyear Anthology" out of the Four Star Films production stable. If Alcoa doesn't like what it sees in the film situation, it can be expected to act as a spark for other advertisers dissatisfied with the economic structure of films.

Beyond the pass-along practices, Duram sees other forces at work which may swing the programming trend back to live. One is the question of cost itself, even without considering the matter of mid-season cost increases. Live programming is cheaper than film, and with television in a perpetual cost spiral, a return to live programming may become mandatory for some advertisers.

Another related issue is the fact that film producers have been relying on the rerun syndication market for their profits, and that market is gradually becoming so crowded with product that it may no longer be reliable as a source of profits for the network-oriented filmmaker. Hence, he may have to raise his prices to get a profit out of the firstrun in the near future.

Finally, the toll-tv spectre is another consideration, insofar as stars are concerned. One reason for switching from live to film, Duram believes, is the availability of top Hollywood stars for film shows as contrasted with their relative unavailability for live dramatic programs. But once toll-tv is established—if it is—the stars will quit free-tv in favor of toll, leaving the film sponsor with no reason to stay with celluloid.



Gould

Continued from page 31

the normal kinescope. Higher quality is achieved through the different approach. Moreover, other controls are applied to the film in the actual transmission of the finished film which further enhance its quality. Gould points out that the differences between film and kinescope are levelled off, first via the electronic limitations of the television studio, and then in the reproduction on the tv receiver. Increased quality of the kinescope, or "telefilm," process is such that there is little difference between film and kinnie at the receiver end.

Apart from the obvious advantages of lower costs due to the inherent cost differences between live production and film production, Gould cites the fact that under the new system clients and agencies can monitor the commercials as they are being shot; a multi-camera setup can be and is used; and at the same time shooting does not have to be sequential, with the regular editing process used in film production also used in the new telefilm recording system. Moreover, processing is completed in 36 hours or less, while all matting, titles and other optical effects are introduced electronically without having to farm out the work to an optical house as is the practice in production of film commercials.

Finally, Gould points out, the savings inherent in the system provide an answer to an age-old agency problem—getting enough plays out of the single commercial to amortize the high cost. Under the new system's savings, agencies can produce additional commercials which take fewer plays to amortize, yet don't irritate the audience through constant repetition of the same blurb. System was developed by Gould in his Telestudios, which operates a live closed-circuit studio setup utilized in the past largely for pretesting of commercials and programs.

Venezuelan TV

Continued from page 26

ute tv newsreel and among the 10 sponsors of the live "Club Feminino" show are Bristol Myers, Colgate, Philco and Bendex. One of the unique features of the show is that there is a membership tie-in, under which members of "Club Feminino," pay $1.50 per month, for which they receive a discount card for the purchase of merchandise in stores, a monthly women's magazine, the privilege of attending a free "Club Feminino" show every month, and the right to participate in the door prizes. The show, in the air only two months, has a membership of about 11,000.

The number of sets in the country is put at 150,000. But according to Cruz, the number of sets will increase markedly over the next few years, with the expected growth in population, which now totals about 6,000,000. In the span of tv's bow about three years ago, radio has been taking a beating there, with many big advertisers switching over to tv. Features on tv, mainly Argentine films, are being programmed in afternoons and late night periods.

Morrison's Coast Prowl As U.S. Steel Story Ed

Hollywood, Aug. 27.

Gerry Morrison, BBD&O producer-director, will be permanently based in Hollywood to scour town for story properties for the Theatre Guild's weekly hour drama show on CBS-TV, to be alternatively sponsored by U. S. Steel and Armstrong. His official title will be that of story editor of the U. S. Steel Hour, which originates in New York.

The move was prompted by the need for important stories.

'Fat Cat' Status of Vidpix

Continued from page 31

number of projects around, hoping to be able to jump into the breach. Three, the network successes in programming, if at all adaptable in the half-hour filmed format, will be looked on for copying, somewhat differently, of course, for the syndication market.

4. Despite the comparative healthy state of syndication currently, some researchers feel worried at what they term the danger signals in the economy. They maintain the late sell on the network level this season, indicative of the changed position in many large industries, in all likelihood will be reflected on the local level, among the big regionals, etc., in about another year. In this group, there's talk of business plateaus, growing competition among syndicators with more product on the market, and the advertising dollar remaining comparatively static, if not promising to decline. That's the pessimistic picture, a portrayal belied by the current times, and challenged in other syndication quarters.

Reprinted from THE BOSTON AMERICAN August 6 1957

Tony Rates WEEI Tops



By ANTHONY LA CAMERA

IF I DIDN'T know any better, I'd have started worrying long ago about radio station WEEI. It doesn't blare out slogans; it doesn't identify itself with deafening jingles; the golf abilities of its personalities remain a dark secret; it doesn't live by lists of top tunes; its disinterest in barometric pressure amounts to sheer irresponsibility, and not one of its personnel has ever stepped inside a stock car.

Despite such palpable negligence, especially while so many other radio stations are striving to out-do each other with gimmicks, WEEI keeps rolling along without giving cause for worry. It consistently ranks 1-2-3 in ratings competition and, from the financial standpoint, it is enjoying its best year since World War II days.

So how come? Very simple. If WEEI doesn't have a slogan, it certainly has a policy—an insistence on balanced broadcasting. Aware that they can't please everyone at the same time, its programmers stick to an over-all schedule which includes network and local shows in just about every category.

As Boston's CBS affiliate, it runs the network's varied offerings of drama, mystery and adventure shows (CBS Radio Workshop, Suspense, Indictment, Gunsmoke, The FBI in Peace and War, and Yours Truly, Johnny Dollar), soap opera (Helen Trent, Ma Perkins, etc.), comedy, (Sez Who, the Stan Freberg Show, Amos 'n' Andy), variety (the Robert Q. Lewis and Rusty Draper shows), music (Woolworth Hour, Summer in St. Louis, World Music Festivals), news and information (Ed Murrow, Lowell Thomas, Invitation to Learning, World Tonight, Capitol Cloakroom).

All this and Arthur Godfrey, too.

Local Talent Featured

ON THE LOCAL LEVEL, WEEI maintains one of the few remaining house bands in American radio—the Frank Bell Orchestra, which provides accompaniment for Carl Moore's daily Beantown Matinee. This "live" program, in turn, has provided a rare opportunity for such local talent as baritone Bill St. Claire, the Hampton Sisters, Priscilla Howe, the Valenti Sisters, and Pat O'Day.

In its news, sports and feature departments, the station features such "live" personalities as Priscilla Fortescue, Charles Ashley, Ralph Morse, Ed Myers, George Richards and Fred Cusick. Sportscaster Cusick, who handled the play-by-play last winter for CBS-TV's hockey telecasts, will be reporting all the Boston College football games on WEEI next fall.

The station even prefers to consider those who spin records for it as personalities, rather than as disk jockeys. Whatever the classification, Tom Russell has been doing a fine platter-and-chatter job each morning; John Marion displays excellent musical taste on his Saturday-afternoon show, and Jerry Howard has a faithful late-evening following.

Anyway, it's quite obvious from the foregoing that balanced broadcasting—meaning the inclusion of something for everybody—can and does pay off in the long run.

WEEI-BOSTON CBS Radio

TV B'casters '56 Profits Swell To $190,000,000 (Before Taxes)

Washington, Aug. 27.

A whopping 190,000,000 in profits (before taxes) was registered by the tv broadcasting industry last year for a gain of 26% over 1955, according to official figures released last week by the Federal Communications Commission.

The three networks and their 15 owned and operated stations accounted for 45% of the industry's profits. This was about the same share as in 1955.

Earnings of the nets and their o & o outlets totaled $85,400,000 or 26% above 1955.

Profits of 95 pre-freeze stations, exclusive of those owned by the webs, continued to mount last year, reaching nearly $90,000,000 for a 10% increase over 1955.

Reflecting opening of stations in new markets, profits of 269 post-freeze VHF outlets aggregated $16,400,000. This was more than triple the earnings of 225 post-freeze V's in 1955.

Ultra high stations, of which there were 95, reduced their losses last year to $1,900,000. In 1955, when there were 103 U's, aggregate losses were $4,500,000. In 1954, total losses of the 125 U's which were in operation were $10,000,000.

Total business done by the industry in 1956 approximated $90,000 for a 20% gain over 1955. The nets and their o&o outlets accounted for about 49% of the volume.

The 95 pre-freeze V's racked up sales of $260,700,000, an increase of 13% over the previous year. The 269 post-freeze V's grossed $162,000,000 for a gain of 44% over sales by the 225 post-freeze V's in 1955.

The 95 UHF stations grossed $32,500,000 as compared to sales of $28,500,00 in 1955 by 103 U's.

Although the U's comprised one-fifth of the total number of tv stations last year, they accounted for less than 4% of the total industry business.

Report underscores the growing importance of the new VHF stations which have become established during the last few years. Since 1953, when there were 114 post-freeze V's, these stations have increased their sales from $16,100,000 to $161,400,000, the latter figure applying to 1956 when 269 post-freeze V's reported to FCC on their operations. They now account for 18% of the industry volume.

On the profit side, these stations have emerged from an aggregate loss of $3,800,000 in 1954 (for 177 post-freeze V's) to profits of $4,800,000 in 1955 and earnings of $16,400,000 last year. They now account for 8.6% of industry profits.

ALL TEN

OF THE

TOP TEN

PLUS

24 of the

TOP 25

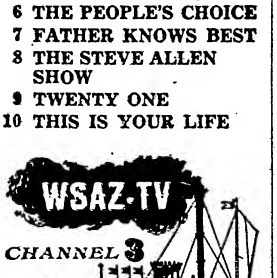
ON

WSAZ-TV

In the June 1957 ARB survey of the 110 county area served by Huntington Charleston television . . .

WSAZ-TV PROGRAMS ARE WAY OUT IN FRONT

1 THE FORD SHOW
2 THE PERRY COMO SHOW
3 YOUR HIT PARADE
4 THE LORETTA YOUNG SHOW
5 THE CHEVY SHOW
6 THE PEOPLE'S CHOICE
7 FATHER KNOWS BEST
8 THE STEVE ALLEN SHOW
9 TWENTY ONE
10 THIS IS YOUR LIFE



HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

TRUMAN TO SPEAK AT NARTB MEET

Washington, Aug. 27.

National Assn. of Radio and TV Broadcasters has landed former President Harry Truman as a speaker for one of its eight regional conferences to be held in September and October. Truman will address the Region 5 conference Oct. 10 in Kansas City.

Other guest speakers lined up include Gov. W. Averell Harriman of New York, Chairman Warren G. Magnuson (D-Wash.) of the Senate Interstate Commerce Committee, Chairman Oren Harris D-Ark.) of the House Interstate Commerce Committee, Sen. Charles E. Potter (D-Mich.), Rep Hugh Scott (R-Pa.), Sen. Ralph Yarborough (D-Tex.), Sen. Gordon Allcott (R-Colo.) and Gov. Robert D. Holmes of Oregon.

Among subjects to be discussed at the sessions will be subscription tv and proposed legislation affecting the industry.

RCA Buys 'Tic Tac,' 'Price Is Right' TV'ers

RCA has finalized its fall sponsorship lineup on NBC-TV by purchasing alternate-week sponsorship on "The Price Is Right" and "Tic Tac Dough." RCA will share the bankrolling with Speidel on Monday night "Price" and with Warner Lambert on "TTD." Deals were set via Kenyon & Eckhardt.

As a result of the RCA sponsorship on both shows, NBC is converting them to colorcasts, thus expanding still further the color lineup for the fall.

Nestle's Anderson Buy

American Broadcasting Network has inked its first participating sponsor for the new Herb Oscar Anderson show, which kicks off next Monday (2) in the 10 to 11 a.m. slot. Nestle Co., via Bryan Houston, has picked up three segments a week in the stanza.

Nestle also purchased three segments a week on "Breakfast Club," joing Lewyt Corp. as latest sponsor of the Don McNeill stanza. Lewyt, making its first use of network radio, will sponsor one segment a week, via Hicks & Greist agency.

Why Webs Hate Fee-TV

Washington, Aug. 27.

If there's any mystery to the opposition of the networks and the big VHF stations to subscription tv, the report of the Federal Communications Commission last week on financial operations of the industry in 1956 should solve it. Since 1952, the report shows, the nets and their o and o outlets have increased their volume from $180,000,000 to $442,000,000. Simultaneously, the average pre-freeze station (not owned by networks) has expanded its annual business from $1,540,000 to $2,740,000.

During this five-year period, profits of the nets and their o and o's (before taxes), have grown from $9,900,000 to $85,400,000. At the same time, the average pre-freeze station has increased its annual profits from $500,000 to approximately $1,000,000—despite advent of "competition" from new stations in most markets.

'Fractionals'

Continued from page 23

Rochester appears to be the prevailing trend in such major cities as Pittsburgh, Cleveland, Detroit and even Chicago, which at one time boasted four outlets catering exclusively to the Polish community.

The situation in New York is, perhaps alone of all the major markets, atypical. There is such a diversification of frequencies that Gotham broadcasters find "fractional" programming a most profitable venture. (Oddly enough, in Los Angeles, which boasts even more AM frequencies than N.Y., there is practically little or no specialized broadcasting).

The vast growth of the Puerto Rican market, the fact that over the past 10 years nearly 90% of all Italians emigrating to America have permanently domiciled in New York; the giant status of the Negro market—all these have been contributing factors in New York, alone of all metropolitan areas, remaining a major force in "fractional" broadcasting, as witness in particular the success stories of WOV, WHOM, WLIB and WWRL. (Coincidentally, the recognition of the enormity of the Negro market has provided work to many a talented Negro performer who might otherwise have found the going rough).

As far as television is concerned, the entry into specialized programming with an eye toward the foreign elements has added up to a virtual blank. WATV in Newark, N.J., has had some indifferent results with its Spanish programming (and it's understood that the station plans to devote a major portion of its telecast day to foreign programming starting next month). But that's about the sum total of the tv story.

In-Depth News

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correspondent), John Sharnik as writer, Joseph Zigman as associate producer and film supervisor and Jane Bartels as researcher. These, plus an office staff, comprised Midgley's staff on "Roundup," and actually the creation of the unit stemmed from their work on the latter show.

Since the unit was geared to an in-depth operation on "Roundup," they were called upon during the Doria disaster to handle the web's special live-and-film show that night. Later, they did "Cyprus Today," "World in Crisis" and the Fidel Castro show. CBS news director John Day and tv news boss Malcolm (Mac) Johnson figured it would be a logical progression in the development of television news for such a unit to exist, and tapped Midgley & Co. for the assignment.

The unit will be based at CBS News headquarters in N. Y. and will pick up correspondents and camera teams at the site of the individual story. For example, CBS Bonn correspondent Ernest Leiser is doing the special on Germany, with CBS' German film crews headed by Jerry Schwartzkopf handling the footage. But Sharnik has been in Germany the past four weeks handling the scripting and supervising the filming. Footage will be assembled and edited, narration added and other production details attended to by Midgley and his unit in N. Y.

CBS-St. Louis

Continued from page 23

factory terms with the Channel 11 contestants, with the latter, of course, taking over the new building under construction and reimbursing CBS for all monies spent thus far. How much it would cost CBS to acquire KWK-TV isn't being tipped but the fact that CBS would take over three months in advance of the Channel 11 starting date would be a consideration in the price tag. But perhaps most important of all, CBS is letting the KWK ownership take all the initiative. By virtue of the impending litigation over Channel 11, CBS will do nothing to jeopardize its position or create any kind of embarrassment that would put it in an awkward position. As far as Columbia is concerned, the transaction would have to be clean as a whistle.

Further enhancing the St. Louis tv picture is the fact that Channels 4, 11 and 5 (the latter KSD-TV, the St. Louis Post-Dispatch station and NBC affiliate) would be sharing a 2,000-foot high transmitter under a joint proposal.

Mutual

Continued from page 25

tv medium, saying that "daytime television (is) too static." He said the firms' combined $1,000,000 broadcast ad budget formerly had been limited to spot tv in 35 of the nation's top markets. Now, Tint 'n Set and Rand's Permanette will augment their Mutual network campaigns with newspaper lineage and magazine displays. Himmel also called tv too expensive, adding that he feels that the news spots on MBS will do the job of reaching the desired diversified and unduplicated women's audience.

The above sales, including others inked recently for Oragen and Ex-Lax, puts about 75% of Mutual's news shows and ID's sold out. In about two weeks, adding the new accounts and the renewals, some of which are religious shows, net has inked about $1,750,000 in business.

Pan Am's Reprise On 'Meet Press'

Pan American World Airways is returning to NBC-TV and its "Meet the Press" as the show's fulltime sponsor starting Jan. 5. That's following the completion of Pan Am's sponsorship for a year of "See It Now" on CBS-TV, with the new "Press" pact to run for 39 weeks. Deal was set last week through J. Walter Thompson.

"Press" will run on a co-op basis until the Pan Am sponsorship becomes effective. Pan Am was a "Press" alternate sponsor until last February, when it moved into "NBC News" for a brief span and then switched to CBS-TV. Since that time, Johns-Mansville, the Pan Am alternate, has also ankled "Press," leaving it as a full co-op feature.

ABC Radio's Stations Dept. Scraps 'Relations' In New Ed DeGray Setup

American Broadcasting Network is scrapping the title of its station relations department and is now calling it The Stations Department, with v.p. Ed DeGray getting the new title of v.p. in charge of stations. ABN prexy Bob Eastman is so naming the new setup because of its expansion into the areas of trouble-shooting for affiliates in their local problems as well as handling the regular network relations.

Under the umbrella setup, the web will have a director of special station services (Dale Moudy has been tapped for that assignment), a station program executive, a station research specialist and a station exploitation specialist. On the normal station relations side, Earl Mullin continues as manager of the station relations division and Frank Atkinson and Briggs Baugh as regional managers.

Dallas—Eddie Barker, news director of KRLD, has been named director of both KRLD and KRLD-TV news departments.

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a Music Librarian who speaks fluent "thirty-three," "forty-five," and "seventy-eight"—for whom an album is not something to put pictures in—can plan a program of integrated music or desegregate rock-and-roll without causing a local revolt—remembers more about hits, bands, sidemen, band-leaders, and cataloguing than the boss will ever know—can agree with a dee-jay without crossing the P.D. and vice versa—can live on a good salary and is eager to move to a great mid-west indie.

Resume — QUICK!

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154 W. 46th St., New York 36, N.Y.

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FILMCRAFT

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WEB-DISK LINKS UNDER FIRE

Diskeries' Music Pub 'Good Will'

Whatever may be the other overtones to the new cycle of a&r shifts and rumors, a basic factor is the recording companies' new recognition of the fundamental value of good will relationships with the music publishers.

Too many publishers have weight in too many places to be pushed around despite the fact that the nature of the business in recent years has made the record so vital a plug medium. Specifically, as the stature of the LP business continues to grow, pyramiding the packaged goods into an important sales item, the publisher with a wealth of standard copyrights reassumes his true place in the sun. Furthermore, at least three major music publishing groups have vital Hollywood ties, while the Max Dreyfus group is dominant in the production field.

The diskeries' scramble for soundtrack values and production scores has heightened the publishers' stature. And whether or not what they have to offer may or may not conform with the current criteria in the field of the single popular records, fact is that the music publisher is too important to the record business.

When a Herman Starr (Warner Bros. group) tells a diskery he'll do business with it but "wants no part" of this or that individual, who might be feeling his oats as a sudden sixmonth wonder of the record business, the responsible executives within the established phonograph companies know well enough to take such business relationship very seriously.

Heretofore the publisher-a&r strife has been punctuated by charges of favoritism, angles, cut-ins, payola, etc. Now the top recording outfits must place a high premium on the good will relations with the music publishers who feed the diskeries their material. This is a new element not heretofore accepted as being of great value.

What is underscored is the hard-business recognition of cordial relations. Certainly in this day and age of mood music albums, anything having to do with "Mood Music to Sooth the Savage A&R Breast" is important. Without the package deals, at cutrate royalties for so many of the standards, these albums would be prohibitively scaled at the basic 2c-per-tune copyright fee. Once again, Uncle Sam to the rescue!

Marek Likes Italo Routine

RCA Victor Chief Cut 4 Operas in Rome; Will Record Again There in '58

George R. Marek, RCA Victor recording topper as v.p. and g.m., will continue his annual summer recording trips to Rome and other environs because he has found, from experience, that "the eat, sleep and sing method" makes his July incursions to the Rome Opera House very worthwhile for the company.

This year he waxed four albums, "Tosca" (Milanov Zinke, Jussi Bjoerling and Leonard Warren), "Madame Butterfly" (Anna Moffo, Rosalind Elias, Cesare Valletti), "Orfeo" (Rise Stevens and Roberta Peters) and "Lucia di Lammermoor" (Roberta Peters, Jan Peerce). Pierre Monteux conducted "Orfeo" and Erich Leinsdorf batoned the other three.

While Victor defrays the costs of some 12 people, including recording director Dick Moore, chief engineer Al Pulley and recording engineer Lon Leyton, Marek finds that the eat-sleep-sing routine is very satisfactory. There are no telephonic distractions from managers, friends, bookings, etc., and by concentrating on doing only the one best possible job—some portions of the recorded operas are done over as many as 12 times, says Marek—the end-result can't help being great.

"The very isolation gives them extraordinary zest and lift" in his opinion. "Then, too, working in the Rome Opera House with 80 musicians and a vocal chorus of 40 gives each opera a value beyond our economic reach if made in the States. Yet the technique is the best, stereophonic, triple-track sound."

Victor has been merchandising these Marek personally-produced operatic albums for several yeafs now. At least a 20,000 sale must be achieved before these costly sound-on-wax productions start to pay off, but it has averaged out okay for some time, says he.

While abroad, Marek also huddled with the new London Record (E. R. Lewis) echelons in England and on the Continent, now that the EMI (His Master's Voice) pact has expired with the American Victor label. He returned to New York last week and is slated for a Hollywood powwow next week.

ASCAP Names Bregman To Fill Goodwin Slot

Jack Bregman, of Bregman, Vocco & Conn Music, has been elected to the board of the American Society of Composers, Authors & Publishers to fill out the unexpired term of Bernard Goodwin, who recently exited as chief of the Paramount Music firms for an exec slot at Dumont Broadcasting, a Par affiliate.

Bregman served as publisher-member on the ASCAP board several years ago.

Columbia Nabs 'West Side Story' B'way Cast Pkge.

Columbia Records will start its 1957-58 original cast album season rolling with "West Side Story." Tuner, which opened its tryout run in Washington last week to favorable notices, was penned by Leonard Bernstein and Stephen Sondheim.

Show is slated to open on Broadway Sept. 26. Carol Lawrence, Larry Kert and Chita Rivera are featured in the cast.

Col's acquisition of "West Side Story" marks the fourth company to latch on to an original cast package this season. Atlantic has "Simply Heavenly," RCA Victor has "Jamaica," and Decca has "Copper and Brass."

Nelson to Imperial

Hollywood, Aug. 27.

Imperial Records has inked Ricky Nelson to an exclusive contract. He cut initial two sider for immediate release backed by a hefty promotion.

Nelson had a hit on the Verve label with "I'm Walkin'."

ISSUE NOW ON SENATE FLOOR

Washington, Aug. 27.

A bill to prohibit broadcasters from owning stock in Broadcast Music Inc., music publishing firms and phonograph record companies has been introduced by Sen. George A. Smathers (D., Fla.).

Measure is in the form of an amendment to the Communications Act, which provides that no company, either directly or indirectly in the music business, may receive or hold a broadcast license.

A member of the Senate Interstate and Foreign Commerce Committee, which considers such legislation, Smathers charged that the broadcasters are depriving the American public "of the opportunity of hearing new and dramatic songs because those songs do not come from the right or controlling organization.

As he explained the bill on the Senate floor last week, Smathers found considerable sympathy among his colleagues.

Senator Barry Goldwater (R., Ariz.) asked Smathers: "Would the Senator agree that the airways of this country have been flooded with inferior music since BMI was formed?"

"I would completely agree," said Smathers.

"I hope," continued Goldwater, "something can be done by the proper committees of the Congress to ascertain why BMI was started and what it has done to good, decent American music since it has been existence."

Senator Warren G. Magnuson (D., Wash.), chairman of the Senate Interstate Committee, stated that "This is a matter which has been long considered to be a subject necessary to be gone into by the members of the Committee.

"I think there has been some hesitancy about taking the matter up without there being before the Senate a bill such as the one the senator from Florida has introduced, because there is a suit pending.

"This is a matter of much importance to the people of America

(Continued on page 46)

Gallic Jukes Booming U.S. Names; The Platters, Belafonte, Presley Hot

Paris, Aug. 27.

Summer hiatus to resorts has jukeboxes booming at the cafes and night spots there, for both listening and dancing. It has also given the young set new platter faves which will probably carry over to the return home and help set up new disk names. Survey by Paris-Press denotes that U.S. names are forging ahead.

Topper is The Platters' platter of "Only You," followed by Harry Belafonte's "Banana Boat." Then come the Platters again with "Remember When," with the Italo "Bambino" next in renditions by songstress Dalida and the Italo orch of Marino Marini.

Two more Marini's are in order with "Sophia" and "Calypso" and then "Que Sera Sera" maintains its longrun popularity via Doris Day and Michele Arnaud. Elvis Presley is finally getting some play here on "Don't Be Cruel" backed up by Charles Aznavour, Philippe Clay and Gilbert Becaud.

It is notable that most of the songs preferred are American and Italo for they have the most beat and remain the most danceable while the Gallic ditties are more subtle and more for the ear than the feet. Thus the big Gallic vaude and boite names are not much in demand at vacation-time spots and it gives a good chance for the emergence of new names.

Leon McAuliff to Dot

Dot Records has added Leon McAuliff & His Cimarron Boys to its talent roster.

McAuliff's combo will cut both in the pop and country & western groove.

Music Performance Trust Funds Hit Peak With $4,650,000 '57-'58 Outlay

The Music Performance Trust Funds, which have been the target for a flock of law suits filed mainly by Coast musicians, are steadily increasing its yearly revenues and allocations for the relief of unemployed musicians. For the year ending in June, 1958, it's estimated that the Funds, covering both the disk and tv-film industries, will have allocated some $4.650,000 for musical projects, a new peak. This figure compares to $3.900.000 allocated for such purposes during the previous 12-month period.

The Trust Funds, the special baby of American Federation of Musicians' prexy James C. Petrillo, were set up by the tv and disk industries as trusts administered by Samuel R. Rosenbaum for the bankrolling of cuffo concerts in parks, hospitals. etc. Royalties are collected by the Funds from each disk sold and from gross sales of vidpix using AFM-made music.

The take from both the disk and tv industries has traced an ascending curve from the time the Trust was initially set up in 1948 in its present form. Of the total 1956 revenue, amounting to $4.521.600, $3,226,000 came from the disk industry and $1,255,600 came from television. Last year, the Funds sponsored over 10,600 projects in the U.S. and Canada, involving

Continued on page 47)

Mills Publishes Works By 18th Century Padre

The complete piano works by an 18th Century Spanish monk, Padre Antonio Soler, has just been published by Mills Music in three books. The piano repertory was discovered in Spanish monastery by classical pianist Frederick Marvin. Written in the old musical notation, Marvin edited and retranscribed the works for the Mills publications.

Marvin also has recorded Soler's piano works for a Gold Seal Decca LP, due for release in a couple of weeks. ABC radio network is previewing the platter on its Sept. 14 and 21 shows.

Sholes Looking For A&R Aide; Thiele in Talks

Steve Sholes, who has taken over as overall artists & repertoire chief for RCA Victor's single department, is shopping around for an assistant a&r man to work in the pop department. Prominent under consideration is Bob Thiele, Coral's a&r chief who once before was asked to move over into the Victor organization, but turned down the offer. At the present time, the Victor pop department has musical directors Hugo Winterhalter and Joe Reisman at the N.Y. home-office, but Sholes is understood to want someone to help him sieve the vast quantities of pop material that pour into Victor daily.

Sholes, at the same time, is planning to tighten up the Victor releasing schedule with a more regular output of sides by artists on the Victor roster. That will be accomplished by some sharp pruning of the number of singers and combos now under contract to the company. At the present time, there are over 100 names under Victor deals, in the pop and country & western categories, many of them only for four sides.

As a&r boss of singles, covering pop, hillbilly and rhythm & blues, Sholes will be at the chain of command in which the various a&r men under him will be given considerable freedom of action. On the Coast, Dick Peirce is heading up the singles' a&r operation, also under Sholes aegis.

Kostelanetz Preems Harold Arlen Suite

Minneapolis, Aug. 27.

Andre Kostelanetz is conducting the preem of Harold Arlen's symphonic suite from his "Blues Opera" with the Minneapolis Symphony tonight (Tues.). It's a 55-minute suite based on a stage work which will be produced for the first time in 1958 at the World's Fair in Brussels under the aegis of Robert Breen, Arlen and Mark Marvin. The "Blues Opera" will then tour Europe and will play the U.S. for the 1958-59 season.

Kostelanetz has also scheduled performances of the Arlen work this fall and winter with the N.Y. Philharmonic, the San Francisco Symphony and other key city symphs.

Dot's Album Discount

Hollywood, Aug. 27.

To hypo album sales, Dot Records has set up a 10% discount to distributors, to be passed on to dealers, on label's entire LP catalog, including 19 new LP's skedded for August-September release, and three new EP's for same period.

Discount is effective Aug. 15 to Sept. 30.

WINS, N.Y., Goes On 'Top 40' Diet

While the disk companies and music publishers are burning, more and more radio stations are turning to compiling "Top 40" lists for programming purposes. Latest to go "Top 40" is WINS in N. Y., which, except for Alan Freed and Jack Lacy who are being given wider latitude, will spotlight the "hits" almost exclusively. A jockey like Syd Gross, whose "Voice in the Night" post-midnight show has been featuring mood music, has been forced to switch to the ballad side of the top hits.

Publishers and diskers have been rapping the "Top 40" habit because it is blocking new material from getting exposure. Some stations, like WMCA, in N. Y., which uses a "Top 40" list, has been, at the same time, also trying to spotlight new entries as well.

THE CASSIDYS SLICE 'BRIGADOON' FOR COL

Shirley Jones and Jack Cassidy, Columbia Records' Mr. and Mrs. vocal team, have grooved a "Brigadoon album for the label. The score for "Brigadoon" was penned by Alan Jay Lerner and Frederick Loewe, composers of "My Fair Lady," which is a 1,000,000-plus original cast album seller for Col.

The original cast set of "Brigadoon" was issued by RCA Victor.

Mpls. Symph Asks Out From Hot-Spot Syria

Minneapolis, Aug. 27.

Because of the tense political situation there, the Minneapolis Symphony Orchestra's tour manager has cabled the American National Theatre & Academy in New York, handling the tour under State Department sponsorship, instructing it to cancel the orchestra's scheduled engagement at Damascus, Syria.

The engagement in Syria, one of a number set for the Orchestra in Europe and Asia, had been widely advertised there as a star attraction of the annual Damascus fair.

Homer & Jethro, radio and recording artists, will be the featured entertainers at the Brazoria County's 1957 Fair and Fat Stock Show in Angleton, Tex., Oct. 8 to 12.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Johnny Mathis (Columbia): "CHANCES ARE" (Korwin), a top-flight ballad, is a cinch hit. "THE TWELFTH OF NEVER" (Empress*), a standout pop rewrite of the old English ballad, "THE RIDDLE SONG," is belted all the way home.

Tommy Leonetti (Vik): "PRECIOUS LOVE" (Regent†), a fine ballad, impresses with hit potential via a savvy crooning stint by Tommy Leonetti. "I'D CLIMB THE HIGHEST MOUNTAIN" (Bourne*) is a good workover of the oldie.

Billy Williams Quartet (MGM): "THE GAUCHO SERENADE" (Remick*), the standard, turns up in a socko slice by the Billy Williams combo. Could go all the way. "SHANGHAI" (Advanced*) is a swinging version of another song due for a revival.

Tony Perkins (RCA Victor): "FIRST ROMANCE" (Pan†), a neat ballad, is sold in a pleasing, simple style by film actor Tony Perkins, the young film actor who's due to make a big noise in the disk market. "MOONLIGHT SWIM" (Daniels*) is a good cover of the Hawaiian-styled ballad.

Nat King Cole (Capitol): "SONG OF RAINTREE COUNTY" (Robbins*), title tune of the MGM pic, is a lovely ballad handled with Nat Cole's usual sensitivity. Johnny Green, who backed Cole for the soundtrack version, also has a fine instrumental cut of this number for MGM Records. "WITH YOU ON MY MIND" (Muirfield*), a fair rhythm tune, must get by via Cole's impact.

Billy Ward & His Dominos (Liberty): "DEEP PURPLE" (Robbins*) is another fine oldie that could come back big via this supercharged modern treatment. "DO IT AGAIN" (Ward*) registers as a neat rhythm ballad with a light latin flavor.

The Coasters (Atco): "MY BABY COMES TO ME" (Tiger†), a good entry in the blues genre, gets an offbeat ride by a hot rock 'n' roll combo. "IDOL WITH THE GOLDEN HEAD" (Tiger†) is a more pretentious piece of material.

Clare Nelson (Epic): "MOONLIGHT SWIM" (Daniels*) gets still another cover with a neat vocal by Clare Nelson. The Hawaiian motif is also very evident on the flip side, "FLOWERS ON THE WATER" (Choice*).

Mills Bros. (Decca): "CHANGE FOR A PENNY" (Golden Bell*) is a neat, slow-tempoed ballad delivered in smooth style by the Mills Bros. "TWO-MINUTE TANGO" (Roosevelt*) is a catching slice.

Vaughn Monroe (RCA Victor): "MISS YOU" (Joy*), in a new cycle of disks, gets a potent version by Vaughan Monroe that could hit big. "TOMORROW, TOMORROW" (Marks†) is a charming ballad done in light marching tempo.

Carol Burnette (ABC-Paramount): "I MADE A FOOL OF MYSELF OVER JOHN FOSTER DULLES" (Bloom*), a humorous piece of special material by Ken Welch, Jr., which is belted by Carol Burnette for maximum impact. Should get plenty of spins and a big play in Washington, D.C. "PUPPY LOVE" (Bloom*) is a neat takeoff on the rock 'n' roll school of performers.

Sonny Land Trio (Prep): "THE SPREADING CHESTNUT" (Merge†), a nice ballad, gets an excellent workout by this pleasant-sounding vocal combo. "MY SPECIAL ANGEL" (Merge†) is another okay entry.

Beverly Sisters (London): "OLD ENOUGH TO KNOW" (Mills*) is a commercial item slanted for the teenagers and delivered in okay rocking style by the British Beverley Sisters. "I REMEMBER MAMA" (Tobey*) gets a standout slice.

Henri Rene Orch (RCA Victor): "PERPETUAL MELODY" (Criterion*), a catching melody, gets a lilting, tasteful instrumental slice. "WHAT'S THAT" (Reg Connelly*) is another highly listenable entry with a tricky musical phrase.

Joel Grey (Capitol): "EVERYTIME I ASK MY HEART" (Longhorn) is a good ballad delivered in a somewhat hokey rock 'n' roll style by Joel Grey. "MOONLIGHT SWIM" (Daniels*) is another good version of this widely covered tune.

Gordon Terry (Cadence): "WILD HONEY" (Acuff-Rose†) is a good country tune delivered with a pleasing rockabilly quality by Gordon Terry. "RUN LITTLE JOEY" (Merge) is a fast-tempoed item.

Richard Hayes (Decca): "SWINGIN' SWEETHEARTS" (Morris*), a juve-slanted ballad with a tricky beat, gets a neat commercial ride by Richard Hayes. "HANGIN' AROUND" (Melrose*) is a simple tune with a beat, also well handled.

Jimmy Cavello & His House Rockers (Coral): "YO-YO BABY" (Vernon*) is a tailormade rock 'n' roll number dished up in last year's style. "TEENAGE LOVER" (Figure†), the slow ballad, is another routine slice.

Alan Dale (ABC-Paramount): "I'LL NEVER FORGIVE YOU" (Thornette†), a swinging number in shuffle tempo, gets a slick vocal slice by Alan Dale. "HOW VERY WONDERFUL" (Dalton†) is a classy ballad also effectively sold.

Andrews Sisters (Capitol): "BY HIS WORD" (Leeds*) is a bright religioso effectively belted by the Andrews Sisters. "I'M GOIN' HOME" (Par-Four*) is an okay ballad.

The Drivers (RCA Victor): "BLUE MOON" (Robbins*), the fine oldie, turns up in an offbeat rock 'n' roll treatment which could hit with the kids. "I GET WEAK" (Shalimar†) is routine blues material.

Joan O'Brien (Verve): "DEAR LOVE ONE" (Planetary*), a catching tune with a religioso flavor and a light calypso beat, is handled deftly by songstress Joan O'Brien. "TALK TO ME SOMETHING" (Duchess†) is okay material.

Jack Pleis Orch (Decca): "SEARCH FOR PARADISE" (Witmark*), title song of the Cinerama production, gets a lush orch-choral workover with class results. "SERENADE TO MICHELLE" (Michele*) is an attractive instrumental.

Bert Wells (Key): "BEATIE-BEATIN'" (Round Table*), a cute piece of country material, gets very bright workover by Bert Wells for considerable pop appeal. "CATTLE CALL" (Forster*) is in a straight oatune groove.

Bobby Please (Era): "YOUR DRIVER'S LICENSE, PLEASE" (Warman†) is a rocking tune with a sense of humor that should earn it spins. "HEARTACHE STREET" (Warman†) is so-so.

Leon McAuliff (Dot): "WHAT'S THE USE" (Feist*) makes a solid showcase for Leon McAuliff's western style of vocalizing. "UNDER THE DOUBLE EAGLE" (p.d.) is a lively instrumental.

Lou Breese (Bally): "BREEZIN' ALONG WITH THE BREEZE" (Remick*), a natural for Lou Breese's orch, gets a highly listenable swinging orch-choral rendition. "THE ROYAL COACHMAN" (Crosstown†) is an offbeat instrumental idea.

Calvin Ruffin (Golden Crest): "MY LITTLE HOME ON THE RANGE" (CFG†), the traditional song, gets an amusing rocking interpretation by Calvin (Houn'dog) Rufin. "HURRY, HURRY" (CFG†) is a colorful jump side.

* ASCAP. † BMI.

Best Bets

JOHNNY MATHIS (*Columbia*) — *The Twelfth of Never*

TOMMY LEONETTI (*Vik*) — **PRECIOUS LOVE** / *I'd Climb the Highest Mountain*

BILLY WILLIAMS QUARTET (*MGM*) — **THE GAUCHO SERENADE** / *Shanghai*

TONY PERKINS (*RCA Victor*) — **FIRST ROMANCE** / *Moonlight Swim*

NAT (KING) COLE (*Capitol*) — **SONG OF RAINTREE COUNTY** / *With You on My Mind*

BILLY WARD (*Liberty*) — **DEEP PURPLE** / *Do It Again*



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Dodge Dancing Party
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Thesaurus Transcriptions

'Annie Oakley' to RCA

Gail Davis, the Annie Oakley of the vidpix series of that title, has been added to RCA Victor's talent roster.

She'll cut for the pop market.

Goody's Album Bestsellers

Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Around World 80 Days	Sound track	Decca
2.	Frank Sinatra	A Swingin' Affair	Capitol
3.	Mantovani	Film Encores	London
4.	The Weavers	At Carnegie Hall	Vanguard
5.	My Fair Lady	Original Cast	Columbia
6.	Harry Belafonte	Calypso	RCA Victor
7.	Lena Horne	At The Waldorf	RCA Victor
8.	Nat Cole	This Is Nat King Cole	Capitol
9.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
10.	New Girl In Town	Original Cast	RCA Victor
11.	Erroll Garner	Concert By The Sea	Columbia
12.	Three Penny Opera	Original Cast	MGM
13.	Fitzgerald-Armstrong	Ella & Louis	Verve
14.	Nat Cole	Love Is The Thing	Capitol
15.	Edmundo Ros	Rhythms of the South	London
16.	Johnny Mathis	Wonderful, Wonderful	Columbia
17.	Shelly Manne	My Fair Lady	Contemporary
18.	Mantovani	Great Operatic Arias	London
19.	Harry Belafonte	Evening With Belafonte	RCA Victor
20.	Polly Bergen	Bergen Sings Morgan	Columbia

Album Reviews

"Belafonte Sings of the Caribbean" (RCA Victor) is another sock commercial package of calypso songs. Once again, Harry Belafonte has assembled a repertory of ballads, work songs and humorous ditties, all delivered in the singer's flavorsome style. Tunes like "Lucy's Door," "Don't Ever Love Me" and "Lead Man Holler" could step out as singles. "Love, Love Alone" is a salty calypso comment on the Duke and Duchess of Windsor's early romance. Other fine entries are "Cocoanut Woman," "Scratch," "Haiti Cherie," "Judy Drowned," "Angelique-O" and the pic title tune, "Island In The Sun."

Jimmy Durante: "Club Durant" (Decca). Assembled from clips of Jimmy Durante's radio and video show, this is a standout piece of show biz memorabilia. Besides Durante's oldtime partners, Eddie Jackson and the late Lou Clayton, this set presents Durante in duets with Al Jolson (on "A Real Piano Player"), Sophie Tucker (on "I'm As Ready As I'll Ever Be), Ethel Barrymore (on "There's A Place in Theatre for You"), Bing Crosby (on "Sing Soft, Sing Sweet, Sing Gentle"), Helen Traubel (on a click medley of standards), Cantor (on another medley), Bob Hope and Peter Lawford. It's loaded with entertainment.

Lena Horne: "Stormy Weather" (RCA Victor). Lena Horne, a performer who stands outside and above the vicissitudes of the pop disk market, has been having a resurgence on wax via her recent RCA Victor releases. For the package field, she's a natural. There's nothing transient about her style and her workover of the standards are themselves durable standards. In this collection, Miss Horne hits potently on oldies like "Summertime," "Mad About The Boy," "Just One of Those Things," "Stormy Weather," "Baby Wont' You Please Come Home" and such material numbers as "Out of This World," "Tomorrow Mountain" and "Any Place I Hang My Hat Is Home." Lennie Hayton batons the background orch with a neat, swinging style.

Eydie Gorme: "Eydie Swings The Blues" (ABC-Paramount). One of the better belters among the relative youngsters in the current vocalist sweepstakes, Eydie Gorme has evolved as a savvy song belter who can handle varied material without resorting to any hokey gimmicks for effect. Miss Gorme displays a considerable range in this song wrap-up. Although it's all blues, the numbers range from "You Can't Help Lovin' Dat Man" through "Blues In The Night" to "I Got It Bad and That Ain't Good." Don Costa orch backs up deftly.

John Gart & Polka Rhythm Kings: "38 All Time Great Polkas" (Kapp). Perhaps inspired by Lawrence Welk, the polka beat is now on the definite upswing. Kapp Records has produced an all-embracing set of 38 numbers, done in the polka beat by the uptempo combo of John Gart. In this set, numbers like "Oh, Susanna" and "Polly Wolly Doodle" turn up in polka dress. Another bright polka package with vocals, is dished upon the ABC-Paramount label with Stan Wolowic and The Polka Chips, an ABC-TV feature. It's a dancing beat delivered in some cases with the native Polish lyrics.

"Picasso" (Folkways). The soundtrack from the documentary film on Picasso has been fashioned into an arresting package of Spanish music by Roman Vlad. The rhythms are steeped in the flamenco idiom. Folkways has made it into an attractive package with a cover color print by Picasso and a pamphlet containing black-and-white photos of some Picasso's canvasses plus a history of Picasso's development.

David Rose Orch: "The Song Is You" (MGM). This is an excellent commercial entry, blending David Rose's lush instrumental style on a dozen of the more familiar Jerome Kern tunes. It's a highly melodic medley covering such standards as "Make Believe," "The Way You Look Tonight," "Smoke Gets In Your Eyes," "All Through The Day," "Old Man River," "Bill," "Can't Help Lovin' That Man," the title song and others. It's a solid addition to the glistening LPs previously cut by Rose.

Woody Herman: "Songs For Hip Lovers" (Verve). Bandleader Woody Herman, who has on occasion turned out some crackerjack vocals in the past, now gives his pipes a full showcasing in this album. Backed by a fine jazz combo, Herman delivers such tunes as "Makin' Whoopee," "I Won't Dance," "Willow Weep For Me," "Can't We Be Friends," "Isn't This A Lovely Day" and others with his fine jazz vocal shadings. It's an aptly titled set.

Varel & Bailly With Les Chanteurs de Paris (Angel). Varel & Baily, plus seven other voices, a French combo which has played in the U.S., deliver a dozen of their own songs for their platter bow in this country. The harmonizing is smoothly handled in the Continental style and the repertory, while completely in French, is done in a variety of tempos to maintain interest despite the language barrier. The liner contains the lyrics translations. *Herm.*

VARIETY 10 Best Sellers on Coin Machines

1.	TAMMY (4)	*Debbie Reynolds* / *Ames Bros.*	*Coral* / *Victor*
2.	GONNA SIT RIGHT DOWN (6)	*Billy Williams*	*Coral*
3.	IT'S NOT FOR ME TO SAY (5)	*Johnny Mathis*	*Columbia*
4.	TEDDY BEAR (7)	*Elvis Presley*	*Victor*
5.	WHOLE LOTOF SHAKING (1)	*Jerry Lee Lewis*	*Atco*
6.	WHITE SILVER SANDS (6)	*Don Rondo* / *Dave Gardner*	*Jubilee* / *OJay*
7.	RAINBOW (5)	*Russ Hamilton*	*Kapp*
8.	DIANA (3)	*Paul Anka*	*ABC-Par.*
9.	BYE, BYE, LOVE (7)	*Everly Bros.*	*Cadence*
10.	THAT'LL BE THE DAY	*Crickets*	*Brunswick*

Second Group

STARDUST	*Billy Ward*	*Liberty*
SHANGRI-LA	*Four Coins*	*Epic*
SHORT, FAT FANNY	*Larry Williams*	*Specialty*
LOVE LETTERS IN THE SAND	*Pat Boone*	*Dot*
LOVE ME TO PIECES	*Jill Corey*	*Columbia*
AROUND THE WORLD	*Victor Young*	*Decca*
GOLD MINE IN THE SKY	*Pat Boone*	*Dot*
BON VOYAGE	*Janice Harper*	*Prep*
HONEY COMB	*Jimmy Rodgers*	*Jubilee*
SEARCHING	*Coasters*	*Atco*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

N. Y. Jazz Festival Accents Alfresco Ailment: Lots of Music, No Showmen

By LEN LEVINSON

Second N. Y. Jazz Festival, held Friday and Saturday (23-24) at Randall's Island, and a stand-off artistically and financially with last year's, pops the question: have the blue-sky bustouts had it?

Discounting the bruise from the Central Park jazz grind of the past three weeks and the top Newport year (on a four-day bash), where are the grass-pad operators going, except, maybe, to the bank, and what is the phile getting, aside from the giant economy-sized pub-crawl, motionless style?

The N. Y. gig accented the bleat: good names, better crowd-handling, in & out sound, a lack of showmanship on content, routining and presentation. Someone must have passed a law once that in jazz concerts a beloved combo gets a sugar-drooling buildup from the yakker of ceremonies, shambles sheepishly across a huge, empty stage, fumbles with instruments and tuning, warms up with a couple of badly-chosen numbers, then gives the crowd such a long, solid dose of its particular brand that said crowd is sick, sick, sick of this style till the next time.

Vaudeville died despite smart pacing, swift scene shifting, a concern with content. Radio fell when it couldn't supply anything but sound. How long will the jazznicks sit in the cool, a quarter of a mile from a four-piece group for the price of an LP

Count Basie and his men, playing the mixture as before, and Sarah Vaughan, who highlit the night, doubled from the Waldorf on Friday—but they never combined for a number. Nor did any other acts. There are those who insist that a fest should offer something more than what a customer can pick up by himself by shopping around. And to the other branches of show biz, what passes for stagemanship at jazz festivals shouldn't happen to a dog act.

No Showmanship

There's no smooth flow from set to set, but awkward stage waits, patchwork routining of attractions, and haphazard selection of numbers, usually left to the acts themselves. Little or no consideration is given to the overall picture, practically none to the opportunity of using the fest as a backboard for the debut of exciting new sound, which is for the true description of jazz.

Three new bands were heard under the Triborough Bridge. Johnny Richards and his 17-pieces made for a stirring opener Saturday with arranged, concert jazz; new-thought but commercial. Richards is a conductor who mainly leads with his chin.

Maynard Ferguson's orchestra which wrapped Friday's session plays a book slightly frantic and shrill, based on the trumpeter-leader's ability to blast higher than Yma Sumac. Misspotted after Basie, the Reese Markewich Quin-

(Continued on page 50)

Granz Sets 18th Annual Swing of 'JATP' Troupe; Ella Again Toplining

Norman Granz will start another of his "Jazz At The Philharmonic" tours rolling with a kickoff stand at New York's Carnegie Hall Sept. 14. It'll be the "JATP's" 18th tour of the U.S. since 1944. Package also has made six overseas jaunts to Europe, Hawaii, Japan and Australia.

Ella Fitzgerald will headline the new "JATP" package. It'll be her eighth year as topliner for the Granz jazz bash. Backing her will be the Oscar Peterson Trio, The Modern Jazz Quartet, Lester Young, Stan Getz, Coleman Hawkins, Flip Phillips, Illinois Jacquet, Sonny Stitt, Roy Eldridge, J. J. Johnson and Jo Jones.

Following its New York kickoff, "JATP" will roll across the country hitting Los Angeles' Shrine Auditorium Oct. 7. As on all previous tours Granz will take over the emcee spot.

The opening night N.Y. performances will be grooved by Granz for release on his Verve label. The 1956 two-platter LP volume of the "JATP" concert went off at an advance of 25,000 album copies.

Epic Nabs Lucy Roberts

Epic Records has added Lucy Roberts to its artists' roster. Thrush previously etched with the Vik and Decca labels.

Other new Epic signing is with Dolores Hawkins. She's been a longtime Epic thrush but has been off the label for the past several months.

Vik Label to Accent EP Releases In Broad Fall Package Program

Vik Records, RCA subsid label, has set its most ambitious package program to date with a fall release of 22 LPs and 44 EPs scheduled. Vik execs are selling to their distribs and retailers under the slogan of "Sound Buy, '57."

Ben Rosner, Vik's general manager, stated that special stress is being placed on the EPs because of a growing demand in this field. He indicated that EPs are more competitive with the single records than with LPs, particularly in view of the $1.29 price at which the EPs are now going. Rosner said that from now on, EPs will not necessarily duplicate the LP repertory, but will be planned and packaged specifically for the teenage and young adult market.

Vik is pushing its fall merchandise with a heavy ad-promotion campaign and intensive disk jockey exploitation. In addition special dealer aids have been planned for point-of-sale impact, including easel-backed album covers, a new catalog and ad reprints.

Leading off the package releases will be albums by Eddie Cantor, Gisele MacKenzie, Helen O'Connell, Ann Golbert, and various band sets maestroed by Russ Case, Marty Gold, Hugo Montenegro, Neal Hefti and Sid Bass.

ABC-Par Pacts Plenty

ABC-Paramount went on a pacting spree last week adding a flock of new artists to its roster.

In the inking lineup were The Poni-tails, femme trio out of Cleveland, Jill Whitney, 14-year-old Pennsylvania thrush, Charlie Donald, 23-year-old from Texas, and Jess DuBois & The Hitchhikers, a southern vocal combo.

Jungnickel Sues Harms For 50% of 'White Lilacs'

Ross Jungnickel Music wants a 50-50 split with Harms Inc., of the Warner Bros. group on "When the White Lilacs Bloom Again." The Jungnickel firm, Jean and Julian Aberbach's ASCAP subsid, filed suit in N. Y. Federal Court last week asking for half the royalties on the German tune written by Fritz Rotter and Franz Doelle.

Plaintiff claims that Doelle assigned it his rights to the tune in 1956 when the original term with Harms expired. Jungnickel adds that the assignment was made through the U. S. Consul in Germany and disavows Harms' claim of a renewal due to the fact that there was no American consul present at the signing.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	San Francisco—(Columbia Music)	Hollywood—(Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**DEBBIE REYNOLDS** (Coral) **Tammy**	2	1	..	5	3	..	2	..	2	1	6	3	1	..	1	1	1	4	131
2	5	**JOHNNY MATHIS** (Columbia) **It's Not For Me to Say**	..	10	..	2	4	4	..	..	5	3	3	..	..	..	7	3	8	..	61
3	4	**BILLY WILLIAMS** (Coral) **Gonna Sit Right Down**	7	..	..	7	7	..	..	..	4	8	..	..	2	..	2	2	3	..	57
4	15	**JIMMY RODGERS** (Roulette) **Honeycomb**	..	4	..	..	..	2	..	..	..	..	9	4	..	10	..	..	2	1	45
5	3	**PAT BOONE** (Dot) **Love Letters in the Sand**	3	..	..	..	2	..	..	..	3	..	..	..	3	..	..	4	..	..	40
6	2	**ELVIS PRESLEY** (Victor) **Teddy Bear**	1	..	..	..	..	..	..	3	1	5	..	..	..	8	..	..	..	..	37
7	8	**CRICKETS** (Brunswick) **That'll Be the Day**	..	..	..	1	10	..	..	..	..	..	1	1	..	..	..	..	..	..	31
8A	9	**PAUL ANKA** (ABC-Par) **Diana**	8	2	9	..	..	..	..	..	7	..	..	8	10	3	..	..	..	..	30
8B	6	**NAT KING COLE** (Capitol) **Send For Me**	10	..	..	3	..	..	..	..	6	..	4	9	..	..	5	10	..	..	30
10	14	**JERRY LEE LEWIS** (Sun) **Whole Lot of Shaking**	..	9	..	6	..	1	..	..	..	..	..	2	..	..	..	..	..	8	29
11	21	**DON RONDO** (Jubilee) **White Silver Sands**	..	..	..	..	5	5	..	..	..	..	..	..	5	2	..	..	..	..	27
12A	16	**COASTERS** (Atco) **Searching**	4	..	..	..	..	..	..	..	8	4	..	..	8	..	..	7	..	..	24
12B	12	**VICTOR YOUNG** (Decca) **Around the World**	..	..	..	8	1	..	..	..	..	7	..	..	4	..	..	..	..	..	24
12C	23	**JOHNNY MATHIS** (Columbia) **Wonderful, Wonderful**	..	..	..	..	..	3	..	..	..	2	..	..	..	4	..	..	..	..	24
15A	7	**EVERLY BROS.** (Cadence) **Bye, Bye, Love**	5	..	..	..	..	..	..	8	9	..	..	..	..	..	3	..	7	..	23
15B	10	**LARRY WILLIAMS** (Specialty) **Short, Fat Fanny**	..	..	..	..	..	7	..	5	..	..	..	..	9	5	..	..	6	..	23
17	..	**RUSS HAMILTON** (Kapp) **Rainbow**	6	8	..	..	6	..	..	..	..	6	..	..	..	..	..	..	..	..	18
18	13	**DELL VIKINGS** (Dot) **Whispering Bells**	..	..	..	..	..	..	..	1	..	..	..	..	..	..	4	..	..	..	17
19A	22	**DELLA REESE** (Jubilee) **And That Reminds Me**	..	3	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
19B	19	**AMES BROS.** (Victor) **Tammy**	..	..	..	..	..	..	6	..	..	..	..	..	..	1	..	..	..	..	15
19C	11	**MANTOVANI** (London) **Around the World**	..	..	..	..	..	..	8	..	..	..	10	7	..	..	..	..	4	..	15
22	..	**PAT BOONE** (Dot) **Goldmine in the Sky**	..	..	..	..	..	9	..	..	..	..	..	5	..	..	..	..	..	7	12
23A	17	**BILLY WARD** (Liberty) **Stardust**	..	5	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	11
23B	..	**JANE MORGAN** (Kapp) **Fascination**	..	6	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	11
25	..	**FRANKIE LYMAN** (Gee) **Goody, Goody**	..	..	..	..	..	10	..	..	..	..	7	6	..	..	..	..	..	..	10

Cleve. Promoters KO 'Dancing Under Stars' Series Due To Poor B.O.

Cleveland, Aug. 27.

Les Elgart's orch, Four Freshmen and other attractions lined up for Cain Park's amphitheatre here this month were cancelled by management which called off its entire "Dancing Under the Stars" series. With only one exception, experiment of blending shows by recording personalities and dances for campus set was more or less a flop, according to Paul Wiseley, managing director of 3,000 capacity former strawhat theatre.

Roger Williams, pianist of the Kapp Records "Fabulous '50s" album was the only disk guest star to make a profit for the municipally operated park and promoters, Dick Jackson and bandmaster Hal Lynn.

Poor attendance for the "Dancing Under Stars" series partly attributed to inadequate promotion and limited audience appeal, puzzled city officials of Cleveland Heights which runs Cain Park. Bigger crowds pulled by Williams and Cleveland Summer Symphony Orchestra in guest pop concerts indicated that ticket buyers preferred more adult entertainment.

Following up on that theory of showmanship, and psychology, Wiseley now aims to book attractions that have more variety and family style popularity for his 1958 schedule. He is dickering with backers of Cleveland Symph Orchestra for a longer run of pop concerts between their regular hot-weather programs in Cleveland Public Hall. Another deal to have the Antioch College Strawhat players install their Shakespearean repertory in Cain Park is in the making.

Jack Teagarden Crew Set for O'seas Swing

Jack Teagarden, veteran jazz trombonist, will headline a U.S. jazz package opening in London at the Royal Festival Hall Sept. 28. Tour will include Scandinavia, France, Germany, Switzerland and Italy. Bookings were arranged by Joe Glaser, Associated Booking Corp. head, and his London associate, Harold Davison who handled the British tours of Lionel Hampton, Eddie Condon and Louis Armstrong.

Playing with Teagarden overseas will be Max Kaminsky on trumpet; Peanuts Hucko on clarinet; Les Lesberg on bass; Cozy Cole on drums; and Hank Jones on piano. Capitol Records plans to tape one of the overseas concerts for an LP package.

Bill Lee making a disk jockey tour this week to plug his kickoff album release for Coral Records, "My Port of Call."

On The Upbeat

New York

Hugh Shannon comes in to the Left Bank Sept. 23 . . . **Mary Lou Williams** at the Composer's 88 after a two-year retirement . . . **Wild Bill Davison** spells **Turk Murphy's** outfit at Bourbon Street Sept. 1 and Sept. 8 launching the room's 7-nights weekly policy.

Gerry Mulligan and **Thelonious Monk** join up for the first time in a Riverside LP . . . **Kurt Maier** set for a Decca package tagged "A Night at the Little Club" . . . **The Mello-Larks** set for an NBC-TV special with **Jerry Lewis** Nov. 5 . . . **Judy Scott** hitting the midwestern deejays with her current Decca disking "A Tender Word" and "The Parlor Piano" . . . **The Rover Boys** set for a two-weeker at the Hacienda, Fresno (Cal.) starting Sept. 9 . . . **The Four Voices** into the Twin Coaches, Pittsburgh, beginning Friday (30) . . . **Al Green, La-Vern Baker's** manager, has pacted **Jimmy Wilson,** formerly of **Billy Ward's Dominoes.**

Robert Allen, composer of "It's Not For Me To Say," from Metro's "Lizzie," to the Coast this week for huddles with **Johnny Green,** studio's musical director . . . **Ann Nichols** makes her pic debut in Par's "Mr. Rock and Roll."

Golden Crest label went on a pacting spree last week adding **Shep Fields, Mark Laub, Bill Harrington, Betty Ann Blake, Cliff Martin, Ricky Shaw, Calvin Ruffin** and **Bob Bravin** to the roster . . . **Stan Jones,** who plays the deputy sheriff on the telepix series, "Sheriff of Cochise," has been set for a wax exposure via the Disneyland album, "Breakin' Leather" . . . **The Four Voices** set for a return at Blinstrub's, Boston, Sept. 16 . . . **Bill Heyer** grooved his first session for the indie Cabot label.

London

Count Basie band arrives in Britain Oct. 26 . . . Yank drummer **Bruce Gaylor** joined the **Owen Bryce** band in place of **Phil Rey** . . . **Harry Roy** orch subbing for the **Oscar Rabin** outfit at the Lyceum while the latter are on a two-week vaction . . . Singer **Don Fox** has waxed his first disk for the Decca label . . . **Edmundo Ros** band lined up for a regular Friday night series for BBC-TV. The first will go out on Sept. 6.

Songstress **Fredye Marshall,** who stepped into the London Hippodrome vaude bill to replace **Dorothy Squires,** being paged by several recording companies following her success in the show . . . Gospel singer **Sister Rosetta Tharpe** being lined up for a three-week tour of Britain in November. She'd be accompanied by the **Chris Barber** outfit . . . Chirper **Alma Cogan** missed out on a tv show when she lost her voice because of a bad cold . . . Pianist **Bobby Tucker** arrived here (19) for a short vacation . . . Harmonica group, **Three Monarchs,** dickering to appear in Italy and Spain . . . **Sid Phillips** band will make second appearance at the annual Tin Pan Alley Ball at the Dorchester Hotel on Oct. 24.

Chicago

Lola Dee signed by Bally records and will cut about Sept. 1 . . . **Shelly Manne** quintet set for Blue Note here Sept. 4-15 with **Modern Jazz Quintet** on same bill and continuing through **Kai Winding** engagement Sept. 18-29 . . . **Miles Davis** quintet and **James Moody** set for Graceland Ballroom, Detroit, Monday (1) . . . **Art Blakey & Jazz Messengers** (5) into 502 Club, Columbus, Ohio, Tuesday (2), for one frame . . . **Jazz String Quartet** at Sutherland Lounge here two frames, today (Wed.) to be followed by **Phlneas Newborn, Jr.,** Sept. 11, for two frames.

Russ Carlyle orch set for Melody Mill Ballroom Sept. 4 for four frames . . . **Shelly Manne** plays the Blue Note Sept. 4-15, to be followed by **Kai Winding,** Sept. 18-29, while **Modern Jazz Quintet** will be on both bills . . . **Vinnie Burke's String Jazz Quartet** follows **Jackie Paris** into Sutherland Hotel Aug. 28-Sept. 8. **Phineas Newborn Jr.** returns to the room Sept. 11 for two weeks.

San Francisco

Four Lads opening at the Fairmont's Venetian Room Sept. 12 . . . Pianist **Ralph Sutton** left **Bob Scobey's Frisco Jazz Band** . . . **Jerry & Nancy** took the **Gateway Singers'** spot at the hungry i—the Gateways went into Harvey's Wagon Wheel at Lake Tahoe . . . **Marty Marsala's** band at the Tin Angel, with **Turk Murphy's** return postponed indefinitely . . . **Bud Shank** closed at Jazz Showcase and Seattle group called **The Mastersounds** replaced him . . . **Phyllis Diller** opened at Johnny Walsh's 881 Club, L.A., Aug. 21 . . . "Jazz at the Philharmonic" scheduled for an Oct. 5 date at the Frisco Civic Auditorium, with **Gerry Mulligan** along . . . **Louis Jordan** filled a week at Slim Jenkin's, Oakland, with **Jackie Davis** on organ.

Philadelphia

The Red Hill Inn in Jersey, after operating all summer with a house combo, returns to name policy due to exceptionally upswing in biz with booking of **Kai Winding.** Skedded for Sept. are **Modern Jazz Quartet** (3-8), **Duke Ellington** (10-15), **Maynard Ferguson & Birdland Dream Band** (17-22), **Dave Brubeck** (27, 28, 29) . . . **Illinois Jacquet** at Club Bel-Aire, Chester, Pa. . . . **The Satellites,** young local combo, set for Australian tour . . . **Billy Butterfield** played a one-nighter at Sunnybrook Ballroom, Pottstown (24) . . **Napoleon Cheatom** makes first Philly appearance at the Bandstand . . . **Eddie Dano** into Tunick's Show Bar for a week (19-23) . . . Organists **Ralph & Buddy Bonds** at the New Del Rio, Manoa . . . **Jackie Lee,** "Mr. Hot Piano," working the Stage Coach Lounge.

Kansas City

Following her Starlight Theatre stands in "Panama Hattie" and "Silk Stockings," **Julie Wilson** is set for the Riverside, Reno early in September . . . **Tony Bennett** is lined up for a week at Wildwood, N.J., later does the American Hotel, Miami, with Duke Ellington. He is due for his first Broadway show with "Say, Darling" opening in December . . . **Billy Albert** and the **Andrey Sisters** (2) play Holiday House, Pitt, beginning Sept. 2 for two weeks. . . . **The Hilltoppers** go out of Eddy's Restaurant headed for Detroit and the Michigan State Fair, opening there Aug. 30.

Don Roth Trio signed with the Matson Navigation Company to play the Mauna Kea Room of the Princess Kaiulani Hotel, Honolulu, beginning Sept. 29 for six months. The trio of Roth, organist Bill McPherson and percussionist Bobby Neville sail on the Lurline Sept. 23 . . . Singer **Teddi King** is set for the Stage Door, Toronto, opening Sept. 23. She is at Eddy's Restaurant until Sept. 5 . . . Comic **Allan Drake** will follow his stand at Eddys' with a two-week stand at Holiday House, Pitt., opening there Sept. 9, a spot he has played several times . . . **Carmen Cavallaro** will make it the third time in two years at Eddys' when he opens there Sept. 6.

Omaha

Esther Hart has replaced **Bob Vollmer** on the piano at Ross' Steak House . . . **Charlie Howard** and **Rosella** featured at the new piano bar lounge at the Gourmet.



LESTER LANIN

Hampton Beach, New Hampshire, Aug. 24.

John J. Dineen, president of Casino announced from stage to 3,800 dancers that the Lester Lanin Society Orchestra was his greatest attraction in 30 years.

EPIC ALBUMS (LN-3340). (LN-3240).

DJ's coast to coast list him No. 1.

Philly Juke Op Sues 5 Distribs for Alleged Squeeze-out Conspiracy

Philadelphia, Aug. 27.

A suit charging that five jukebox distributors, trading as the S. & K. Amusement Co., conspired to squeeze him out of the local area was filed (23) in U. S. District Court here by Augustus Lukens, who sells coin operated machines directly to bars, restaurants, cafes, etc.

Lukens charged that S. & K. conspired with the distribs of Wurlitzer and Rockola phonographs not to sell him their product. The complainant estimates he has lost $45,000 and is asking treble damages and costs.

He alleged that since January he has been virtually cut off from supplies and getting inferior phonographs and used machines. Occasionally he obtained a Wurlitzer or Rockola "by subterfuge," so that the distribs renting the machines on a percentage wouldn't learn about it.

Named as defendants were Herman A. Scott, Albert Katz and Rubin Katz, formerly the S. & K. Distributing Co.; and Stanley Bear and Joseph Greenstone, formerly Bear and Greenstone. Both these firms merged into the S. & K. Amusement Machine Assn., of which the five individuals and S. & K. are members, was also named. Lukens averred the purpose of this group is to limit competition and divide territories.

Big 3's Bagful of Pix Tunes

The Big Three (Robbins, Feist & Miller) is prepping a hefty pitch on tunes from upcoming pix.

From the Metro lot, the firm has scheduled music from "Raintree County" (VARIETY, Aug. 21) and title ballads from "Until They Sail," "Don't Go Near The Water" and "Saddle The Wind." The "Raintree County" score includes the title song and "Never Till Now." A souvenir music folio is being prepared for distribution in connection with the road show release of the pic.

Music from "April Love," a 20th-Fox production starring Pat Boone, has been placed in the Feist firm for a fall push. Score was composed by Sammy Fain and Paul Francis Webster. Dot Records has nabbed the soundtrack album rights. The Big Three also has the title ballad from 20th's "Kiss The Boys For Me."

Mickey Scopp, veepee and general manager of the Big Three firms, has just returned from the Coast where he reviewed current pix scores and set up exploitation plans with studio music departments at Metro and 20th. Ed Slattery will coordinate all the new material with Murray Baker, professional manager of Robbins, Norman Foley, professional manager of Feist, and Ted Black, associate professional manager of Miller.

Web-Disk Links

Continued from page 43

and I am sure by next January there will be very favorable consideration by the committee at least with regard to having hearings and discussing the bill fully."

Mansfield's Stand

Sen. Mike Mansfield (D., Mont.) expressed himself "delighted" by Magnuson's assurance. Sen. John O. Pastore (D., R. I.), disclosed that Interstate Commerce Committee staffers are now probing charges against BMI.

In his speech to the Senate, Smathers asserted flatly: "I am convinced that it is not in the public interest to have the networks and radio and television stations engaged in the music publishing and recording business.

"It is well known that today a musical composition has practically no chance of becoming popular and successful unless it is played on radio and television. Thus, realizing that the first indispensable step in popularizing a song is to get it recorded, two of the largest networks purchased the two largest recording companies.

"CBS purchased Columbia Records and NBC's parent, RCA, purchased Victor. Through their combined capital, they were easily able to pay for their music to be written, published and recorded.

"The broadcasters controlling networks and television stations then engaged in exploiting it over the airwaves. This interlocking combination, in my opinion, constitutes in, and of itself, a structure which—to say the least—is not in the public interest.

"Consequently, the public today, to a great extent, is a captive audience. It is being force-fed a brand of music not always to its liking.

"Competition in the free enterprise system, which has made great contributions to this country's growth, economically and musically, is now being stifled. The general public is the ultimate loser."

BMI Replies

In a reply to the Senatorial rap, BMI said: "It is unfortunate that a conscientious Senator has been misled by propaganda issued by members of the American Society of Composers, Authors and Publishers who are suing BMI for $150,000,000 in a private lawsuit.

"Senator Smathers has assumed that a conspiracy exists between broadcasters and BMI under which broadcasters discriminate against ASCAP music. This is the charge in the lawsuit, and it is not true. Because it is not true and cannot be proved, the plaintiffs in the private lawsuit and their supporters are desperately trying to remove the issue from the Federal Court, the forum they themselves chose. They are seeking publicity which they hope will prejudice the trial.

"As a litigant in a lawsuit, we cannot view with favor the necessity of introducing evidence at a Senate hearing as well as in the courtroom. If, however, hearings are held, we will welcome the opportunity publicly to set forth the facts.

"We will prove in the courtroom and, if necessary, before a Senate Committee that BMI was organized and is operated to create healthy competition in the music licensing field, formerly entirely monopolized by ASCAP. We will demonstrate that the overwhelming majority of phonograph records released and the overwhelming majority of performances that take place on the air are of compositions licensed by ASCAP and not BMI. We will prove that BMI stockholders do not play a higher percentage of BMI licensed music than independent stations which own no BMI stock. We will prove that record companies affiliated with broadcasters do not record a higher percentage of BMI music than other record companies, even those that have affiliations with ASCAP.

"We had no communication with Senator Smathers prior to his statement and the introduction of his bill. We are convinced that a dispassionate investigation of the facts will demonstrate that BMI has served as a constructive and democratic influence in the music world, and that composers and publishers are better paid and have more opportunities now than before BMI was founded."

Petrillo Still Can't Be Served by Tooters

Los Angeles, Aug. 27.

Pitch to serve a summons on AFM chief James C. Petrillo by proxy was turned down by Superior Judge William E. Fox in the latest round of the $18,000,000 law suits filed by dissident Coast musicians against AFM and the Music Performance Trust Fund. However, the judge left the door open for possible re-submission of the scheme, indicating he was rejecting it only because of the form in which it was presented.

At the same time, Judge Fox approved the right of the plaintiffs to inspect documents and AFM contracts with major studios. However, he stipulated that the permission does not extend to documents concerned with any current negotiations.

Move for service by proxy was undertaken after the plaintiffs complained that Petrillo had consistently evaded service of a summons to give a deposition in connection with the cases. As an alternative they asked permission to serve Federation attorneys on the Coast.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Philadelphia (Charles DuMont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music Co.)	Detroit (Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Indianapolis (Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	*Tammy (Northern)	1	3	2	1	2	1	2	1	2	1	1	104
2	1	*Around the World (Young)	2	1	1	2	1	2	1	2	1	2	2	104
3	3	*Love Letters Sand (Bourne)	4	8	3	4	4	4	4	5	7	3	4	71
4	4	*Gonna Sit Down (Chappell)	7	9	4	..	7	5	5	..	3	4	3	52
5	5	*Old Cape Cod (Pincus)	6	10	6	9	..	3	3	4	..	8	..	40
6	6	†White Silver Sands (Southern)	5	5	5	..	..	7	6	..	5	5	..	39
7	9	†Fascination (Southern)	3	2	..	3	6	..	..	..	9	..	..	32
8	11	*Not For Me to Say (Korwin)	..	..	7	6	10	6	8	..	8	10	..	22
9	12	†Middle of Island (Morris)	8	6	..	..	..	..	..	..	6	..	7	17
10	10	*Rainbow (Robbins)	..	4	10	..	3	..	..	..	..	..	..	16
11A	13	†Send For Me (Winniton)	10	..	..	..	..	..	..	7	..	7	6	14
11B	8	*Teddy Bear (Gladys)	..	..	..	7	..	..	9	3	..	..	..	14
13	7	†Bye, Bye, Love (†Acuff-R.)	..	..	9	..	..	..	7	10	..	6	..	12
14A	14	*So Rare (Robbins)	..	..	8	..	5	..	..	..	..	..	..	9
14B	15	*Affair to Remember (Feist)	9	..	..	5	..	..	10	..	..	..	..	9

Inside Stuff—Music

In a move to get extra mileage out of sheet music sales, Korwin Music is printing its copies with candid photo cover of the artist who popularized the tune on wax. The photos are in black and white and suitable for framing. Korwin's photo pitch has been used on "Who Needs You," "It's Not For Me To Say," "Eyes of God" and "Chances Are." All the tunes were written by Robert Allen and Al Stillman.

The Copyright Office of the Library of Congress has prepared a new informational kit made up especially for music publishers. It's called "The Copyright Office Information Kit" and will be distributed to the publishers on request.

Columbia Records is out to give the retail record store clerks a long-hair education. Diskery has issued a "Theme Finder" LP, which aims to familiarize the clerks with 24 bestselling symphonic themes in Col's catalog. The album, which comes with a suggested selling chart on the back cover, is being distributed cuffo.

Douglas Watt, N.Y. Daily News music critic, has been elected a member of the American Society of Composers, Authors & Publishers. He recently wrote the score for the off-Broadway revue "Steps on Toes" and cleffed such songs as "There's Not A Moment To Spare," "After All These Years" and "Man."

Two Canadian disk jockeys are among 21 appearing in Vanguard Productions' film "Jamboree," now being shot in N.Y. for Warner release in November. They're South Africa-born Gerry Myers of CKOY, Ottawa, and Keith Sandy of CKEY, Toronto. Myers is also half-owner with Chic Thompson of Chic Records, which had a moderate hit (250,000) in Nancy Whiskey's "Freight Train." They have "Rainbow," sung by Bobby Breen, Toronto-born onetime child film star, upcoming.

E. H. Morris Readying Kansas U. Song Folio

Kansas City, Aug. 27.

An unusual idea in music folios is being brought out by E. H. Morris Music with eight college songs penned by George Bowles, public relations director for the Hotel President who has dabbled in song writing for years. All will be University of Kansas songs.

A grad of Kansas U., Bowles has contributed several songs to the school's traditions, his most notable being a present standard cheering song at the school, "Rock, Chalk, Jayhawk." He has authored three new songs for the album, "The Marching Song of Kansas University," "Score a Touchdown, Kansas," and "Men of the Red, Men of the Blue."

British Disk Bestsellers

London, Aug. 27.

All Shook Up .....Presley (HMV)
Island In Sun .....Belafonte (RCA)
Love Letters Sand ....Boone (London)
Teddy Bear .....Presley (RCA)
Diana .....Anka (Columbia)
Bye-Bye Love ...Everly Bros. (London)
Train San Fernando ..Duncan (Columbia)
Puttin' On Style ....Donegan (Pye-Nixa)
Little Darlin' .....Diamonds (Mercury)
Will Make Love ....Hamilton (Oriole)

Mike Gould's 2 Pubberies; Cap Elevates Camarata

Mike Gould, ex-head of Capitol Records' Ardmore and Beechwood publishing firms, has set up his own music biz operation. The companies will be known as Lilo Music (ASCAP) and Mike Gould Music (BMI).

He's kicking off his activity with "Whispering Guitar" etched by Robie Lester on the Liberty label. Gould will h.q. on the Coast and make periodic treks to Gotham.

On the Capitol publishing front, Kelly Camarata has been upped to general professional manager of the Ardmore and Beechwood setup. He's been with the firm for the past two-and-a-half years. He'll headquarter in New York, reporting to general manager Joe Zerga on the Coast.

Foster Lyrics, Southern Fried Style

D.C. Solons, Music Teachers Assn. Put Web Editing Of 'Classics' on Pan

Washington, Aug. 27.

A bill to prevent "unwarranted" censorship of songs without permission of the author or of the FCC, has been introduced by several members of the House.

Action is a direct result of the "censorship" of several Stephen Foster songs by the radio and tv networks. Rep. W. J. Bryan Dorn (D., S. C.), one of the authors of the measure, told the House past week:

"There is a mounting resentment throughout America against the shocking censorship by the major networks of the songs of Stephen C. Foster. Our people will be further shocked and alarmed when they learn that many music books taught in the public schools have already been censored, one in the Washinton, D. C. area having left out entirely one of Stephen Foster's best and most familiar songs —'Old Black Joe.'

"When the news of this unwarranted action of publishing houses and broadcasters gets through to the American people in every one of our states, they will be resented."

Teachers Assn. Sounds Off

Atlanta, Aug. 27.

Delegates to the National Assn. of Teachers of Singing sounded off about television and network censorship of lyrics of Stephen Foster songs.

Most teachers, here for a regional workshop at Emory University, were in favor of retaining a composer's original lyrics. Consensus among Southerners: keep your cotton picking hands off and don't tamper with "darkies, massas, mammies and Ol' Black Joe."

(Continued on page 50)

Robbins Sues Writers For Pact Compliance

Jack Robbins, in behalf of his Fine Arts Music firm, filed suit in N.Y. Supreme Court this week against two writers, Frank Reardon and Jeff Schweikert, to get compliance on an alleged contract. Robbins claims that he has a memo contract with the cleffers for exclusive publishing rights to their works for the next five years.

Involved in the suit are two upcoming legit musical scores for "Mr. Rumple" and "High and Happy."

LOCAL 47 TREASURY INTO BLACK BY 52G

Hollywood, Aug. 27.

In the first six months of its stewardship, the new administration of Local 47 AFM, under president Eliot Daniel, has overcome a deficit and racked up a surplus of $52,000, financial secretary Warren E. Barker reported. In the corresponding period a year ago, administration of John te Groen reported a deficit of $8,298.

Income for the first six months of this year was $334,151 against expenses of $281,870. A year ago, income was $302,819 while expenses totaled $311,117.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York (R. H. Macy Co.)	New York—(Colony)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Boston—(Jordon Marsh Co.)	Philadelphia—(Record Mart)	Chicago—(Lyon-Healy)	Kansas City—(Jenkins Music Co.)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Minneapolis—(Dayton's Dept. Store	Indianapolis—(Ayres)	Portland—(Nadrona)	San Francisco—(Sherman Clay Co.)	Denver (Denver Dry Goods)	Hollywood—(Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**AROUND THE WORLD** (Decca) **Soundtrack** (DL 9046)	3	5	3	2	4	1	2	3	3	2	1	2	1	1	1	1	5	2	2	1	195
2	2	**NAT KING COLE** (Capitol) **Love Is the Thing** (W-824)	2	2	2	3	3	..	1	..	5	1	2	10	4	8	5	2	6	..	3	7	121
3	3	**ELVIS PRESLEY** (Victor) **Loving You** (LPM 1515)	1	..	1	1	5	..	4	..	..	..	4	1	5	3	2	3	4	9	8	6	108
4	5	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	4	4	4	6	7	7	6	1	2	..	5	..	7	2	..	..	1	3	1	..	105
5	4	**FRANK SINATRA** (Capitol) **Swinging Affair** (W803)	5	1	5	4	8	2	5	..	4	3	3	4	..	9	6	4	9	..	..	..	93
6	6	**MANTOVANI** (London) **Film Encores** (LL1700)	7	..	10	5	2	5	9	..	..	5	6	3	8	..	..	5	..	6	..	..	61
7	7	**KING & I** (Capitol) **Sound Track** (T740)	6	..	8	9	..	8	8	4	..	6	7	..	..	..	9	6	..	7	..	4	50
8	9	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	10	8	7	8	..	..	..	..	1	..	8	..	3	..	7	7	..	..	..	..	40
9	13	**OKLAHOMA** (Capitol) **Sound Track** (SAO 595)	..	..	..	..	..	..	..	6	8	4	..	..	..	4	..	8	..	..	..	5	31
10	.	**ROGER WILLIAMS** (Kapp) **Almost Paradise** (KL 1063)	..	..	..	..	..	..	7	..	..	..	..	..	2	..	3	..	..	..	..	3	29
11	8	**LESTER LANIN ORCH.** (Epic) **Dance to Music of** (LN 334C)	..	..	..	..	1	4	..	..	..	..	10	..	..	..	..	..	..	..	..	2	27
12	12	**JOHNNY MATHIS** (Columbia) **Wonderful, Wonderful** (CL 1028)	..	..	..	..	6	..	3	..	..	..	..	..	..	..	..	..	2	..	10	..	23
13	14	**POLLY BERGEN** (Columbia) **Bergen Sings Morgan** (CL 994)	..	..	..	..	..	6	..	..	..	..	9	..	..	..	10	..	3	8	..	..	19
14A	18	**EDDY DUCHIN STORY** (Decca) **Sound Track** (DL 8289)	9	..	..	..	9	3	..	..	..	..	..	..	..	..	5	..	..	..	..	..	18
14B	..	**AN AFFAIR TO REMEMBER** (Columbia) **Sound Track** (CL 1013)	..	..	..	..	..	..	..	..	..	..	..	..	10	..	4	..	..	1	..	..	18
16	..	**LENA HORNE** (Victor) **Lena at the Waldorf** (LOC 1028)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	14
17	24	**HARRY BELAFONTE** (Victor) **Calypso** (LPM 1248)	8	..	..	..	..	..	..	..	6	..	..	..	..	6	..	..	..	..	..	..	13
18	..	**PERRY COMO** (Victor) **We Get Letters** (LPM 1463)	..	..	6	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	11
19	10	**TENNESSEE ERNIE** (Capitol) **Spirituals** (T 818)	..	..	..	7	..	..	..	..	..	8	..	..	9	..	..	..	..	..	..	..	9
20	20	**JACKIE GLEASON** (Capitol) **Velvet Brass** (W 859)	..	..	..	..	..	..	..	..	..	7	..	7	..	..	..	..	..	..	..	..	8
21	..	**PEGGY LEE** (Capitol) **The Man I Love** (T 864)	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	6	..	7
22A	..	**JULIE LONDON** (Liberty) **About the Blues** (LPM 3043)	..	..	..	..	..	..	..	..	10	..	6	..	..	..	..	..	..	..	..	..	6
22B	17	**MARTIN DENNY** (Liberty) **Exotria** (LRP 3034)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	9	6
24	11	**TENNESSEE ERNIE** (Capitol) **Hymns** (T 756)	..	..	..	10	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	5
25	..	**FRANK SINATRA** (Capitol) **Swinging Lovers** (W653)	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	3

Imperial's Wham $3,162,000 Intake

Hollywood, Aug. 27.

Imperial Records' gross business for the first six months of 1957 hit an all-time high of $3,162,000, an increase of 20% over the corresponding period a year ago, prexy Lew Chudd reported. Figure covers domestic sales only.

Dominating the sales increase is Fats Domino, whose rock 'n' roll diskings have continued to hit a hefty pace. In the first six months of 1957 he has had three which have topped the 1,000,000 mark—"Blue Monday," "I'm Walkin'" and "Blueberry Hill," latter having topped 2,000,000. A fourth release, "Valley of Tears" b/w "It's You I Love," is now at the 850,000 mark.

In the album field, the indie firm's stepped-up activities have sent sales up 32% over last year.

Music Performance

Continued from page 43

some 249,000 separate jobs for musicians. The figures for 1957 will be even higher.

While the Funds have proved a boon to many musicians who are unable to find work, they have come under heavy fire in the last couple of years in some tooter quarters which claim that Petrillo has diverted pay hikes away from the regular working musicians for the benefit of others. This has been the basis of several suits filed by Los Angeles musicians against Petrillo and the Funds.

At the same time, the Funds are still under legal attack from stockholders of the various major disk companies who claim that royalties paid to the Fund are illegal under the Taft-Hartley labor law. Defendants in these suits are Decca, MGM Records, Columbia Records and RCA Victor.

Within the AFM, Petrillo has insisted on strengthening of the Funds as one way of compensating for the loss of musicians' jobs since the advent of canned music via disks and soundtracks. The AFM chief has repeatedly lambasted the tooter critics of the Funds as "selfish" for wanting to starve out the ordinary musician who now finds it tough to get a job working at his instrument.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

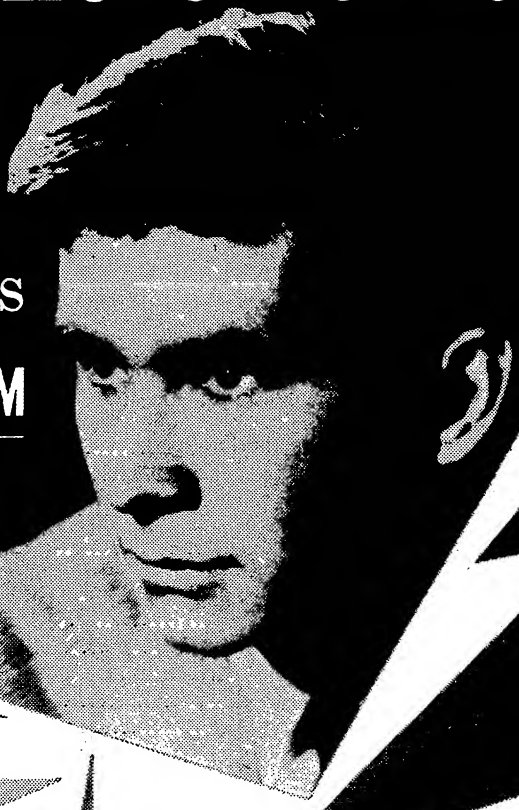
This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST												SOUTH												MIDWEST												FAR WEST												TOTAL POINTS
						Lonny Starr—WNEW—New York		George E. LeZotte—WAYZ—New Haven		Lou Dennis—WBRY—Waterbury		Jack Rowzie—WWDC—Washington, D.C.		Ros Ford—WITH—Baltimore		Lad Carleton—WKOX—Framingham		Tony Davis—WTSL—Hanover		Tom Durand—WTTM—Trenton		Ed Meath—WHEC—Rochester		Al Mellzer—WHEN—Syracuse		Dan Fusco—WRUN—Utica-Rome		Bill Sheridan—WADK—Newport		Ed Ellis—WNIX—Springfield, Vt.		Chuck Dougherty—WQAM—Miami		Jim Carley—WPIN—St. Petersburg		Paul Drew—WGST—Atlanta		Bill Dawson—WISE—Asheville, N. C.		John Ademy—WBIG—Greensboro, N. C.		John Wrisley—WIS—Columbia, S. C.		Johnny Fairchild—KELP—El Paso		Red Jones—KXYZ—Houston		Ray Schreiner—WRNL—Richmond, Va.		Dom Quinn—WIND—Chicago		Don Bell—KIOA—Des Moines		Ed McKenzie—WXYZ—Detroit		Don Kelly—WDGY—Minneapolis		Chuck Norman—KSTL—St. Louis, Mo.		Bob Braun—WLW—Cincinnati		Lou Emm—WHIO—Dayton		Don Wallace—KTUL—Tulsa		Jim Lewis—WEMP—Milwaukee		Dick Gilbert—KPOK—Scottsdale		Cameron Lee—KAFY—Bakersfield		Johnny Magnus—KGFJ—Hollywood		Andy Wilson—KPAL—Palm Springs		Bill Browning—KFMB—San Diego		Frank Evans—KDAY—Santa Monica		Dick Novak—KGW—Portland, Ore.		Paul Coburn—KLUB—Salt Lake City		Ray Hutchinson—KOL—Seattle	
1	1	7	Debbie Reynolds	Coral	*Tammy	..	..	..	2	..	5	..	1	7	1	2	7	2	..	..	1	6	5	1	1	..	2	3	1	6	3	2	1	8	3	7	..	2	..	..	1	..	..	1	3	1	223
2	3	12	Billy Williams	Coral	*Gonna Sit Right Down	3	4	5	..	..	..	..	..	..	6	8	4	1	..	..	8	..	..	3	2	..	5	7	..	8	..	..	..	..	..	2	1	1	2	..	2	1	4	5	..	..	149
3	4	17	Johnny Mathis	Columbia	*It's Not for Me to Say	8	..	..	..	..	..	..	..	..	3	..	1	4	..	5	4	..	..	..	..	..	..	2	4	5	5	..	8	3	..	4	..	8	..	9	..	4	..	10	4	8	110
4	6	8	Paul Anka	ABC-Par	†Diana	2	..	1	4	2	..	..	..	..	9	..	7	2	8	..	..	..	..	..	..	..	..	..	3	..	..	1	..	6	..	8	..	..	..	..	..	3	..	1	..	97
5	8	10	Don Rondo	Jubilee	†White Silver Sands	1	1	..	..	..	..	..	..	..	9	6	..	8	2	..	..	6	..	6	7	4	..	..	..	9	8	..	3	..	..	9	..	..	..	..	10	..	..	4	..	2	92
6	18	4	Jimmie Rodgers	Roulette	†Honeycombe	..	..	3	5	..	..	..	..	..	..	..	..	..	..	..	5	2	..	..	..	..	1	..	..	..	2	3	..	..	..	8	..	..	..	..	..	6	2	8	..	76
7	2	10	Elvis Presley	Victor	*Teddy Bear	4	..	..	..	6	..	..	..	..	3	..	..	..	..	..	..	..	..	4	..	7	..	..	..	..	..	..	..	..	1	..	..	4	..	3	..	..	3	9	..	66
8	..	1	Crickets	Brunswick	†That'll Be the Day	..	..	7	1	4	..	5	..	..	3	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	1	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	58
9	10	10	Nat King Cole	Capitol	†Send for Me	..	8	..	2	..	..	6	..	2	..	..	5	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	10	..	10	..	..	..	8	..	3	..	..	2	..	57
10	7	7	Russ Hamilton	Kapp	†Rainbow	..	9	..	..	..	..	..	..	..	..	..	..	1	..	..	4	..	..	..	..	..	..	4	..	..	4	4	..	..	..	5	..	..	..	4	..	..	9	..	..	55
11	11	16	Pat Boone	Dot	*Love Letters in the Sand	..	2	..	..	9	..	..	..	..	..	2	6	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	3	..	..	8	..	6	..	..	49
12	14	15	Everly Bros.	Cadence	†Bye, Bye, Love	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	7	..	..	..	..	..	4	..	..	..	..	3	3	..	9	..	..	..	..	7	..	..	48
13	5	15	Patti Page	Mercury	*Old Cape Cod	..	3	..	..	..	..	5	..	..	10	..	..	..	..	..	..	..	10	..	..	5	..	1	..	..	..	..	..	..	..	5	..	7	..	6	..	..	..	..	47
14	9	11	Mantovania	London	*Around the World	..	..	6	..	..	..	..	..	..	..	..	..	..	10	..	9	..	2	8	..	..	..	..	..	..	7	..	..	6	..	4	..	10	..	2	..	..	..	..	46
15	20	5	Jill Corey	Columbia	†Love Me to Pieces	..	10	..	..	..	..	..	..	..	1	..	7	..	..	9	..	..	..	..	..	..	10	3	..	..	..	..	..	..	..	..	..	..	..	6	7	2	..	..	44
16A	12	5	Jimmy Dorsey	Fraternity	*June Night	..	..	..	8	..	9	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	10	..	..	..	..	5	..	1	..	7	..	..	..	..	..	5	..	10	..	40
16B	27	6	Jerry Lee Lewis	Sun	†Whole Lot of Shaking	..	..	..	..	1	..	..	..	..	7	..	..	..	..	..	..	1	..	..	..	..	..	7	7	5	9	..	..	..	..	..	..	..	..	..	..	..	..	..	40
18	24	5	Dick Jacobs	Coral	*Fascination	..	..	..	..	..	..	10	..	..	..	..	..	..	..	8	9	4	5	5	..	..	..	..	..	..	..	..	..	..	..	..	..	10	6	7	..	..	..	..	37
19	13	6	Tony Bennett	Columbia	*Middle of the Island	5	..	..	..	..	3	..	..	..	..	..	9	..	..	..	..	10	..	9	..	..	..	7	..	10	..	..	..	..	..	..	..	..	..	5	..	..	..	7	..	34
20	19	12	Victor Young	Decca	*Around the World	..	..	..	..	..	..	2	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	6	..	29
21	35	12	Billy Ward	Liberty	*Stardust	..	5	..	..	..	..	..	..	7	..	..	..	..	4	..	..	..	..	..	..	..	..	8	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	26
22	16	10	Four Coins	Epic	*Shangri-La	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	5	24
23A	..	3	Ron Goodwin	Capitol	†Swinging Sweethearts	..	..	9	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	6	..	..	6	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	22
23B	..	1	Gene Vincent	Capitol	†Lotta Loving	..	..	..	10	10	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	1	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
23C	21	9	Dell Vikings	Dot	†Whispering Bells	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	2	..	..	..	..	..	..	..	..	..	..	..	8	..	..	22
23D	23	3	Jane Morgan	Kapp	*Fascination	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	4	..	..	..	..	..	..	1	..	..	..	22
27A	15	3	Pat Boone	Dot	*Goldmine in the Sky	6	..	..	..	..	..	..	..	8	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	21
27B	26	2	Kay Starr	Victor	*My Heart Reminds Me	10	..	..	..	..	6	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	21
27C	28	3	Pat Boone	Dot	†Remember You're Mine	..	..	..	7	7	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	21
30A	..	1	Clyde McPhatter	Atlantic	†Long, Lonely Nights	..	..	..	3	..	..	..	..	..	..	..	6	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
30B	..	4	Al Hibbler	Decca	†When Will I Forget You	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
32A	..	5	Frankie Lymon	Gee	†Goody, Goody	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	19
32B	..	6	Tennessee Ernie	Capitol	*Middle of the Island	..	..	..	9	..	..	3	..	..	..	..	..	..	..	10	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
32C	..	3	Dinah Shore	Victor	*Fascination	..	..	..	..	..	..	..	..	..	..	3	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
32D	..	11	Johnny Mathis	Columbia	†Wonderful, Wonderful	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	19
36A	38	6	Vic Damone	Columbia	*Affair to Remember	7	..	..	..	..	..	..	..	..	6	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	9	..	..	..	..	..	18
36B	..	2	Janice Harper	Prep	†Bon Voyage	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	3	..	..	..	..	..	..	..	..	18
38A	25	6	Ames Bros.	Victor	*Tammy	9	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
38B	..	14	Andy Williams	Cadence	†I Like Your Kind of Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	8	..	..	5	..	..	..	..	..	..	..	..	16
40A	..	3	Dorothy Collins	Coral	†Soft Sands	..	7	..	..	2	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
40B	31	2	Della Reese	Jubilee	*And That Reminds Me	..	..	8	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	8	..	..	14
42A	..	1	Charlie Gracie	Cameo	†I Love You So Much	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	13
42B	17	9	Nat King Cole	Capitol	†My Personal Possession	..	..	..	..	..	..	..	..	..	..	5	..	..	6	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
42C	..	11	Harry Belafonte	Victor	*Island in the Sun	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	5	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	13
45	29	22	Jimmy Dorsey	Fraternity	*So Rare	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	9	..	..	..	..	11

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London Pitches Bargain LP Deal

London Records is using a bargain pitch to push its pop album line this fall. Label is offering a 12-inch LP at $1.98 for every album purchased at the regular $3.98 tab.

The lowprice program revolves around six of London's orch leader pactees: Stanley Black, Frank Chacksfield, Robert Farnon, Monia Liter, Edmundo Ros and Cyril Stapleton. In the offer are 12 albums by Chacksfield; 15 albums by Black; eight albums by Ros; nine albums by Farnon; three albums by Stapleton, and two albums by Liter.

The deal will run through Sept. 20 but back-orders will be filled Until Oct. 31. The dealers also are being offered a delayed payment plan of three monthly installments beginning Nov. 1.

LOMBARDO INKS CAN. DUO

Ottawa, Aug. 27.

Guy Lombardo has signed Hansen Sisters (Andrea, 18, and Florence, 21) from Kenora, Ont., for a U. S. tour. They've appeared on Arthur Godfrey tv shows.

They both play violin.

The HIT! OF THE WEEK

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VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	DEBBIE REYNOLDS (Coral)	Tammy*
2	3	BILLY WILLIAMS (Coral)	Gonna Sit Right Down*
3	5	JOHNNY MATHIS (Columbia)	It's Not for Me to Say* Wonderful, Wonderful†
4	2	ELVIS PRESLEY (Victor)	Teddy Bear*
5	4	PAT BOONE (Dot)	Love Letters in The Sand* Goldmine In The Sky*
6	..	JERRY LEE LEWIS (Sun)	Whole Lot Of Shaking†
7	7	PAUL ANKA (ABC-Par.)	Diana†
8	9	DON RONDO (Jubilee)	White Silver Sands†
9	..	CRICKETS (Brunswick)	That'll Be The Day†
10	10	RUSS HAMILTON (Kapp)	Rainbow†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*TAMMY—"Tammy & Bachelor"-F	Northern
2	3	*GONNA SIT RIGHT DOWN	Chappell
3	2	*LOVE LETTERS IN THE SAND—"Bernardine"-F	Bourne
4	4	*AROUND THE WORLD—"Around World In 80 Days"-F	Young
5	6	*IT'S NOT FOR ME TO SAY—"Lizzie"-F	Korwin
6	5	*TEDDY BEAR—"Loving You"-F	Gladys
7	8	†WHITE SILVER SANDS	Southern
8	7	†BYE, BYE, LOVE	Acuff-Rose
9	9	*OLD CAPE COD	Pincus
10	10	*RAINBOW	Robbins

(*ASCAP †BMI F-Films)

Winterhalter To Baton Milwaukee Symphony

As a result of his appearance at the Temple of Music show in Milwaukee on Aug. 6, Hugo Winterhalter has been invited back as guest conductor of the Milwaukee Symphony Orchestra during the coming season. Winterhalter, along with a flock of other RCA Victor artists, drew a crowd of 19,000 in a concert marking the Milwaukee Journal's 75th anni.

Victor is setting up a similar talent blowout for Milwaukee next year.

N. Y. Jazz Fest

Continued from page 45

tet almost foundered and certainly floundered in their bigtime bow. Maybe what this type bash needs is a soundproof warmup room where muscians can fire up to jet speed without wasting the audience's time, for after dulling up a nice night the five began to catch on at their quitting time. Returned the second night (they're the pick of the Festival's talent search and management signup) and, while on too long, pleased with the leader's driving flute.

Mulligan Breaks It Up

Gerry Mulligan broke up his quartet on stage with the announcement that valve trombonist Bob Brookmeyer was forming his own group and they went out of business with a sentimental "Funny Valentine." Max Roach's stylistic skin-tapping caught fire. Randy Weston's imaginative piano and Bud Powell's ebbulient Steinwalling were also individual hits, but a fest should have brought them together or against each other, or jazz is just Ted Lewis' hat.

Aside from the sterling Coleman Hawkins, J. C. Higgenbotham's group were the only delegates from "ungefongen" or traditional jazz. At the other end of the scale, although not half as far out as the new-new jazz groups, Miles Davis, Horace Silver, Stan Getz and the Jazz Lab quintet gave the double stanza a dominatingly modern sound.

Plus the honey-voiced Miss Vaughan, the girl vocalists were all pleasers. Carmen McRae was bright and competent; Anita O'Day has grooved herself into a bouyant entertainer; and Billie Holiday wound up begging off after a cold start. More than any performer, she needs that sound-proof warmup room to get off the ground. (At intermission it was ironic to see a deferential double line of police guarding Miss H's exit to her car, inasmuch as she can't get a cafe permit in N. Y.)

The standard names did their standard jobs. The Brubeck-Desmond group climbs higher with a new and good bassist, Norman Bates. Dizzy Gillespie still hasn't made up his mind if he wants to be Duke Ellington or Red Skelton, with a solid big band caught in the crossfire. But he put the wrapping paper around the package with a solid hour and a half which wound up six ½ hours of tooting (counting the Higgenbothan twilight concert) at 1:40 a.m. Sunday.

Scott to Verve

Bobby Scott is switching to Norman Granz's Verve label from ABC-Paramount.

Scott currently is working with a trio at New York's Cafe Bohemia in Greenwich Village.

Miss ANITA O'DAY

Just Concluded CRESCENDO, Hollywood and MANNING BOWL, Lynn (Aug. 23), N.Y. JAZZ FESTIVAL, Randall's Island (Aug. 24)

Currently (One Week) TOWN TAVERN, Toronto

Sept. 9 — STORYVILLE, Boston

Sept. 16 — MODERN JAZZ ROOM, Cleveland

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Foster Lyrics

Continued from page 47

Webs' policies of subbing their own lyrics for words they fear would be offensive to minority groups were termed "stupid, silly and ridiculous."

Mrs. Elizabeth J. Fossey, a voice teacher at Union University, of Jackson, Tenn., said: "They have no more right to change Stephen Foster's lyrics than I have to enter a museum and paint a red necktie on Whistler's mother." "It's stupid to stir up trouble over something that is a part of our common heritage," said Louis Nicholas, a teacher at Peabody College in Nashville, Tenn.

A dissenting voice was heard above the Southern chorus when an Indiana U. professor had his say about the folk song controversy.

"Whenever the lyrics of a song are offensive to a large number of people, there is no reason why they shouldn't be changed," said Prof. William Ross. "Some of the Negro students in my classes have told me they considered certain lyrics an affront to them. So I have changed the words when it could be done without destroying the poetry of the songs."

One teacher, Richard C. Ende, of Abilene, Texas, lined up with Dr. Ross: "As a matter of courtesy the networks should change words that might offend large groups of people. It certainly would be bad taste to go ahead and offend them."

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LOS ANGELES 44, CALIF.

Argentine Vaude Union Sounds Out AGVA on Int'l Variety Conclave

Buenos Aires, Aug. 27.

The Union Argentina de Artistas de Variedades (UADAV), representing Argentine vaudeville performers, has approached the American Guild of Variety Artists for formation of an international organization of variety artist unions, and holding a convention.

This organization's objective is to establish rules to protect performers from unscrupulous agents or bookers, and to open up greater reciprocity in exchanging performers between the American countries. They are particularly anxious to find a way for local turns to be able to get into the U.S., especially musicians. Musicians would fall under the musicians unions jurisdiction.

There is disgruntlement here because few Argentine acts have achieved any degree of success in North America, whereas American performers, particularly bands or musicians, get frequent local engagements. Argentine trumpeter Franco Corvini was selected by Dizzy Gillespie to solo with his band when here, and he is also on stage with the show at the Opera Theatre, Buenos Aires, sharing the stage with The Platters. Gillespie tried to take Corvini up to the States over a year ago, but was stymied by the AFM ban against foreign musicians, whereas this would have gone far towards establishing better feelings towards the U.S. in Argentine circles.

There is a snob attitude locally in regard to native talent. More often than not performers must go abroad and make their way there, before achieving any degree of success at home. This is best illustrated in the case of Alicia Marquez, who vainly approached local impresarios several years ago for a job in the chorus at the Maipo theatre. This year the Maipo is paying her a five-figure salary as an import from the Paris "Folies Bergeres."

Satchmo to Spring Amato's Fall Season

Portland, Ore., Aug. 27.

Louis Armstrong & His All Stars will close the summer season of big name attractions at Amato's Supper Club and kick off the fall sesh with a seven-day engagement starting Aug. 29.

Bossman George Amato has had top attractions all summer long with solid results. Lineup included Billy Daniels, the Sportsmen, Arthur Lee Simpkins, Allan Jones with the Page Cavanaugh Trio, Gogi Grant, Deep River Boys.

Amato has inked Nelson Eddy, Hilo Hattie and is working on other names to follow Armstrong.

Hub Puts Pressure On for Bigger Share Of Convention Business

Boston, Aug. 27.

Boston, eager to nab big conventions in the growing competition in the field, is stepping up pressures for passage of a bill authorizing the city to build a $12,000,000 convention hall.

The drive, led by the Chamber of Commerce, started this frame after increasing concern over continued delay in consideration of the bill.

The Chamber of Commerce says of Commerce, got into high gear $25,000,000 to the Hub annually with an average of 375 conventions a year. A new convention hall would enable Boston "to enlarge the total annual money value of convention business and the benefit will accrue to the entire community."

The proposed convention hall would have 150,000 square feet of

(Continued on page 52)

Constance Moore Opens Maisonette, N. Y., Season

Constance Moore returns to the St. Regis, N.Y., Maisonette Sept. 5 when the room reopens for the fall-winter season. It'll be her sixth stand in the Maisonette.

Milt Shaw's orch and Ray Bari's combo, who played on the St. Regis Roof during the summer, will again work in the Maisonette.

Judy Set For 28-Day Stand In Rank House

London, Aug. 27.

Judy Garland will play a 28-day engagement at the Rank-owned 3,000-seater Dominion picture theatre in London opening Oct. 16. All details have not yet been set.

The signing of the contract comes after months of negotiations and false starts, and was finally cemented by Ivor Smith of the Rank Organization through Norman Payne of Music Corp. of America. Miss Garland will do one show nightly at 8 p.m. with matinees on Wednesday and Saturday. Seat prices will range from 60 cents to a $3 top.

Before the Judy Garland show opens, the theatre will go dark for about two weeks for a complete renovation, including reseating and carpeting throughout, and alterations to the stage and lighting equipment.

Smith said the headliner would not be undertaking any tv or radio appearances while in this country. She would also not appear at any other theatre.

Judy Into D. C. Theatre

Washington, Aug. 27.

Judy Garland has been set for the Loew's Capitol here Sept. 16 for a week.

Leo Cohen, Loew's booker, made the deal on a percentage basis.

Flock of New Havana Hotels Seen Cueing Joust for Top Coin Talent

Havana, Aug. 27.

The new hotels opening in Cuba may again set off a talent war. Initial reports were that the newcomers would try to get along sans expensive headliners that were in vogue last season, and which the operators were trying hard to drop this year. However, that is not likely to happen this season.

For example, the operators of the Hotel Riviera are in New York attempting to line up Harry Belafonte as the initial attraction in December.

Jack Cole will produce the show. A small line, possibly a jazz combo, and several supporting acts are planned.

Another new hotel is also seeking name acts. Jerry Brooks, longtime operator in Miami Beach, will operate the 260-room Capri, which is set to preem around New Year's Eve.

Only new inn which isn't set to have an expensive show is the new Havana Hilton, set to open around the end of the year also. Spot has bought a Latin orch from Puerto Rico, and seems unlikely to expand talent operations to more than that.

Last year, the Nacional was the only inn using expensive talent. It has cut down considerably during the summer, but may resume with names. The other major niteries, the Tropicana and the Montmartre, had a fling at names last year, but found, generally, that the added expense didn't pay off and reverted to shows angled at the native trade. But with the push given by the new inns, these spots may have to alter their course.

Suburban L.A. House Testing Vaude Policy

Los Angeles, Aug. 27.

Vaude policy will be essayed by the Lyric Theatre in suburban Huntington Park, beginning Aug. 31, with Bernard Goodman producing the layouts. House, a 1,000-seater, has heretofore been on a films-only policy.

To test the market, live layouts will be staged four times daily for the initial period. Jack Smith, Bill Ballance and Carl Bailey, local deejays, have been set to emcee shows for the first three days, the layout to headline Johnny Desmond accompanied by the Super-Sonics, the Nilsson Twins and Margie Duncan with Mischa Novy's orchestra.

Galveston Crackdown On Gambling Forcing Sale Of Plush Balinese Room

Galveston, Aug. 27.

The end of an era was signalled this week by announcement that Galveston's plush landmark, the Balinese Room, was up for sale because of Attorney General Will Wilson's crackdown on gambling. Sam Serio, topper for Gulf Properties Inc., which owns the Balinese, said a chief reason for selling, "if we ever do," would be to repay about 2,000 club members who had invested $100 apiece for yearly memberships.

The Balinese closed its doors in June, immediately after Wilson served notice to more than 50 Galveston club and brothel owners that they were going to be hit with civil suits and injunctions. The Fertitta brothers, operators of the privatery, packed off their 60-odd waiters, croupiers, bartenders, and

(Continued on page 52)

Pat Chandler's name was typographically blurred in Don Tannen's ad last week. He writes Tannen's special material.

JOAN ROBERTS

and her escorts
JIM EILER and BILL NUSS



VARIETY
August 21, 1957
NEW ACTS
JOAN ROBERTS & HER ESCORTS (3)

Joan Roberts is a slick blonde who participates in show biz history by warbling the first notes of a musical femme labelled Laurey in a momentous musical called "Oklahoma" beginning in March 1943 . . . the original Laurey.

Miss Roberts of the 1957 night clubs is just as vital and just as great at then, if not more so. Her pipes are standout and her attention to staging, routining and scripting is evident throughout her current nitery stint . . . Using two young males to assist in terps and chant. Interspersed are several clicko originals. This is top quality showmanship in all departments, definitely a class act, big for television, niteries, radio, stage and pictures.
Gorm.

BOB BLACKBURN
Ottawa Citizen

"No one was quite prepared for the way in which Miss Roberts and her two male escorts stood the blase opening night audience on its collective ear.

"Fifteen year after the initial Oklahoma triumph, Joan Roberts is still an absolutely smashing show singer with a beautiful voice and an enunciation of lyrics which can only be compared with that of Ethel Merman.

"Her act is a slick and classy turn that has New York written all over it—a masterpiece in the ultrasmart club tradition."

Ottawa Journal
GATINEAU CLUB STARS JOAN ROBERTS

"Oklahoma star Joan Roberts — recently off the Broadway boards in the title role, Laurey—opened at the Gatineau Club, Thursday, with a snappy repertore of hits from the current New York money-maker. My Fair Lady.

"Backed by two escorts, Jim and Bill, she gives her songs 'shot-in-the-arm' treatment plus.

"Her flawless voice and time studies musical-comedy technique brings to life the unforgettables of Oklahoma.

"The whole act is star quality seldom—if ever—seen on the night club circuit."

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CCE Shoots for 500,000 Attendance After Last Year's Drop at Gate

Ottawa, Aug. 27.

Central Canada Exhibition for 1957, which preemed Friday (23) at Lansdowne Park, is taking another crack at hitting the 500,000-attendance mark. Last year attendance at CCE slipped to 423,164 but several enticements have been added and with a weather break the fair could break the half-million.

Those baits include the offer, free to a stubholder with the selected number, of a super-modern home, completely furnished and equipped plus an automobile, motorboat with trailer, half-acre lot in Rothwell Heights, foundation and landscaping. A car is being given, also to stubholders (on admission tickets) every night of the Aug. 21-to-31 fair. The first free car, which was won by a young married couple, was a pink $6,300 Cadillac. The big show is loaded with top attractions. On the bandshell, afternoon and evening, is the 100-piece band of the U.S. Air Force under the baton of Capt. Robert Lander. Just in by air from a tour of Japan and the Far East, the band includes a chorus of 24 singing sergeants.

Opener also preemed the 1957 appearance at CCE of World of Mirth midway, with 19 shows, 42 rides, (13 of them kiddy rides), and 60 concessions not counting locally-handled eating tents. New in the rides is a helicopter carousel, a rodeo, a junior hot-rod miniature car set-up from Germany and a live pony cart ride for moppets.

Midway shows are top class. New ones this year include Los Pupi marionettes, an import from Italy; Eddie Gillan's water show; the Green Door, a revue; Mysteria, an illusion show; Hollywood Confidential (no connection with the mag.) purporting to tell the inside James Dean story. Back after a two-year absence are Nate Eagle's Midgets, formerly working in an open space, now equipped with stage and sets.

(Continued on page 54)

Minn. State Fair Sets B.O. Record for Kickoff

St. Paul, Aug. 27.

New opening day attendance record was set by the 10-day Minnesota State Fair Saturday (24) when 96,578 passed through the gates. This was 1,190 higher than the previous first day record of 95,578 last year.

Last years' total attendance was 1,036,736, a top all-time figure. The 1956 exposition chalked up net earnings of more than $200,000.

Wildwood Preps For Big Labor Day Blowout

Wildwood, N. J., Aug. 27.

This area is preparing for the big Labor Day holiday. The night before the end-of-summer holiday is traditionally known as "New Year's Eve" in this resort with entertainment extending up to 3:30 and 4 a.m. in contrast to the normal 2:30 a.m. curfew. And there's really something to celebrate this year; bonifaces after a slow start in early July and a busy June have racked up sensational grosses every night since mid-July. August will be the biggest money-maker since the war day's.

Local owners, now the top buyers of talent in Jersey, plan to ask agents to forbid appearances of stars booked locally for at least six weeks in rival Atlantic City. Local operators claim they were double-crossed by appearances by the McGuire Sisters, Liberace, Jerry Lewis, Tony Martin and a handful of others in Atlantic City before they opened here.

Stars here for the Labor Day holiday period include Liberace, Martha Raye and Tony Bennett.

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DuQuoin, Ill., State Fair Budgeting $50,000 For Names; Racing Big Item

Chicago, Aug. 27.

One of the first fairs to feature top name attractions holds its 31st annual opening this week. The DuQuoin (Ill.) State Fair, which was started in 1922 by William R. Hayes on a small scale, is this year a rival to many state fairs in its offerings. Still owned by the Hayes family, the fair has become one of the major entertainment and racing events in downstate Illinois.

Built on abandoned strip mines, the fair grounds have spread to 1,200 acres of surrounding territory and now includes a seating capacity of 20,000, rather than the original 1,400. According to the present operators, Eugene J. Hayes and Don H. Hayes, the operating budget each year runs to about $450,000, with $50,000 of this spent on stage attractions, which includes this year the Hal Sands line, Lou Breese band, Wazzun Troupe, Bobert Williams' dog act, Pryde & Day, Billie & Gene Lambard, Johnny O'Brien, Wiere Bros., Betty Johnson and the Mills Bros.

Other expenditures, besides the usual booths and stock exhibits, cover auto and horse racing. For the first time the Hambletonian harness races have been moved from Rochester, N. Y., and hopes are for its sponsorship here.

For all these expenditures, aside from new constructions such as modern stage facilities and enlarged tracks, the fair only runs nine days each year. This year's show opened Aug. 25 and runs to Sept. 2. Over the nine-day period, says Eugene Hayes, the fair, at 60c admission is profitable. However, the facilities are not used during the rest of the year.

Saranac Lake

By HAPPY BENWAY

Saranac Lake, Aug. 27.

Biggest event of the season here is the election of "Miss Playground of 1957" and "Her Prince Consort" at the closing of the William Morris Memorial Park. Among the judges will be Sir Arthur J. Slatery of London; Richard Frank, of Paramount Studio; and Robert Cosgrove of Columbia Pictures.

Frank Lee, comedy writer for tv and radio who did a bit up here during 1946, is now flashing top reports of 100% progress.

Jack Kelley, who graduated here class of 1955, in for the annual checkup that paid off in full rated an all clear of good health. He went back to work with Universal-International Pictures out of Buffalo.

Murray Weiss, Will Rogers hospital fund executive, in from Boston with his wife to put the finishing touches on the grand opening of our third floor for non-TB cases.

Moe Gould, manager and film salesman for Warner Bros.' Pittsburgh office, in for the general o.o. and checkup and rated 100%; Hugh Carney, manager of CBS theatre No. 5, also hits an all-clear. Both graduated here in class of '47.

Francis Franks, electrician's aid, rates a bow for maintaining the floral garden on the front lawn of the Will Rogers hospital.

Pierre Rayon, who studied for two years at the Royal Academy in London before coming to Gotham when he was set back with a ruptured thorax, is a special mention here with his progress.

Harry Valentine, salesman for 20th-Fox, Washington, checked in as a new guest for the general o.o. and rest period. Also in for a checkup, Max Smallen, class of '46, who rated a report of good health, as did Inez Groething, who spent a year in a plaster cast up here.

Alma Scotti of N.Y. and Rose and Jessie Linfante of Newark, N.J., in for a bedside chat with Tom (Metro) Scotti, who rated an out of the can for lunch with his folks.

Write to those who are ill.

ADMIRAL'S ENCORE

One of Times Square's more familiar "spectaculars," the Admiral sign at Broadway & 47th St., will continue to provide millions of passersby the time, temperature, weather forcasts, etc. for another five years.

Sign was erected by the Artkraft Strauss Sign Corp. with which Admiral Corp. last week renewed its initial five-year sponsorship. The 2,500 sq. ft. display has 10,000 lamps and a mile and a half of neon tubing.

Top Name Layouts, 'Miss America' Pageant to Wind Up '57 A.C. Season

Atlantic City, Aug. 27.

Last week of the season finds the town jammed with talent, and people, with most of the big names to exit with the advent of Labor Day (2) to be replaced by the resort's biggest attraction, the "Miss America Pageant," which this year will bring 51 girls from all 48 states, Hawaii, Canada, and Puerto Rico into the resort to compete for the 1958 "Miss America" title.

Bert Parks will again emcee this edition of the Pageant, staged in the Municipal Convention Hall before an audience of some 16,000 Saturday night (7) when Miss America is crowned, and before audiences of from 6,000 to 9,000 the three nights of preliminary judging (4-5-6).

Girls will start arriving this weekend, all due to be registered Monday (2) with one of the big events, the annual night parade on the Boardwalk, when the public can get its first view of the girls, to be staged Tuesday (3).

Besides a foothold in show business, the new Miss America is expected to collect close to $100,000 while she is the reigning queen, and has chances of scoring afterwards in one of the many entertainment mediums.

Finals of this year's pageant will be telecast over the CBS-TV web, instead of ABC, which has for the past three years aired the program.

Exiting this Sunday (1) after its annual six-week stand in Convention Hall in the spot the Pageant will be staged is Ice Capades, which goes into New York for its first big date of a new season.

Steel Pier is featuring Frankie Laine in its big vaudville theatre with Frankie Carle and his band in the Music Hall at the pier's end. George Hamilton comes in Labor Day through Sept. 8th. Tony Pastor and his orch follow Carle in the Music Hall with the pier to curtail its entertainment following the week after Labor Day.

The Will Mastin trio featuring Sammy Davis Jr., is current at the

(Continued on page 54)

Dancer Sues Tropicana For Breach of Contract

Las Vegas, Aug. 27.

Teddy Rodriguez, a New York dancer, sued the Hotel Conquistador, which operates the multi-million dollar Tropicana Hotel here, for $278,200 contending that the hotel defaulted on a contract. Rodriguez contends that he was to operate a dance school at the Tropicana and conduct audience-participation dance programs in the early hours of the morning at the hotel's theatre restaurant.

Earlier this year, Rodriguez contends, he was advised that the hotel did not intend to install the dance school. He asks $250,000 in loss of prospective profits; $20,000 in lost business in New York while preparing for the new business venture; $7,000 training four male and four female dancers for the Tropicana and $1,200 in travel expenses to come here twice.

Hub Conventions

Continued from page 51

usable floor space, compared with 138,000 square feet in Mechanics Building. It would include an aud, exhib space, meeting areas and auxiliary facilities for national, regional and state conventions, trade shows, and amusement events. In pointing up the import of convention biz to Boston, the Chamber said that seven major conventions alone already have been booked for the Hub this year, and up to 1962 will bring $6,185,000 in biz.

The hall is to be located in the Prudential Centre being planned on the site of the Back Bay railroad yards of the Boston & Albany Railroad. The city was granted authority to build the aud in legislation passed in 1945. The pending bill provides the borrowing money.

Show biz interests are beginning to take a part in the campaign for passage of the measure. Niteries, pictures, legit stand to benefit fro mthe convention visitors. Big conventions in succession mean most to the waning nitery biz here and could mean reopening of some of the shuttered boites.

Galveston

Continued from page 51

chefs and padlocked the long series of electrically operated doors constructed to keep raiders from the invading the Balinese which sits over the waters of the Gulf of Mexico.

The property first came into being as the Suijen Club, constructed on the same pier in 1929 where Balinese now sits, but featuring Chinese atmosphere. Suijen was smaller too, seating only about 150-200 patrons. Phil Harris, Glen Gray and his Casa Loma Orch, Ethel Shutta, Ozzie Nelson and Harriet Hilliard, and Ben Bernie, all appeared there. Gambling raids hit the Suijen but close-downs were never very long.

Quebec Spot Books Names

Montreal, Aug. 27.

Faisan Bleu, year-old suburban spot at St. Martin, Que., is booking more names the coming season.

Besides repeating the Four Aces, who opened the spot last year, it has signed the Mills Bros., Carmen Cavallaro and the Andrews Sisters.

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DAILY VARIETY DAILY

Reports:

RITZ BLITZ HITS!

"One of the funniest in show business"

Las Vegas, Aug. 11—One of the fastest moving acts ever to hit the Strip is churning up the Flamingo Room. The Ritz Brothers are breaking in new material, and it's top yock-bait to add to their zany repertoire. Big laughs are evoked by such of their sketches as "Low Noon at Coffin Corners" (Ritz version of "Gun-fight at OK Corral"; and "Vitality," wherein the boys jump on the calypso band wagon.

Harry's magnificent mugging and leers at ringsiding cuties blends with the blithe irreverence of Al and Jimmy. This vet trio remains one of the funniest in show biz. They toss nostalgia into their soft-shoe routine and their songs get lofty acceptance. The Flamingo is fortunate, too, in that the Ritz Brothers will pull in casino action.

Las Vegas REVIEW-JOURNAL

"The maximum of howls"

Fasten your seat belts, folks, and get a strong grip on your funnybone. Those utterly mad men from Mars, the Ritz Brothers, are back at the Flamingo. Descending like a ton of dynamite, Al, Jimmy and Harry go about their way of destroying audiences with their unpredictable shenanigans.

The boys also unwrap a couple of new routines, the best one being a Salvation Army bit with Harry playing a soul saving deacon. It shows off the boys at their singing, mugging and dancing best.

Another colorful new bit is their Calypso curtain closer titled "Vitality" which gives them a chance to strip from their conventional black tuxedos to a garish calypso outfit that would make even a casino credit manager laugh. However, it's an old favorite, "Wheeler, I'm a Dealer, I'm a Stick-man" which still gets a maximum of howls.

THE Hollywood REPORTER

"Tribute to a great act"

Las Vegas—They're just gonna have to enlarge the Flamingo Room in this smart Las Vegas hotel. The Ritz Brothers opening Thursday night saw several hundred turnaways at the dinner show and the same thing at the midnight show . . . Within minutes of their first show, the topic of conversation in practically every casino in town was this must-see show. So what follows must serve as a tribute, rather than a review, to a great act—three gentlemen who literally knock themselves out to make the customers happy . . . how can a show be so mad and everybody leave so happy?

Las Vegas SUN

"Full of laughs"

Putting on the Ritz is easy for everyone when you head for the Flamingo where the Ritz Brothers really "put it on."

They are there, Al, Jimmy and Harry, with a brand new hilarious act that keeps the Flamingo Room howling for forty-five minutes . . . credit the Ritz Brothers with a lot of hard work preparing for this engagement.

LAS VEGAS Fabulous LAS VEGAS magazine

"A veritable cyclone of comedy"

. . . those masters of madcap monkeyshines, the Ritz Brothers—Al, Harry and Jimmy . . . completely unpredictable laughmakers consistently lay down a barrage of hard-hitting mirth that has the gorgeous Flamingo Room in a tumult. They intersperse fantastic skits and rapid fire quips with such devastating results that you just can't imagine how genuinely funny they are until you see them. Among comedy groups there are no more tireless workers than the Ritz Brothers and none more capable of panicking their audiences almost beyond repair.

Flamingo Hotel, Las Vegas, Nevada

EXECUTIVE OFFICE

Mr. Lou Irwin
9165 Sunset Blvd.
Hollywood 46, Californi

Dear Lou:

This is the greatest performance I have seen the boys do in the 20 years I have known them.

The new comedy songs are the finest, and they are doing record business!

This show is not only great — it's sensational — a smash!

Continued success!

Al Parvin

A. B. PARVIN

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House Reviews

Roxy, N. Y.

"Showplane at the Roxy," starring Elena Giusti, with Nicky Powers, Leslie Sang, Margaret Young, Roxyettes, Roxy Squires, Roxy Orch conducted by Robert Boucher; produced by Robert C. Rothafel; choreography and staging, Anolyn Arden; musical director, Boucher; scenic designer, Bruno Maine; costume designer, Winniford Morton; "The Sun Also Rises" (20th), *reviewed in the current issue of* VARIETY.

In a tie-up with the Pan-Am Showplane project, which gets underway in October, Roxy's managing director Robert Rothafel took a preview flying hop to Rome in a heralded talent search. He came back with Italian recording fave, Elena Giusti, who also has done a lot of work in tv on the Continent. She's a fetching dish with a pro delivery. (Further details of her performance are reviewed under New Acts.)

The entire show is built around the "Showplane" concept, with a generous plug in the sets to Pan-Am. The skating at this outing gets short shrift, in comparison to other Roxy shows. But at the times it's featured, the whirling blades propel the show forward. There's a good international flavor to the proceedings, leading up to the showcasing of the Italian thrush who commands the stage for the last 15 minutes of the 35-minute show.

Curtain opens after batoning Boucher sets the mood with "Out of the Blue," an original composition by Perry Burgett. In a spirited initial scene, keyed to New York takeoff, Margaret Young join the Roxyettes and Squires for a skating romp and whirl. With a rhyming narration spoken by Elena Giusti, the show simulates a flight to London, Paris and Rome. Here things bog down a bit, the short takes of London and Paris, offering little else than some smart costuming. But when the accent shifts to Rome, the show perks up again, sparked by the neat, arresting skating team of Nicky Powers & Leslie Sang. They are costumed and made-up to resemble statues who come alive, doing a silvery adagio bit. At their finale, the stage is taken over by the shapely femme blonde vocalist.

Winniford Morton's costumes are attractive and some of the staging and choreography of Anolyn Arden, especially in the first and last scenes, comes off effectively. The orchestra, under Boucher's direction, is okay. *Horo.*

Palladium, Edinburgh

Edinburgh, Aug. 27.

D. P. Chaudhuri presentation of late-night revue. Staged by Max Colburn; choreography, Barry Grantham; costumes, Michael; $1 *top.*

Imported to Edinburgh as light after-show fodder for highbrow-sated playgoers during the International Festival, this mixed layout suffers from tawdry sets and costumes, and is mere tired replica of what a saucy late-night production oughta be.

Highspot of a below-average show is provided by Victor Spinetti in a miming act where he gets his disks mixed-up. This garners top mitting.

Slanting of most items is on sex, bosoms, dames and nudes. Kay Hankin, Mela White and Pamela Jordan satisfy in a seductive "Bosom Friends" bit, and Mela White gets by with "Figure of Fun." Ann Delyse, attractive redhead, shows promise in sketches.

Four nudes, not all endowed with the correct physical shapeliness, stand motionless as decorations to the various items. Their presence is hardly necessary and doesn't enhance the layout, apart from being publicity bait for sex-curious Festival vacationers. *Gord.*

Chicago Theatre, Chi

Chicago, Aug. 23.

Eydie Gorme (with Joe Guerico) Billy Williams Quartet, Dave Gardner, Betty Martin, Larry Williams Trio, Eddie Hubbard, Chicago Theatre Orch (12); *"My Gun Is Quick" (WB).*

It is close to two years since the last regularly skedded stage show played the downtown Balaban & Katz flagship. Considering the technical and personnel problems in assembling a format for one week the current production is a success. However, it is only a feeler for public reaction to stage show policy, and the public being tested is strictly the teenagers who provide the main response both to action pictures and record stars, the two most available items for screen and stage respectively. As a disk jockey show under the competent management of emcee Eddie Hubbard, this program has the WGN airwaves as an additional source of promotion, but it is doubtful if a weekly diet of platter names would prove a reliable grossgetter in the long run. The novelty of spots and colored lights on the richly curtained Chicago stage will have to show a more varied source of talent to provide continued encouragement for regular live shows here.

Eydie Gorme headlines this format after gaining Chicago laurels at the Empire Room recently. Her numbers with the piano accompaniment of Joe Guerico are those of her record and nitery offerings, and she seems almost equally at home on the large stage here. No easy task to win an audience as the last of five vocal acts, but Miss Gorme comes off well.

Billy Williams Quartet with Chuck Harris at the keyboard and Calvin Shields on drums provides some of the liveliest action on the bill. Their 10-minute turn features not only Williams but Ollie Harris, who stepped out of the foursome to render his own tune, "Send for Me." Showmanship in this group is tops and the vocal effects varied.

Dave Gardner is a comic turning vocalist. Even the cornball jokes provides a welcome variant to the show and serve Gardner well for his five minutes.

Betty Martin does an animated 10-minute turn with rhythmic accent on the vocals. She gets support from Eddie Hubbard on one tune.

Show opens with the Larry Williams Trio doing a few metronomic rock 'n' roll bits, with Williams facing the vocals tasks. An energetic outfit like this should get good teener reception on stage. The sax and drum players are garbed in scarlet suits and Williams at the piano in conservative black.

Fine lighting effects were achieved by the stage crew, and the house orchestra under Irv Kaplan came through with flying colors. Eddie Hubbard is lively emcee who keeps the intermittent patter brief and to the point. Show runs one week. *Leva.*

Apollo, N. Y.

"Dr. Jive and His Top 10 Rhythm & Blues Revue" with The Shells (5), *Tommy Brown, The G Clefs* (5), *Joanne Campbell, The Dells* (5), *Pretty Boy, The Paragons* (5), *Johnny & Joe, The Cleftones* (4), *The Cadillacs;* (4), *Reuben Phillips Orch* (14); *"Murders in the Rue Morgue" (U).*

Tommy Smalls, a disk jockey at WWRL, N. Y., better known as "Dr. Jive," is back again at the Apollo for the umpteenth time with what is billed as "His Top 10 Rhythm & Blues Revue." It's a layout primarily comprised of harmony groups that differ little from one another except by name.

The G Clefs, five male warblers, open this rock 'n' roll marathon with their disclick of "Is This the Way?" Midway in Smalls' intro of the turn his voice was obscured by shrieks, wails and moans of teenage femmes in the audience. This outburst also occurred when virtually every other act came onstage.

Pretty Boy, a gravel-voiced shouter, invades the aisles with a portable mike and varies his routine by tossing in a few steps. Tommy Brown also fits into this category. His version of "Leapin' and Cryin'" reminds of an exaggerated Elvis Presley varnished with prattfalls. Johnny & Joe are a so-so vocal team whose best tune is "Over the Mountain"—a fairish ballad.

Joanne Campbell, a diminutive ofay blonde, displays plenty of shoulder and hip movement in belting out a trio of tunes including the oldie, "I Can't Give You Anything But Love." Full of animation, she cops plaudits and shows promise.

Balance of the session is held down by The Shells (5), The Dells (5), The Paragons (5), The Cleftones (4) and The Cadillacs (4). Most of these harmony turns work with two mikes and pursue the same vocal style with slight variations. A welcome, though short change of pace, is house band Reuben Phillips' interpretation of Jimmy Dorsey's "So Rare." He also backs the show nicely. *Gilb.*

Hayes to Upstate Fair

Schaghticoke, N.Y., Aug. 27.

Gabby Hayes will appear afternoon and evening at the Schaghticoke Fair, Sept. 3. Among other attractions booked are Lippizan white horse act, Aug. 30-31; harness racing, Sept. 3-4; and an automobile-motorcycle thrill show, Sept. 4.

Schaghticoke is 12 miles from Troy. The fair is among the oldest in this section.

Vaude, Cafe Dates

Chicago

Dolinoffs & Raya Sisters pacted for Club Casino here for one week . . . "Minsky's Follies" opening at the Dunes, Vegas for eight frames, Sept. 5, to include **Pierro Bros., Los Gatos, Carma & Yaky and Dick Hyde** . . . **Toni Arden** set for Detroit Statler for two weeks, Jan. 27, and the Cleveland Statler, Feb. 10 for two frames . . . **Jo Ann Miller** into Cleveland Statler, Dec. 31, for two sessions and then to the Detroit Statler, Jan. 13, for a pair . . . **Rose Murphy** set for Sazarac Club, St. Louis, Sept. 2, for two weeks . . . Cast of—ABC-TV's— It's Polka Time" set for personal appearances in Appleton, Verona, Milwaukee and Wausau, Wisconsin, Sept. 18-21.

Atlanta

Tallest show girl in show biz, Ricki Covette, six-foot, eight inches, opened (26) at Imperial Hotel's Domino Lounge. On same bill are acro dancer **Lorraine Powers,** comedian-emcee **Bill Riberts** and **George Bruton's** band, plus **Tokle Trio,** now in their fourth year at this spot . . . **Evelyn West** opened to good business Monday (26) at Club Peachtree in heart of Atlanta where convention delegates swarm . . . Three exotic dancers, **Betsy Anderson, Betty Dixon** and **Gina George,** headline new show at Clovis Club Show bar, with comedian **Buster Raye** doubling as emcee. **Charles Snyder Trio** plays for show and dancing . . . Harold and Byron Cohen, entrepreneurs of Hank and Jerry's Hideaway, have signed a new Dixieland combo headed by trumpeter **Ed Tedder.**

Cotton Watts and partner, **Chick,** blackface comedy team which is keeping oldtime minstrelsy alive, opened Monday (26) at Circus Lounge, heading bill including exotic **Ceegan** and instrumental duo, **Bob & Zeke** . . . **Johnny Mack,** who plays a piano, celeste, chimes and solovox, opened at Mammy's Shanty.

Hollywood

Gordon MacRae headlines new show with **Lester Horton Dancers** opening tonight (Wed.) at Cocoanut Grove . . . **Tony Martin** follows **Ritz Bros.** into Flamingo Hotel, Vegas, Sept. 5 . . . **Willie Kaplan** set as **Marguerite Piazza's** musical director for Cocoanut Grove stand starting Sept. 11 . . . **Eartha Kitt** booked into El Rancho Hotel, Vegas, Oct. 16 . . . **Dennis Day** inked **Martin Ragaway** to write special material for new act he debuts Sept. 12 at Shamrock, Houston, for one week.

Ice Capades' to Houston

Houston, Aug. 27.

"Ice Capades" will appear at the Sam Houston Coliseum for a 10 day run opening Sept. 25. This will be the 17th edition of the John H. Harris show. There will be 10 production numbers and 20 acts.

Local appearance will be sponsored by the Houston Police Department.

CCE

Continued from page 52

Frank Bergen is back for his 30th annual visit to the Central Canada Exhibition, the last 22 of them with World of Mirth. With him is his concession chief, Bucky Allen, also a CCE veteran.

On Saturday (24), there was staged the exhibition's inter-city (Hull and Ottawa) parade, featuring local and national floats, bands, midway personnel, exhibition and civic officials, and Canadian television personalities Joyce Davidson, Billy O'Connor, Sylvia Murphy.

Opening yesterday (Mon.) was the Barnes-Carruthers "Spectarama" on a stage in front of the grandstand, featuring Canadian video canary Juliette. Other fair attractions include a dog show, nightly horse show, highland dancing and 10 buildings of exhibits. Newest is the McElroy Memorial Building, erected this year in memory of the late H. H. McElroy, for 25 years g.m. of CCE.

Scheduled for next week's afternoon shows in front of the grandstand ("Spectarama" is a night show) are "Fantasyland," top-billing Leo Carrillo, for the first three days, then Trans-World Auto Daredevils the last three days of the week.

John Clarke is debuting as g.m. of CCE this year, having succeeded McElroy. He was assistant g.m. for nearly 10 years.

A. C. Windup

Continued from page 52

500 Club and will probably be in over Labor Day. If Paul D'Amato can get Frank Sinatra in the Mastin trio will make way for him, but from present indications it looks like that unit will close the season as far as big names are concerned.

Arthur Lee Simpkins is still in Club Harlem with the Timmie Rogers Show while at the Cotton Club it's Al Hibbler, who opened Monday (26). Both spots are slated to shutter as far as top talent is concerned shortly after Labor Day.

Also due to fold is burlesque on the uptown boardwalk, and city staged musical events on the Garden Pier nearby. Hotels too will curtail the entertainment in their rooms.

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Eden Roc, Miami Beach

Miami Beach, Aug. 24.

Henny Youngman, Connie Towers, Kirby Stone Four, Mal Malkin Orch; $3.50 minimum.

For the VFW convention week, the Cafe Pompeii has brought in a smooth-playing lineup that contains the ingredients to please all tastes.

Henny Youngman, a staple along the cafe circuit here, is now working in slower, more effective manner. The new waggery is custom tailored to his penchant for the weird and offbeat one-liners and short yarns. The standard stuff he pours out stands him in good stead, raising howls from audiences made up of the summer and convention visitors. It adds up to a plus stand for Youngman in his first engagement in this big room.

Connie Towers is a newie to this area and handles herself with the class needed to click in this swank setting. The tall, blonde, handsome soprano has herself a shrewdly devised songalog, with work-ins of pops to change pace on her musicomedy and classic. Big items on her winning list are arrangement of "Love Is a Many Splendored Thing" with aria from "Mme. Butterfly" and excerpts from "Carousel" plussed by well handled narrative continuity. Stage deportment is also in the class vein to add to overall impact.

The Kirby Stone four are in the teeoff spot in this lineup. They've been seen to good effect in previous engagements around town, but top those efforts here. Their arrangements allow for each of the group to sell his particular brand of ace instrumental-comedy talents, fast paced arrangement on "Lazy River" bringing into focus the impressionist in the group who offers up a rundown of show biz luminaries from all fields, the incisive, sharply etched takeoffs raising up a steady tabler reaction. On for 25 minutes, they could have stayed on longer.

Mal Malkin, adept at the batoning job, turns in a smooth job as emcee for the proceedings. Arriving Friday (30) are Cab Calloway, Lois O'Brien and Bobby Sargent. *Lary.*

Hotel Radisson, Mpls.

Minneapolis, Aug. 20.

Lucille & Eddie Roberts, Don McGrane Orch (8); $2.50-$3.50 *minimum.*

It's the 10th time in this tony Flame Room for Lucille & Eddie Roberts and this bespeaks better than mere words their popularity with local cafe society.

On each succeeding engagement the couple's act seems to gain, particularly in comedic stature until now it hits an entertainment peak. While repeated viewing of the mystifying and astonishing thought transference increases one's puzzlement and amazement, the current offering generates even more laughs than bafflement, and, of course, that's saying a lot.

With the main emphasis thusly on funmaking, chuckles come thick and fast during Eddie's opening monolog and the ensuing witty exchange of badinage while Lucille does her "mindreading." His new gags, stories and commentaries tickle the risibilities pleasantly and Lucille's performance again commands admiration.

As usual, Don McGrane and his orch are an additional asset. The Roberts' are here until Aug. 28 after which another local fave, Jan August, returns. *Rees.*

Chez Paree, Chi

Chicago, Aug. 22.

Billy Daniels (with Benny Payne), Corbett Monica, Chez Paree Adorables (6) *with Tommy Nichols, Ted Fio Rito Orch* (12); $1.95 *cover*, $4.95 *minimum.*

Meeting a last-minute booking arrangement proved no disaster attendancewise for Billy Daniels at his Chez opening. For 50 minutes he piped and gyrated through over a dozen standard tunes. His song styling still has a following even if some of the mannerisms appear almost as caricatures of themselves.

Daniels' prime asset through his stint is a ready patter and sharp quips that provide a break in the heavy duty vocal turns. With him is pianist Benny Payne who assists vocally on several numbers and manages a successful solo or two on his own. Solo surprise in Daniel's trademarked routine is an antic calypso number, "Masculine Touch," which comes as a late round ice-breaker. A full schmaltz treatment of "Yiddische Mama" also get favorable returns.

Daniels, Payne and Ted Fio Rito's house band worked together smoothly for first show despite lack of rehearsal, but Daniels had plenty to overcome in the way of mike and lighting problems.

Corbett Monica does comic chores for 30 minutes quite adequately but without great distinction. His chief plus factor is being able to keep audience attention by underplaying his material rather than overworking it, which has worked to the detriment of many more experienced performers here. Less impressive are his impressions. However, the young performer showed on opening night that he can hold the audience, and at no point did his routine show signs of sagging.

Aside from such technical improvements as timing, which are apt to iron themselves out in his routine, this performer does not yet show any unique and spontaneous personality factors that are the indispensible asset of any top comic showman.

Still more new faces show themselves in the Chez line this time. Costuming for the Adorables has improved immensely, choreography somewhat, performance not at all. Singer Tommy Nichols, who has worked with the whole series of girls since the Chez line was reinstituted several months ago, has developed into a competent house performer.

Pearl Bailey opens Sept. 10. *Leva.*

Latin Quarter, N. Y.

(FOLLOWUP)

Latin Quarter holds with its current production, the last Lou Walters turned out for the club, but has a change in headliners and in a featured turn. Dominique, a virtual fixture at the room since his American preem there a couple of years back, is in as headliner, replacing comic Jack Durant, while the Y Knot Twirlers are in instead of George Matson. Otherwise, everything holds—the Szonys, the Debonairs, the Morlidors, production singers Bob Kennedy and Gillian Gray, and natch, the line.

Dominique is a topflight turn for this or any other room. The pickpocket-magician has a literal pocketful of tricks that range from some cardtrick throwayays for an opener to his fullscale disrobing bit on a half-dozen volunteers at a time. It's a dazzling act that leaves the customers and bewildered, particuladly the finale which finds some poor customer sans shirt and undershirt as Dominique yanks them out from under his suit jacket. In between, he's got a shock bit, grabs watches, wallets, neckties and even suspenders from unsuspecting patrons (and even suspicious ones) and through it all paces the turn like a racehorse. Only unhappy customer in the place was the gent who lost his shirt.

Szonys hold over deservedly, for they're easily one of the top ballroom turns in the business, handling their lifts, spins and solo routines with near-perfection and daubing them with some fine inventive choreography. Also tops in the holdover department are the Morlidors, a fine novelty act in which the male contortionist is whirled around mannequin-style in rag-doll costume by two femmes. New to the show but hardly to the room are the Y Knot Twirlers, the square dance troupe who go through some colorful routines, but they miscued badly several times during opening night.

Debonairs offer a good tap turn in their "Machine Age" number, with Bob Kennedy and Gillian Gray par for the course as the production singers. Line is as curvy as ever, mebbe more so, and costumed nicely. The Dancing Waters is featured in one of the production numbers. Jo Lombardi orch out a fine show, good on the dancing too, with Buddy Harlowe unit alternating on the Latin stuff. *Chan.*

Angelo's, Omaha

Omaha, Aug. 21.

Nino Nanni & Co. (3); *no cover or minimum.*

Nino Nanni, of the bass voice and double-entendre songs, has long been a favorite with Angelo DiGiacomo's clientele, so this should be a good week at the owner's new and plush Studio Inn.

Nanni's 88 work is topflight and for this date is backed with locals on bass and drum. However, it's his talk-a-song delivery of "Do I," "Accustomed," "Hi-Lili" and special material that lures the payers. He's equally adept at straight keyboarding of blues and boogie.

Nanni will be followed by Dick Contino and Carmen Cavallaro. *Trump.*

Desert Inn, Las Vegas

Las Vegas, Aug. 23.

Jan Peerce, Happy Jesters, Gina Genardi, Art Johnson, Donn Arden Dancers (13), *Carlton Hayes Orch* (21); $2 *minimum.*

The Vegas midsummer opera jag continues, with Jan Peerce being the newest entry. Peerce is making his second invasion of the Strip, and it's a good bet that he will pack the Painted Desert Room for his entire run, like he did last year — after the casino bosses, learning an "opera guy" had been booked, wanted to fire the booker. Peerce did SRO biz from the beginning, however, and this year the happy casino preempted opening night tables far in advance.

After Peerce's first five songs, "Liabiamo," "Granada," "Around The World," "Without a Song," and "Vesti La Giubba," all done with his usual magnificent power and tonal quality, he asks the audience for request numbers, thereby changing the show with each performance. On opening night, he rounded out the program with "My Yiddishe Momma," "Autumn Leaves," "Because," "You'll Never Walk Alone," "Tosca," and his hit "Bluebird of Happiness." Of all the longhair headliners on the Strip this summer, Peerce is the only one who presents his act sans gimmicks and tricky lighting. Warner Bass does a masterful job of conducting the Carlton Hayes orch (21), while Hayes moves in with ease on the non-operatic pieces. Bass wrote the book and arranged Peerce's act.

The Happy Jesters are on the bill, and seem at home in the intimate room which suits their type of madcap music-murder. The boys (Ken Cornell, Sal Tino and Jerry Prez) get blasting yocks with their off-beat clowning, authentic impreshes, and novelty arrangements of such tunes as "Just Because," "Up a Lazy River," and "Somebody Stole My Gal." Cornell's mirrorings of Fearless Fosdick & Popeye get hearty laughs.

Two holdover production numbers featuring the Donn Arden dancers (13) and the voices of Gina Genardi & Art Johnson balance the package. Miss Genardi is vibrant with a refreshing and peppy personality, and Johnson, virile in appearance and pipes, also does some okay impreshes. Show is booked for four frames. *Duke.*

Americana, Miami B.

Miami Beach, Aug. 23.

Joni James, Ricki Dunn, Matt & Matty King, Jackie Heller, Lee Martin Orch; $3.50-$5 minimum.

The Tisch freres are attempting a departure from the usual straight fee arrangements with topliners and have brought in Joni James on a percentage deal. Both should wind up okay financially with the management now eyeing future deals on same basis.

Miss James is now a very-much-at-ease songstress. Her delivery and vocal technique in this outing, show results of careful workover of the simplified style, the deliberately unaffected approach, complete to smartly quiet gowning. On the vocalistics, she eschews the pyrotechnics many of the current thrushes have adopted. The style is a winner, allowing for mood changes to fit her tricky phrasings as applied to the mixture of her recording excerpts and injects of current pops. End result is a begoff reception.

Ricki Dunn is making his first step into the big hotel spots with this date and comes off handsomely. He's a fast working, personable guy whose pickpocketry is accomped by a clever line of gab. Handles his aud subjects smoothly, and keeps the gasps and laughs coming with his faster-than-the-eye trickery. He goes over big.

Matt and Matty King are a throwback to the old vaude-presentation units with their precision hoofery. They do the standard tappings, then top matters with clever routine of history of hoofers from the minstrel days to modern times.

Jackie Heller sells a brace of cleffings in sock fashion and makes the intros a warm affair. Per usual, Lee Martin and his orch showback superbly. Jaye P. Morgan and Jay Lawrence take over end of week. *Lary.*

Beach Club, Wildwood

Wildwood, N. J., Aug. 20.

The McGuire Sisters (3), *Ned Walsh, the Capri Sisters, Danii & Genii Prior, Bob Lappin, Penny Parker, Ray Eberle's Orch* (15); $3 *minimum*, $1 *admission.*

The ropes are up early for the McGuire Sisters who also broke all local records in another previous showcasing here at the rival Manor Hotel Supper Club. Their crowd-pulling is much more of a feat here in this much larger 3,100-seater.

Polished and sharpened by Copacabana, Las Vegas and L. A. appearances, the winsome trio are strictly show-stoppers now. They offer a jazzed-up version of "Alabama Jubilee," with musical solos on the piano, sax and glockenspiel. Other songs showcased include "Around the World in 80 Days," "Picnic," and "Sincerely."

The girls hit the human interest twinge heavily with many sister bits involving the normal fuss and feuds of family relationships. These numbers, cleverly routined with props and gimmicks, are offered to the tune of "Sisters" and "You're So Much a Part of Me."

For extra socko impact they bring on their tiny carbons, the three Capri sisters in a "Me and My Shadow" routine.

Comedian Ned Walsh manages to win the audience although most of his material has been heard many times before in local night clubs. However, his style and delivery manage to overcome the age of the jokes. To close, he begs off after a loose-limbed, tap dance routine. Danni & Genii Prior appear in three nice numbers and Ray Eberle orch, directed by Murray Kane, does a topflight job. *Math.*

Silver Slipper, Las Vegas

Las Vegas, Aug. 20.

Hank Henry, Norman Erskine, Sparky Kaye, Jimmy Cavanaugh, Mac Dennison, Caprice, Peop-ettes, Slipperettes (5), *George Redman orch* (4); *produced by Eddie Fox; Choregraphy, Barry Ashton; no cover or minimum.*

Hank Henry, fresh from his Hollywood chores (a top role with Frank Sinatra in "Pal Joey") reenters the arena where he is undisputed champ, and across his burley-type buffoonery in a new show dubbed "Parisienne Calypso Revue." Again Henry and his teammates, Sparky Kaye, Jimmy Cavanaugh and Mac Dennison, inject freshness (with masterful tongue-in-cheek kidding) into some elderly burlesque skits which emerge funnier than any of the humor seen elsewhere on the Las Vegas Strip. Henry gets howls with his perfect timing and wonderfully expressive face; Kaye is equally at ease as a perky pixie or a salesman of slapstick; Cavanaugh is the handsome straightman-emcee-comic who fits smoothly into any role; and Dennison is a cinch yock-puller with his elastic kisser — especially in one scene where he's hilariously grotesque as "Susie the Maid."

Norman Erskine, Australian recording artist making his U.S. debut, is a hep songster with a powerhouse personality. He's big, virile, and with savvy animation booms "Them There Eyes," "Dixieland" and "Sunny Side of the Street." His first-night performance won him a guest shot on the Julius LaRosa teleshow.

Caprice, a comely undulater, shows unexpected refinement as she gracefully contributes her exotic stripping to the festivities.

The Peop-ettes (Joe Kalb & Theresa Stang) are held over from previous show, but have changed their act. Marionet bodies are attached to the full faces of the stars, who mouth w.k. recordings for unique effect.

Attractive dancing line (5) with splendid choreography by Barry Ashton is spotted throughout revue with decorous verve. George Redman's orch weaves the skedded six-framer with appropriate aplomb. *Duke.*

Eddys', K. C.

Kansas City, Aug. 23.

Allan Drake, Teddi King, Tony Di Pardo Orch (8); $1-$1.50 *cover.*

Entertainment is plentiful for this fortnight at the Eddy Supper Club with comic Allan Drake and songstress Teddi King.

Miss King warbles a variety of pops in accomplished style, being especially good on diction and clarity of tone throughout her range. Her list includes a lively "It's All Right With Me," a mellow "Moonlight in Vermont," and "Say It Isn't So" from her RCA labellings with a medium bounce. For good measure there's "Devil and the Deep Blue Sea," "It Never Entered My Mind" and "Lover." All are done with special touch.

Allan Drake holds the pace nicely as he chats about various subjects, spoofing the sad plight of love, marriage and sweethearts, having some fun with the ringsiders, and carrying it all off almost casually. He has a measure of restraint and generally makes it an enjoyable half hour with full appreciation from the customers.

Next in is Carmen Cavallaro, opening Sept. 6, for his third engagement in the room. *Quin.*

500 Club, A. C.

Atlantic City, Aug. 24.

Wil Mastin Trio featuring Sammy Davis, Jr., Hal Loman & His Playmates, Frank D'Amore, Lee Henderson Girls (8), *Pete Miller Orch* (14) *directed by Joe Frasetto, $3 minimum, $5 weekends.*

After a year's absence, Sammy Davis Jr. is back in Paul (Skinny) D'Amato's big Vermillion room to close out the season, for it now seems definite that Frank Sinatra won't come in this year, as he did last.

A capacity house caught the first show (27) when Davis was better than ever. Out of the trio is his father, who sufferd a heart attack a few weeks ago and is recuperating.

As usual, its Sammy Jr. all the way, with the exception of a soft shoe bit by Uncle Willie Mastin, introduced as his teacher and the manager of the unit. Davis also gets assists from Morty Stevens, his arranger, who directs the orchestra and plays a nice clarinet, and George Roberts, his pianist.

Davis Jr. is a performer with many talents, whose song numbers register strongly, whose tap and soft shoe dancing are difficult to excel, and whose ability to do carbons is the strongest part of the 60-odd minutes he is almost constantly out front.

Best is his Ed Sullivan introducing his tv show performers. Slightly exaggerated voice and mannerisms are Sullivan's almost to perfection. Climax is reached when Elvis Presley is introduced as the top attraction, and then Sammy, is bright shirt and playing not bad guitar, does Presley singing his "Hound Dog" for best returns of the evening.

"Just In Time," from the Broadway show "Bells are Ringing," is sung as Davis sings it, then as Nat Cole, Tony Martin, Billy Eckstine, Sinatra, George Kingfish Stevens, and finally Louis Armstrong would do it. It gets top mitting.

Hal Loman & his Playmates, two blondes, both lookers, register solidly in their dance numbers. Comic Frank D'Amore, in his first appearance here, grows stronger the longer he is out front, begging off after his Texan hillbilly bit. Henderson girls offer two production numbers. Miller orchestra directed by Joe Frasetto do nice job. *Walk.*

Thunderbird, Las Vegas

Las Vegas, Aug. 20.

The Four Lads (4), *Jay Nemeth, Billy Wells & The Four Fays* (5), *Rex Johnson, Thunderbird Dancers* (8), *Al Jahns Orch* (12); $2 *minimum.*

Paging The Four Lads for a five-stanza songallop, producer Marty Hicks again couples the exploitation and entertainment values to be found in the purchase of a strong platter act to headline the Navajo Room. And, in following Hicks' theory that deejays and song pluggers are effective sounding boards, The Lads again tie their Thunderbird engagement to their newest record release, this time preeming "The Eyes Of God." (Last four 'Bird segs saw group unveiling for first time, respectively "Moments To Remember," "No Not Much," "Standing On The Corner" and "Who Needs You"—all clicks).

Lads, additionally, are a slick nitery act, employing a sock selection of tunes and a sound judgment of pacing and continuity. They kick off with a zippy "Running Wild," then followup with a relaxed "Getting To Know You." In latter, the personable charm and big voice of Frankie Busseri fronts the quartet and later in "If You Ever Say Goodbye." Repertoire is spliced to w.k. disclicks turned out by the group, and begoff calls up a finale with Thunderbird Dancers to "Standing On The Corner."

Jay Nemeth is one of the funniest and most competent ventriloquists to regularly tour the town. He acts as a mouthpiece for a diminutive pup that seemingly comes alive through Nemeth's ventro manipulations. Material is surefire stuff. Show gets initial bounce from Billy Wells and The Four Fays, a unique acro-dance act.

Gayle Robbins has Thunderbird Dancers cueing their terps to a Manhattan themé in three numbers, at top, centre and in the finale, staged against a kudo winning backdrop which, through lights and the painter's brush, recreates Broadway's mazda wizardry. Rex Johnson vocally charts the course for the first two productions, "New York, New York" and "Beau James," surrendering the spot to The Four Lads for the wrapup. Al Jahns proficiently batons his tootlers throughout. Opus roosts in the Navajo Room until Ella Logan's return on Sept. 19. *Duke.*

VARIETY BILLS

WEEK OF AUGUST 28

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 29
Rockettes
Conrad Ludlow
Wes Harrison
George Carl
Roxy (29)
"Fiesta at Roxy"
Maria Antinea
Mario Alvercz
Enrique Montoya
Virginia Morrison
Nancy Lee Parker
Manuel Del Toro
Skating Squires
Roxyettes
Roxy Orch

AUSTRALIA

MELBOURNE
Tivoli (T) 26
Archie Robbins
Margo (Z Bomb) 2 Earls
Christine & Moll
Lebrac & Bernice
Bobby Gonzales
Delicados
Williams & Shand
Buster Fiddess
Brenda Rowe
Frank Ward
Della Vance
Dionne Vail
SYDNEY
Tivoli (T) 26
Johnny Lockwood
Bobby Limb
Dawn Lake
Riggoletto Bros. & Aimee
Les Thaika
Medlock & Marlowe
Balladinis
Billy Rayes
Darryl Stewart
Johnny O'Connor
Edit Juhasz
Alwyn Leckie
Rae Morgan
Pamela Godso
Olivia Dale
Rudas Co.
MANILA
Grand Opera House (T) 26
Katherine Dunham Co.
HONG KONG
Ritz Cabaret (T) 26
Darvas & Julia
BANGKOK
Oasis Cabaret (T) 26
Banks & Demuth
ADELAIDE
Royal (T) 26
Luigi Infantino

BRITAIN

ASTON
Hippodrome (I) 26
Dan Young
Billy Eaves
Karen Kent
Wanda Alpar
Izna Roselli
BLACKPOOL
Palace (I) 26
Hylda Baker
Tanner Sis
Odette Crystal
Sonny Roy
George Mitchell
Impero Bros.
Janet Gray
Martin Granger
Boliana Ivanko 4 Joan Davis Co.
Winter Garden
Bob Monkhouse
Karen Greer
Norris & Savage
3 Ronnos
3 Merkys
Eliane & Rodolphe
12 Starlights
Opera House
Jewel & Warriss
Yana
Holger & Dolores
Latona
Graham & Chadel
George Mitchell
Dancing Debonaires
Dorothy Dampier
Herbert Hare
Audrey Manni
Nirska
BIRMINGHAM
Hippodrome (M) 26
Mel Torme
Rochelle Smoothey & Layton
Joan Hinde
Garth Meade
3 Tobas
Mumford's Puppets
E & J Webster
BRIGHTON
Hippodrome (M) 26
Winifred Atwell
David Nixon
Aileen Cochrane
Reg Varney
R & J Jover
Malta & Fernandos
George Mitchell
COVENTRY
Hippodrome (I) 26
Billy Cotton
Darly's Dogs
George Bolton
De Vel & Part-Billy Maxam
Flying Dernos
Horler 2
Tattersail
FINSBURY PARK
Empire (M) 26
Marion Ryan
Burke & Kovac
George Martin
Les Mallinis
Renee Strange
Mack & Kirk
Gaunt Bros.
T & P Derrick
GLASGOW
Empire (M) 26
Dickie Valentine
McAndrews & Mills
Eleanor Gunter
Vic Hyde
David Berglas
Tex McLeod
Fred Lovelle
Cynthia & Ptnr
LEEDS
Empire (M) 26
Fred Emney
Lorrae Desmond
Bert Edgar
Rosa Macari
K & V Glynne
Ancasta
LIVERPOOL
Empire (M) 26
Harry Secombe
Billie Anthony
Rudy Horn
Dior Co.
Gimma Boys
MANCHESTER
Palace (M) 26
Dave King
Hazel Gee
Kordites
Flack & Mills
Tiki & Del
Bernard Landy
Linda & Constant
Dany Ray
Mistin Jnr.
NEWCASTLE
Empire (M) 26
Chas. McDevitt
Nancy Whiskey
Terry Dene
Dene-Aces
June Birch
Clifford Stanton
Grecos
Jeffrey Lenner
Shipway 2
Renee Wyatt
NORTHAMPTON
New (I) 26
Leon Cortez
Tony Burton
Pigalle Lovelies
NORWICH
Hippodrome (I) 26
Connor & Drake
Gay Leslie
NOTTINGHAM
Empire (M) 26
David Bruce
Tiki & Del
Digby Wolfe
Bela & Mary
Arthur Worsley
M & B West
Joan Winters
Guy Fielding
Georgette
SOUTHAMPTON
Grand (I) 26
Lane & Geo. Truzzi
Cellophane
SOUTHSEA
King's (M) 26
David Whitfield
Harry Worth
Audrey Jeans
King Bros.
Billy Dainty
Skylons

Cabaret Bills

NEW YORK CITY

Blue Angel
T. C. Jones
Carol Burnett
Mae Barnes
Jimmy Lyon 3
Bart Howard
Bob Ritterbush
Casanova
Jacques Zarow
Alex Alstone
Chateau Madrid
Monica Boyar
Panchito Orc
Socorres Orc
Copacabana
Don Cornell
Larry Daniels
Coronados
Tom Rockford
Mari Ann Cooper
Tony Starman
Michael Durso Orc
Frank Marti Orc
No 1 Fifth Ave
Peggy Ann Watson
Bob Downey
Harold Forsville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Gypsies
Quintero Rhumbas
Hotel Pierre
Stanley Melba Ore
Alan Logan Orc
Joseph Sudy
Hotel Roosevelt
Eddie Lane Orc
Hotel Taft
Vincent Lopez Orc
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Dominique
Szoms
Y Knot Twirlers
Moulor Trio
Debonaires
Gillian Grey
Simon McQueen
Chic James
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Park Sheraton
Jan August
Spark Thurman
Viennese Lantern
Rita Dimitri
Yasuko
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Dick Todd
Sophie Parker
Zeb Carver
Ed Smith
Jodie Carver
Jo-el Shaw Orc
Village Vanguard
Chris Connor
Slim Gaillard
Waldorf-Astoria
Count Basie
Sarah Vaughan
Hadnan Dras
Bela Babai Orc

CHICAGO

Black Orchid
Sid Gould &
Ralph Young
Barbara McNair
Blue Angel
"Calypso Fiesta"
Princess Abilla & King Christian
Lord Rafael
Lord Calypso
Prince Pablo, Lady Melena & Lady Blanca
Roger McCall
Al D'Lacy Orc
Blue Note
Duke Ellington
Chez Paree
Billy Daniels
Corbett Monica
Chez Adorables (6)
Ted Fio Rito Orc 13
Colster Inn
Ramsey Lewis Trio
Lorez Alexandria
Conrad Hilton
"Ice Review Spec"
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Pettinger
Bill Christopher
Gil Shepard & De Soto Sisters (3)
Paul Gibbon & Sully Kothman
Fred Garner
Norman Crider
Tune Tattlers (4)
Gate of Horn
Odetta
Jo Mapes
London House
Errol Garner Trio
Eddie Higgins (3)
Mister Kelly's
Jackie Cain & Roy Kral
Maya Angelou
Shelley Berman
Marty Rubenstein 3
Palmer House
Hildegarde
Mattison Trio
Ben Arden Orch

LOS ANGELES

B. Gray's Band Box
Billy Gray
Leo Diamond
Carol Shannon
Bert Gordon
Ric Marlowe
Le Hermen (3)
Bob Barley Trio
Coconut Grove
Gordon MacRae
F. Martin Orc
Crescendo
Dave Brubeck
Mort Sahl
Interlude
Bobby Short
Chamber Jazz Sex't.
Mocambo
Dlahann Carroll
Franklin Sands Trio
Paul Hebert Orc
Moulin Rouge
Jerry Colonna
Statler Hotel
Harry Babbitt
Lloyd Lindroth
V. Moreno &Rosalie
Ed. Bergman Orc

LAS VEGAS

Desert Inn
Jan Peerce
Happy Jesters
Gina Genardi
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Pajama Game"
Larry Douglas
Betty O'Neil
Buster West
Barbara Bostock
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
The Gaylords
Buster Hallett Orc
El Rancho Vegas
Joe E. Lewis
Roberta Sherwood
Nejla Ates
Mohnar Dancers
Dick Rice Orch
Flamingo
Ritz Bros.
Gogi Grant
Flamingoettes
Lou Basil Orch
Fremont Hotel
Tune Jesters
Jo Ann Castle
Stardusters
Bob & Sylvia
Gold Nugget
Harry Ranch
Jig Adams
Lee Maynard
Faye Ellen
Riviera
Blackouts of '58
Ken Murray
Marie Wilson
Novelites
Ray Sinatra Orc
Royal Nevada
Sonny Howard
Russ Morgan Orc
Sahara
Betty Hutton
Amin Bros.
Shaw-Hitchcock Dcrs.
Cee Davidson Orc
Mary Kaye Trio
Sands
Marguerite Piazza
Davis & Reese
Copa Girls
Antonio Morelli Orc
Showboat
Pat Moreno
Taffy O'Neil
Garr Nelson
Showboat Girls
Mike Werner Orch
Silver Slipper
Hank Henry
Electras
Barbary Coast Boys
Jimmy Cavanaugh
Sparky Kaye
Mac Gennison
Pat Yankee
Slipperettes
Geo. Redman Orch
Thunderbird
Four Lads
Jay Nemeth
Billy Wells & Four Fays
Rex Johnson
Thunderbird Dncrs
Al Jahns Orch
Tropicana
Carol Channing
Elaine Dunn
Judy Logan
Norvas Singers
Jack Costanza
Nat Brandywynne

RENO

Harolds
Jodimars
Phyllis Inez
Harrah's
Louis Prima
Keeley Smith
Sons of Pioneers
Tommy Sandi
Betty & Escorts
Mapes Skyroom
Mickey Rooney
Skylets
Ed Fitzpatrick Orc
New Golden
4 Tunes
Hank Penny
Penthouse 4
Riverside
Dorothy Shay
Starlets
Bill Clifford Orc

LAKE TAHOE

Cal Neva
Tony Martin
Lotere Dcrs
Matty Malneck Orc
Harrah's
Roberta Linn
Wilder Bros.
Giovanni
Del Courtney Orc
Stateline Country Club
Bob Scobey
Woodsens
Noel Boggs

MIAMI-MIAMI BEACH

Americana
Jaye P. Morgan
Jay Lawrence
Priest & Fosse
Stan Ross Trio
Jackie Heller
Lee Martin Orc
Maya Orc
Balmoral
Billy Mitchell
Rosina Aston
Sonny Kendis Orc
Tana Lenn
El Lido
Mandy Campo Orc
Othella Dallas
Jane Moore
Bernie Sager
Jack Barcena Orc
Eden Roc
Cab Calloway
Lois O'Brien
Bobby Sargent
Johnny Costa Trio
Mal Malkin Orc
Chico Cuban Boys
Fontainebleau
Toni Arden
Frank Marlowe
Raye & Naldi
Jack Stuart Orc
Sacasas Orc
Pupi Campo Orc
Natali-Fields Trio
London Towne
Arthur Blake
Weeki Gallez
Jean Tourigny
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Franceila
Juan Romero
David Tyler Orc
Luis Varona Orc
Murray Franklin's
Ray Conley
Joe Mayer Trio
Dick Haviland
Murray Franklin
Sue Lawton
Eddie Bernard
Nautilus
Larry K. Nixon
Marriette
Marlo & Tonia
Syd Stanley Orc
Seville
Bob Sennett
Murri & Ruth
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Saxony
Mari Leighton
Charles & Faye
Al Stuart Archette
Jimmy Grippo
Fred Thompson
Tommy Angel
Vagabonds
Vagabonds (4)
Micki Marlo
Dunhills (3)
Frank Linale Orc

HAVANA

Montmartre
Raul Mesa
Raquel Barisba
Ivette De La Fuente
Clarisse Novo
Gladys Bocay
Guzman Singers
Fajardo Orc
Nacional
Helen Forrest
Tun Tun
Ray Carson
Dancing Waters
W. Reyes Orc
Sans Souci
Gloria & Rolando
Alfredo Sadel
Miriam Baneras
Roberto Barcelo
Maria Magdalena
La Serie Orc
Ortega Orc
Tropicana
Luis Garcia
Alberto Rochl
Matzuko Miguel
Gladys & Freddy Riveros
Dominique
Tropicana Ballet
S Suarez Orq
S Romeu Orq

Unit Review

Canadiana, '57
(CANADIAN NATIONAL EXHIBITION)

Toronto, Aug. 23.

Jack Arthur production, starring Bob Hope, with D'Arco & Gee; Geoffrey Holder & Co. (8); Martha Ann Bentley; The Alcettys (2); Paul Kohler; Jo, Jac & Joni; Wally Koster; Velyn & LaVerne French; Shari McKim; Phyllis Marshall; Gerri the Giraffe; The Canadettes (56), choral ensemble (24). Settings, costumes, Stuart MacKay; choreography, Midge Arthur, Alan and Blanche Lund; lyrics, Stanley Daniels, Howard Cable, Jack Arthur; musical director, Howard Cable; lighting, William Dale; stager, John Maddison. At the CNE Grandstand, Toronto; Aug. 23, '57; $3.75 top.

The demands of a businessmen board of directors is reflected, production-wise, in this year's 24,000-seater grandstand show at the Canadian National Exhibition, but Jack Arthur has whipped together a fine 150-minute melange which is topped by Bob Hope. Comic is getting $100,000 for the fortnight's nightly work, plus a reputed 50% of the gross over $472,000. He's the b.o. draw, judging from opening night.

The enforced economy drop in production costs — this including the dropping of a designer whose sets have been eye-filling in the past—is particularly evident in an offering that has been reduced to two levels instead of the six that made spectacular stage-pictures in other years. The precision line of girls has also been cut to 48 from previous years' 70. However, with Hope getting the cream off the top —and deservedly — Jack Arthur has evolved a splendid outdoor show, ranging from baggy-pants to ballet, for that 250-foot width and 60-foot depth.

Bob Hope carries the second half, making his entrance in a blue convertible, and mainly working on a circular platform to the 24,000-seater grandstand audience which, on opening night, was capacity. Hope does a single for some 45 mins. on his topical monologistics, plus clever timing, and ranges from remarks on the size of the joint to his opinions of the "Confidential" hearings.

Interpolated are gags about his age, his singing of "Buttons and Bows," his recounting of zany stories, and a soft-shoe routine with a couple of the line girls. Hope has no trouble in carrying the second half and continues to be a very funny fellow.

On the dance production numbers, Arthur shows his flair for color and movement in the maneuvering of masses of performers. This is evident in the gala opening of "Canadiana '57;" the "Fall Fantasia," a ballet number, and Martha Ann Bentley as solo-dancer for her technically-disciplined on-toes pirouettes and cross-stage spins that were exciting on sight-delivery.

Also visually outstanding on set and costume color is "Caribbean Mardi Gras," this featuring Geoffrey Holder and his company, plus Velyn & LaVerne French for their "Ritual" dance number. It is a brilliantly costumed and lighted finale to the first act. Apart from principals, choreography for all three was done by Alan and Blanche Lund.

Interpolated throughout, and all to sock audience reaction, are Paul Koehler for his marimba work; Jo, Jac & Joni for their comedy-Pantomime; The Alcettys for their plate-twirling on bending 30-foot bamboo poles; the high batontosses of Shari McKim; the singing of Wally Koster, D'Arco and Gee score next to Hope on audience-decibels for their fast cross-patter and clowning of the classics, with both in top singing voice.

The finale, to "Poet and Peasant," is an exciting eyeful, with Midge Arthur doing the clever choreography for that precision line of 50 girls in spangled briefies and tall head-dresses for their rhythmic struts and hi-kicks. It's a rousing finish leading to a company roundup of some 400 performers for individual bows.

McStay.

New Acts

LOS PUPI MARIONETTES
CCE, Ottawa

Los Pupi Marionettes, an import from Italy so new only one of the staff of 12 can understand English, is one of the finest shows to hit the Central Canada Exhibition since World of Mirth midway began here more than 20 years ago. Using puppets averaging three feet tall (some close to five), it's a fast-paced, showmanship-wise offering that uses a number of fresh ideas. Scene changes are extremely fast, scenery customs and dolls are clean and colorful and operation of the marionettes is superbly handled by a crew of eight string-pullers. Lighting and special effects are big.

Comedy is always present in the dolls' actions since the gabbing and chanting, recorded, are in Italian. This makes it difficult for Canadian stubholders to accept, but they hand out plenty mitting for quality of the visual side of the show. Another item that may disappoint midway customers is the typical Italian attention to opera. Insertion, eventually, of some pop stuff among the tunes would probably collect more attention.

Curtain goes up on a concert orchestra with a jittery flutist in for comedy. Then an acro-balance item has femme doll riding a rolling ball up and down a teeterboard. Concert pianist and chanter open seriously then garner guffaws when the piano strings begin to snap and the 88 finally collapses. A gypsy item opens the way for clicko scenic effects, and an acro pair, with hand and head stands, gets attention. A Venetian musical stint uses top effects including a realistic moon, a passing passenger steamer and city and volcano in the background. Closer is a "Fires of Hell" thriller with impressive flames, some of them dancing in the chorus, plus plenty devils, imps and skeletons with flashing eyes and come-apart bodies.

This is a unique show for a midway and should go far to bringing impact and business to World of Mirth. *Gorm.*

BILLY ALBERT & ANDREY SISTERS (2)
Songs, Dancing
30 Mins.
Hotel Muehlebach, K.C.

The threesome of Billy Albert & Molly and Sally Andrey turns out to be one of the best turns in the Terrace Grill of the Hotel Muehlebach in recent months. During the summer the room is on a policy of a single act combined with the Joe Reichman orch, and this act fills the bill.

Format has Albert at the mike to warble and plunk the guitar, flanked by the two sisters, both standout on looks and charm. They offer a dozen numbers which combine singing and dancing, doing some pops and some special material. Their list includes "Sunny Side Up," "Over the Rainbow" and "Too Much" on the pop side, along with a medley of tunes from "My Fair Lady" and special bits such as "Strawhat and a Cane" and "Ball at the Whitehouse." Most of the dancing and choreography are done by the two girls, with Albert singing at the mike, but the girls also join in on the singing in trio style. Act has been around about six months, but already has class. It's well paced, well done and handsomely costumed. *Quin.*

HADDA BROOKS
Songs
45 Mins.
Romanoff's, San Francisco

This is more a new old act for Hadda Brooks has been singing in her deep, husky voice and accompanying herself on the piano a long time. But she's tossed in some new gimmicks and revised her procedure pretty thoroughly for Royce Russell's intimate Crown Room, and the Negro songstress rates a nice hand from the customers.

Mostly, she works through a repertoire of standards. Since she plays her own piano, she can stretch out the phrasing just as she likes and occasionally use her own judgment in leaving the bench to wander up front and belt her numbers right out to the audience.

Unfortunately, she tends to be a bit too kittenish in some of her standards and it isn't until she does a songalog about "some of the men in my life" that she gets earthy enough to click solidly. One pitfall are some very old jokes, but on the whole she handles this well. She follows up with her own up-beat version of "Ol' Man River" and "Tall Man," both good. *Stef.*

ELENA GIUSTI
Songs
15 Mins.
Roxy, N. Y.

Elena Giusti is a blonde, Italian warbler with good pipes, smart delivery and stage savvy. Headlining the current Roxy stage bill, she takes over a good portion of the show. Brought over by Roxy's managing director Robert Rothafel, in a tie-up with Pan Am's Showplane project, she has a background of tv appearances in London, Rome and Paris. She could easily fit into a tv appearance in the U.S. on one of the variety shows.

Despite fetching looks, stage savvy and fine delivery, though, a 15-minute stint, as showcased in the Roxy show, appears somewhat too long. The numbers sung in Italian on the whole come off better than her English ones—she has an accent which makes the latter lyrics difficult to hear. But whether singing in Italian or English, she evidences vitality, charm and individualized stylizing. Her songalog includes a flock of Continental tunes as well as such standards as "The Last Time I Saw Paris," "La Vie en Rose," and "Lullaby of Birdland." Latter number, incidentally, comes off the poorest. *Horo.*

TERRY LINN
Songs
14 Mins.
Chaudiere, Ottawa

Big-eyed, dark and slight, Terry Linn makes a nice visual stint as well as a clicko canary stanza. Her pipes are throaty and her style is unusual. Except for the commercialism of her presentation, probably deliberate for niteries, she would be big for jazz rooms and smaller clubs or lounges. Weaknesses are in staging, lacking action and color, and in gabbing. It's so low scarcely a word reaches the tablesitters.

Femme is good now for disks and radio, and with elimination of gab items and stronger production, she's solid for niteries for niteries and tv. *Gorm.*

GAYLE WALTON
Organ-songs
20 Mins.
Westward Ho Jr., Omaha

Gayle Walton is a pretty, perky blonde who is breaking in a clever nitery act after a five-month engagement at the Fremont Hotel in Las Vegas. Gal has strong talent on the organ and a fair voice to boot.

Miss Walton's forte is her ability to make productions out of such usually routine numbers as "Granada" and "Caravan." A heavy beat commands aud attention in between danceable offerings. *Trump.*

JO THOMPSON
Songs, piano
30 Mins.
El Morocco, Montreal

Jo Thompson, a tall, handsome colored girl playing her first Montreal cafe date, proves to be one of the most popular personalities ever to play El Morocco. Seated at a small piano, Miss Thompson belts out a rollicking 30-minutes of blues, ballads and standards like a vet, exhibiting at all times a solid sense of showmanship throughout that appeals to the near-capacity biz she is attracting each night.

Primarily a lounge entertainer some of her sparkling personality is lost behind the piano on an engagement such as this. With her appearance and piping Miss Thompson should be a cinch fronting a small combo without being hidden by an upright. Arrangements are clever and material varied; type of song changes with the mood of the crowd and run the gamut from demure to risque. Thrush is ready for a change in format and with proper handling should make it with ease.

Ray Middleton Heading Stephen Foster Concerts

Charles Peterson is promoting a Stephen Foster concert unit which will go on the road this season. Topping the troupe will be Ray Middleton with Ruth Clayton, Guen Omeron, Norvell Campbell, Gene Hollmann and The Choraliers in support.

Other acts will include The Holidays, banjoist Joe Sodja, and Ernie Morris. James Peterson will be the conductor.

Gregory Joins Rap Vs. Producers

'Showmen Have Taken Show Out of Show Biz,' He Tells Chi Critic Herman Kogan

Chicago, Aug. 27.

Paul Gregory has joined the critics' bandwagon here in roundly denouncing the attitudes of his fellow producers, specifically as regards touring shows.

In this year's what-ails-Chi-legit free-for-all, the fashion has been to blame Broadway producers for sending out second-rate touring shows. Latest to join the chorus was Chicago Sun-Times drama editor Herman Kogan, who sent out copies of his recent Sunday piece to Gotham producers, soliciting their comment. Most replied optimistically or took a "who me?" attitude. Paul Gregory was the only one to concur.

Several producers have "taken the show out of show business," Gregory declared. "I agree with you," he wrote Kogan, "that audiences began to dwindle long before television, long before the so-called surburban community began to flourish, because the showmen—the magic makers, if you please—began to become fewer and fewer and, as they became fewer and fewer, everything in direct contact with them, from talent right on down to audiences, diminished proportionately."

It's Gregory's opinion that many producers have lost sight of the importance to produce for the sake of the show. "I feel," he asserted, "that too many managements put on a show for the sake of the risk and not the achievement. In other words, their thinking is for how little it can be done rather than for how much can be achieved."

Gregory expressed disbelief that legit theatre is dead in Chicago, and said he would never be afraid to bring a show to the Windy City. "If I have a show and I can't get any place else I will put up a tent on the beach along Michigan Blvd., and if it's a show they will flock to see it."

Not Civil Service For Philly Playhouse Actors, City Official Decides

Philadelphia, Aug. 27.

S. M. Handelsman, managing director of the Playhouse in the Park, will continue to have a free hand in the production of shows at the municipally-operated showtent. That has been decided in an official ruling just issued by City Solicitor David Berger.

The formal opinion said in part, "The producer is an independent contractor and not a City employee, and the functions he performs, as required by his contracts, are in fact and in law, his individual responsibility. He bears the same relation to the City as an independent architect or engineer who renders professional service to the City."

"While the operation of the Playhouse is a City activity, this does not mean that the functions performed by the producer are subject to the housekeeping provisions of the Home Rule Charter. Handelsman has complete charge of play production matters relating to personnel and procurment. The actors are Hendelsman's employees, not the City's.

The question had been raised by City Controller Foster Dunlap, who asked whether the production matters should be handled directly by the City, since Handelsman did did not obtain his City contract in open, competitive bidding, as contractors normally do. Berger has been vacationing in Europe, and his decision was released by office of the City Representative, operating under Mayor Richardson Dilworth.

The official announcement was headed, "Broadway stars need not take Civil Service examinations in order to appear at Playhouse in the Park."

Harkarvy Heads Ballet

Winnipeg, Aug. 27.

Benjamin Harkarvy has been named director, choreographer and ballet master of the Royal Winnipeg Ballet.

The group opens Nov. 11 for a 26-week season.

Another Booking

Honolulu, Aug. 27.

Kim Bray, featured dancer in the Community Theatre production of "The Boy Friend," is sitting out the show's final weeks. He's in a Navy brig at Pearl Harbor.

An enlisted man, the former pro dancer was "retired" from his nightly Ruger Theatre duties by Navy disciplinary action. As a result, three other cast members have had to switch roles to fill the breach.

Press Walkout In Boston Crimping Touring Legits

Broadway producers already have extra worries for the fall legit season. The newspaper strike in Boston presents serious problems for touring shows, and the threatened musicians' union walkout against the Shubert theatres in Philly may eliminate two of three musical houses in that city.

The press tieup in the Hub has already crimped local film and nitery patronage, and would presumably hit legit attendance at least equally as hard. To meet the situation, managements with shows booked there are trying to line up local tv and radio exploitation. A news strike in Detroit was settled over the weekend.

In previous such situations the video and radio coverage has apparently been less effective than the normal combination of press and tv-radio. The theory is that a printed ad copy, even small-space announcement of the show title and name of the theatre, has an impact that cannot be duplicated by transitory air blurbs.

Moreover, there's inevitably difficulty arranging satisfactory tv and radio promotion, since other local enterprises rush to buy up available time to compensate for the lack of newspaper coverage. Thus, New York producers have to assume that the press tieups will continue, so they must line up as much tv and radio time as possible in advance.

In the case of a musicians' union strike against the Shuberts in Philly, musicals booked for the Shubert and Forrest Theatres will have to be routed elsewhere—provided suitable spots are available. The fact that the Erlanger, Philly, operated by William Goldman, has signed an agreement with the tooters and will thus be able to play tuners is bound to relieve the situation to some extent. But if, as happened two seasons ago, the Shubert-Local 77 stalemate lasts some time, matters are likely to become tough for musical tourers.

ALEX COHEN GETS 77G TO GIVE UP 'COUNTESS'

Alexander H. Cohen, who has been trying for three years to put together a legit musical version of the novel, "The Countess to Boot," has finally liquidated the project at a profit to himself and author Jack Iams. He sold the film rights to the yarn this week to a new producing firm composed of Gabriel Katzka, Anthony B. Farrell and Elise Gaige.

The price was $77,000, which Cohen and Iams will split along the lines of the customary producer-author setup of 40% and 60% respectively. Cohen finally decided to give up on a stage musical edition of the book after failing repeatedly to line up a suitable combination of adaptor, composer, director and star.

Iams, who authored numerous books and mag stories, is one of the editors of Newsweek and a former staffer of the N.Y. Daily News.

Jo Mielziner will design the scenery and lighting and **Motley** the costumes for "Look Homeward Angel."

Legit Fest Saturday (31) At Malden Bridge Barn

The annual drama festival at the Malden Bridge (N. Y.) Playhouse will be held next Saturday (31) with a production of "Stage Door" in the afternoon and "Death of a Salesman" at night. The festival will get underway with a brunch, which will be highlighted by legit lectures and discussions.

The strawhat sells a blanket ticket for the day covering the plays and meals.

'View,' a Chi Hit, May Be Toured

Chicago, Aug. 27.

A play that Broadway never sent on tour, "View from the Bridge," has turned out to be one of Chicago's most successful legit ventures of the year. The Arthur Miller drama, expanded to a single full-length play after its Broadway tenure as a long one-acter, thus has far played 10 weeks here in two separate companies at four different locations. It has played in the Loop and at the outlying silos, and in every case it has made a profit.

"View" is still a live title as far as Chicago is concerned. At deadline, one of the silos here was making up its mind about projecting its season past Labor Day with the show, and a group of investors is understood contemplating a touring version, with a Chicago cast, to play midwest cities.

The company under consideration played the drama a few weeks ago at the Highland Park Tenthouse Theatre, under Michael Farrell's direction, with Chi tv personality Studs Terkel in the lead. It was not only a solid critical success, but was the strawhatter's top draw of the season.

Show was first presented here last February by the now defunct Studebaker Co. with Luther Adler as lead. It was the stock company's only smash of the season, but because of subscriptions and another show in progress, "View"

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L'ville Outdoor Season Just About Broke Even, Thanks to Liberace B.O.

Louisville, Aug. 27.

When final audit of the six-week summer Amphitheatre season is made, probably next week, the figures will show that the outdoor series broke about even. Last season lost $35,000, which the guarantors had to make good.

This summer preliminary figures indicate the six shows about covered their costs, roughly $180,000. Boxoffice sales totaled $172,460. An additional $6,000 came from concessions on the grounds, according to manager Maurice Settle.

The six 1957 shows grossed as follows: Variety show, headlined by Nelson Eddy, $21,000; "Teahouse of August Moon," $23,000; "Student Prince" $31,000; "Brigadoon," $17,000; "Damn Yankees" $35,000 and Liberace show, $44,900. The final offering was the click that saved the season.

Another factor in the successful six-weeks of outdoor stage presentations was the weather. No performances were rained out, a rarity for outdoor seasons.

Honolulu Theatre Lost $5,400 on $76,500 Gross

Honolulu, Aug. 27.

Honolulu Community Theatre upped attendance during its 1956-57 season, but still ended about $5,400 in the red. Ticket sales for five productions totaled $73,075, plus $3,400 miscellaneous revenue. Expenditures were $49,132 for productions and $32,782 for salaries and overhead.

Director Jerome Mayer will open the '57-'58 season with "Auntie Mame," casting soon. Other possibilities include "Visit to a Small Planet," "Separate Tables," "Diary of Anne Frank," "Wonderful Town," "Waltz of the Toreadors," and if rights can be cleared, "My Fair Lady."

Producers of Broadway hits normally release the performance rights for Honolulu before making them available on the mainland.

Edinburgh Now McCoy Legit Town As Festival Actors Turn on Crix

By GORDON IRVING

Edinburgh, Aug. 27.

This historic old Scot town, which has been getting an increasing diet of show business in recent years with its annual International Festival, has finally become a real legit theatre center. It's the scene of a dust-storm of agitation against the critics. The uproar has followed the general pans of "The Hidden King," which preemed here last week.

The actors got their chance for raps at the reviewers at the morning press confab in the Festival press bureau, and attacked the leading dailies for their "uninformed criticism." Roberf Ponsonby, Festival artistic director, declared that unless crix are prepared to examine such experimental plays more closely, there is a grave risk that the Festival may have to present commercial boxoffice plays. That would be bad, he implied.

Stephen Mitchell, who is presenting the ornate costume drama, said that production costs were not as high as had been claimed in some papers. If the crix do not support it, however, the show will cost a great deal more, he conceded.

"There is a responsibility on Edinburgh and the Festival in what critics write and the way they write it," the London producer asserted. "I have read the notices with care. Some have been written with care and others with no care at all. I think that some of the critics, as soon as they realized they were getting a long, strange work, decided early in the proceedings to throw up their hands and attack it."

Mitchell told a gathering of press representatives that the critics have a serious obligation. If the Festival is not encouraged to do that sort of play, he argued, it may have to fall back on the second-rate or commercial kind of play, which should not be seen at the Festival.

Ponsonby said that Festival of-

(Continued on page 60)

Recasting Sex

The sex of the principal character in Harry Kurnitz's "Reclining Figure" is being changed for a production of the comedy at the Cirque Theatre, Seattle. When the play was originally presented on Broadway in 1954, the lead role of millionaire art collector Lucas Edgerton was played by Percy Waram.

For the Cirque production, the character is being changed to a femme so it can be played by Jane Darwell, who's been starring in "Arsenic and Old Lace" and "Suds in Your Eye" at the theatre. Along with the the sex change and necessary rewriting, the character has been renamed Lucy Edgerton.

Set Ceiling On West End Terms For U.S. Tuners

An agreement to limit the terms for London productions of Broadway musicals has been reached by Prince Littler, leading West End theatre operator, and Jerome Whyte, representing Williamson Music, Rodgers & Hammerstein's British producing firm. The deal is figured as giving a bargaining advantage to other London managements in dickering for the rights to U. S. shows.

Largely as a result of the Littler-Williamson agreement, no deal has been set for a West End production of "Bells Are Ringing." The Theatre Guild, which presented the Betty Comden - Adolph Green-Jule Styne musical on Broadway, has been holding out for the same terms it and other managements have previously gotten for U. S. shows, but Littler-Williamson have refused to budge from their new terms.

Two other West End managements, Jack Hylton and S. A. Gorlinsky, have been dickering for the British rights to "Bells," presumably offering more or less the old terms. However, the Guild apparently still leans to Littler-Williamson, possibly because of its past association in the London presentations of "Oklahoma" and "Carousel," as well as Littler's advantageous position as operator of the most desirable West End musical houses, the Drury Lane, Coliseum and Her Majesty's.

Hylton also has three musical

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SHUBERT-AFM IN NEW PHILLY PACT

Philadelphia, Aug. 27.

The deadlock between the Shuberts and Local 77, AFM, over negotiations for a new contract has ended. A fresh two-year pact, similar to the one recently negotiated with William Goldman, owner of the Erlanger Theatre here, has been signed.

The agreement covers the Shubert, Forrest and Walnut Street Theatres. It provides for a 3% wage boost during the first year and a 5% hike the second year. The number of musicians required for tuners remains at 20, while the size of an orchestra for straight plays has been fixed at six instead of the past variation of five to seven.

Salaries under the old contract were $85 for straight shows and $117.70 for playing in musicals on a regular basis.

Stuart Erwin Will Star In Coast 'Stick' Tryout

Pasadena, Aug. 27.

Stuart Erwin will return to legit, after about 20 years, as star of "Man on the Stick," new comedy by Harlan and Leon Ware, opening Oct. 3 at the Pasadena Playhouse, with Barney Szold as director.

Premiere marks the resumption of production at the Playhouse after the summer recess.

Not Reprimanded, Says Actor Fernando Lamas Of That Equity Confab

New York.

Editor, VARIETY:

In a story in last week's issue, under the heading "Not So Happy Hunting," my name is mentioned, and there were some inaccurate statements I should like to correct.

Throughout my entire appearance in "Happy Hunting," I have never by word or action of any kind indicated a distaste or dislike of any part of the performance I was rendering or of any performers in the show. On the contrary, I have performed constantly to the best of my ability, and have enjoyed every bit of my performance.

I have never been reprimanded by Equity for my performance in the show, and as a matter of fact I have never been criticized or reprimanded by any union or anyone in connection with my performance in the entertainment industry for the past 20 years, including my performances in 30 foreign motion pictures, 12 Hollywood productions and innumerable appearances in the legitimate theatre. The fact is that I alone had a meeting with Ben Irving of Equity, and we did have a friendly discussion of my

(Continued on page 60)

Only 3 Legit Theatres In Boston This Season

Boston, Aug. 27.

In addition to the newspaper strike woes, the Hub appears likely to have only three legit houses going this season, the Colonial, Shubert and Wilbur. The Plymouth has been taken over as film house, now named the Gary. The Wilbur, given up by the Shuberts, is to be managed by Mike Kavanagh, formerly local Shubert manager for 13 years, now with Mike Todd.

Indications this week are that the 3,000-seat Opera House will be out of the running. It's reported that the Shuberts are negotiating its sale to a warehouse firm. Elimination of the Opera House would pose problems for the Metropolitan Opera and the ballet companies that normally play local engagements there.

Stock Reviews

The Jamison Affair

New Hope, Pa., Aug. 27.

Michael Ellis production of three-act drama by Joel Wyman. Staged by Ralph Bell; setting, W. Broderick Hackett; lighting, David Hale Hand. At Bucks County Playhouse, New Hope, Pa., Aug. 24, '57.

Cast: Frances Farmer, Joseph Warren, Edward Cullen, Audrey Ridgwell, Relf x Burgher, Harry Mehaffey, Philip Robinson, Stanley Tackney, Lloyd Wightman, Grant Code, Andrew Wollersheim, Martin Cohen, John Crewley.

The McCarthy era of baiting of career Government officers is faithfully recreated in Joel Wyman's new play, "The Jamison Affair." The author has carefully documented his drama about a foreign service officer who is called on the carpet for reports he wrote years earlier concerning the China battle for power between the Communists and Chiang Kai-Shek.

Considering the heaviness of the subject, strawhat audience interest is held well. But Broadway audiences probably would grow restless during the overlong, first act. There is no attempt to relieve the incessant pounding forth of the play's "message," the seeming injustice done to the honest, hard-working State Dept. hirelings slaving in those difficult days during and after World War II.

Fact is sprinkled with fiction as names such are Gen. Stilwell are mentioned along with characters smacking of Gen. Marshall, Owen Lattimore, and John Stewart Service. Joseph Warren is effective in the role of the courageous but doomed career officer who refuses to compromise. Frances Farmer has little to do, but does it well, as his devoted wife.

Edward Cullen is good as a Marshall-type, Philip Robinson scores as a disgraced foreign service officer and Stanley Tackney is properly wishy-washy as a member of the striped-pants set. The addition of a character of a less-serious nature and a general tightening up could make this vehicle more palatable. But it is doubtful that the average playgoer could stomach a play so devastatingly serious from start to finish. *Bitt.*

Anyone for Love

Spring Lake, N.J., Aug. 22.

Ivy Tower Playhouse presentation of three-act (10 scenes) comedy with music. Book and lyrics, Burton Crane; music, Jan-Douglass White; additional dialog, Jack Raymond. Staged by Jack Manning; musical director, Mrs. White; settings, David Johnston. Stars Irene Manning; features Charles Manna. At Ivy Tower Playhouse, Spring Lake, N. J., Aug. 19; $3.65 top.

Stanley	Ed Leonard
Joanne	Jane Leavy
Perky	Michael Perkins
Dan Corliss	Michael Kelly
Babs	Pat Young
Yette	Nina Hansen
Lidi	Irene Manning
Zoltan	Charles Manna
Granny	Virginia Brian
Homer	Ed Stroll
Ginny	Virginia Withington
Mary Lou	Mary Louise Albright
Maurine	Guenn Devine

Songs: "Dear Old Country," "Restful," "Look in My Eyes," "Plenty of Love," "Such Men Are Dangerous," "Never Underestimate the Power of a Woman," "A Girl Must Make the Most of What She's Got," "Youth Is Wasted on the Young," "Wrong, Dear, Wrong," "Chance Behind You," "Dirty Work to Be Done," "Casanova," "The Rich, Full Life," "Anyone for Love."

Catchy music and clever lyrics are the strong points of "Anyone for Love," a lightweight comedy with music playing a two-week tryout at this shore resort's Ivy Tower Playhouse. As strawhat fare this three-act piece is pleasant and diverting, but it's difficult to see how it could be improved enough to be worthy of Broadway.

Book by Burton Crane, financial writer for the N.Y. Times and one-time foreign correspondent for VARIETY, is the familiar triangle tale of a much-wed Hungarian actress who still has a yen for an ex-husband and fears an ingenue may capture him. It's a convenient peg for a dozen-odd musical numbers.

Script, incidentally, was originally a romantic comedy titled "So Up the Stairs," intended for Ilona Massey. Subsequent changes found Crane adding some lyrics to music by Jane Douglass White, who did the music for "Fashions in Rhythm," a last summer revue at the now defunct Versailles, N.Y.

Physical background for the principals' amours is the stage of a summer theatre where the producer is attempting to prod his playwright into coming up with a sock third act. He needs "love and affection" as an inspiration and the company decides its ingenue can cope with the situation. Rivalry between the ingenue and the Magyar actress who's been thrice-wed to the writer provides most of the audience interest for the first two acts. The obvious outcome weakens the final frame.

Under Jack Manning's breezy staging, the cast turns in some credible performances, led by Irene Manning as the oft-wed actress. Although her Hungarian accent seems shaky, she contribs a sparkling portrayal. Especially rewarding are her various vocal stints. She appealingly sings "Casanova," a novelty number, and participates in most of the other tunes.

Charles Manna is suave and assured as the playwright, while Pat Young is the sweet, young thing almost falling for Manna. Ed Stroll, as the ingenue's boy friend, capably accents the comedy values of the part. Good support is provided by Virginia Brian, an elderly member of the company; Michael Sivy, as the producer, and Nina Hansen, as a character actress.

Songs, as mentioned, are the mainstays of the piece. Particularly effective are "A Girl Must Make the Most of What's She's Got," sexily sung by Miss Young, and "Never Underestimate the Power of a Woman (If Everything Should Fail We Give Them Sex)." Latter is nicely punched across by the Misses Manning, Young and Brian. A middle-aged lament aptly tagged "Youth Is Wasted On The Young" is adeptly crooned by Manna.

Mrs. White not only contributed a fine score, but she also plays it with verve as the lone piano accompaniment. David Johnston's two sets are adequate in light of the theatre's small stage.

Comedy in "Anyone for Love" probably could be made more topical and sophisticate via dialog changes. Likewise, the production values of the piece can be enhanced with addition of a chorus and ballet. Also, two sets would help hold costs in event of a move to Broadway. But even with all these revisions, this intimate musical would be a dubious prospect at $8.80 top. *Gilb.*

A Pound in Your Pocket

East Hampton, N. Y., Aug. 23.

Philip Barry jr. (in association with Ron Rawson) production of musical in two acts. Features George Grizzard, Paul Laurence, Pert Kelton, Norman Barrs, Joan Hovis. Book, S. J. Adelow and Robert Cenedella; music, Charles Strouse; lyrics, Lee Adams; stager, Philip Burton; settings, William J. Ryan; lighting, George Vogel; costumes, James Price; two-piano accompaniment, Charles Strouse and Robert Colston. At John Drew Theatre, East Hampton, N. Y., Aug. 19, '57.

Small Servant	Joan Hovis
Sally Brass	Paula Laurence
Sampson Brass	Norman Barrs
Dick Swiveller	George Grizzard
Sophie Wackles	Pert Kelton
Mrs. Wrasp	Janett Hinton
Mrs. Tubb	Anne Washburn
Mr. Wrasp	Jerome Collamore
Mr. Tubb	Thomas A. Kelly
Rev. Garland	Willis Claire
Sgt. Padgett	Tom Emlyn Williams

Songs: "A Few Small Tasks," "The Ethics Waltz," "A Pound in Your Pocket," "A Simple Girl," "Someone Who Cares," "The Best Ain't Good Enough for Such a Gentleman as You," "Sleeping Dreams, Waking Dreams," "Lovely Party," "Duet," "When I Plot a Plan," "It's a Topsy-Turvy World."

Adjectives like "cute" and "charming" were getting a workout in the lobby of the John Drew Theatre last week, and with some justification. Philip Barry Jr. has mounted this Dickensian diversion as an intimate musical, and (reading "intimate" as "low budget") it is reasonably successful in that category. Its qualifications as a Broadway entry can be questioned.

Charles Strouse's score is generally pleasant and contains two ballads of some promise—"Someone Who Cares" and "Sleeping Dreams, Waking Dreams." Lee Adams' lyrics are clever (occasionally too conciously clever) and are perhaps at their best in "The Best Ain't Good Enough for Such A Gentleman As You." "The Ethics Waltz" and "When I Plot A Plan" seem to fall short.

The book follows the familiar formula of vice vanquished by virtue, and the characters are cast in bold blacks or whites so there's little suspense in watching this oft-told tale unfold. However, some neat period dialog and some delightful characterizations sustain audience interest.

The plot revolves about a young, carefree clerk employed by an unscrupulous brother-sister law partnership. The sinister siblings fleece their clients at every turn and conspire to do the young scrivener out of the inheritance left him by a wealthy aunt.

Joan Hovis is a talent with a future—a neat figure, a personality that gets across the footlights and a strong well-tuned set of vocal cords. Though she still lacks the polish of experience, she carries the demanding small servant role with the sureness of a veteran trouper.

George Grizzard sows hope for the young generation of actors by demonstrating delightful, highly stylized comedy that dominates the stage without smothering the other players. No vocalist in the strict sense of the word, he does manage to get several numbers across, both

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Show on Broadway

Simply Heavenly

Playhouse Co. (by arrangement with Stella Holt) presentation of two-act (17 scenes) comedy with music. Adapted by Langston Hughes, from his own novel, "Simple Takes a Wife," with lyrics by Hughes, music and orchestration by David Martin. Staged by Joshua Shelley; setting and lighting, Raymond Sovey. At Playhouse, N.Y., Aug. 20, '57; $4.60 top weeknights, $5.75 Friday-Saturday nights and opening.

Simple	Melvin Stewart
Madam Butler	Wilhelmina Gray
Boyd	Stanley Greene
Mrs. Caddy	Dagmar Craig
Joyce Lane	Marilyn Berry
Hopkins	Duke Williams
Bar Pianist	Willie Pritchett
Mamie	Claudia McNeil
Boddiddy	Charlie A. McRae
Character	Allegro Kane
Melon	John Bouie
Giffiddle	Brownie McGhee
Zarita	Anna English
Arcie	Josephine Woods
John Jasper	Charles Harrigan
Big Boy, Cop	Maxwell Glanville
Nurse, Party Guest	Dagmar Craig

Songs: "Love Is Simply Heavenly," "Let Me Take You for a Ride," "Broken String Blues," "Did You Ever Hear the Blues?", "I'm Gonna Be John Henry," "When I'm in a Quiet Mood," "Look for the Morning Star," "Let's Ball Awhile," "The Men in My Life," "I'm a Goold Old Girl."

As a sort of preliminary skirmish of the new legit season, the Playhouse management has brought in an off-Broadway show, "Simply Heavenly." It's a disarming Harlem folk comedy with music, based on the Langston Hughes novel, "Simple Takes a Wife," and it should serve as a satisfactory warmup until the major productions begin to arrive in late September and October.

This is not, strictly speaking, an opening. "Simply Heavenly" was first presented by Stella Holt last May 23 at the 85th Street Playhouse in uptown Manhattan. It drew favorable reviews and profitable attendance, but after it had played 44 performances the authorities closed the theatre because of fire and building law violations. Since no other off-Broadway house was available, the show closed, but has now transferred and reopened with a few cast changes and a different physical setting.

Although "Simply Heavenly" is by Negroes and about Negroes, it's really about people. They're very human people, foolish and funny and likeable, and although the idiom of the dialog and songs is Negro, the references Negro and laughter mainly at Negroes, it's really much more basic than that. The show is, in fact, surprisingly general, if not universal in application and appeal.

As VARIETY's original off-Broadway review by *Geor.* (George Alan Smith) accurately noted, "It's Simple's story all the way. Simple feeling discriminated against because no flying saucers have been seen over Harlem, Simple hospitalized with a scraped backside achieved while philandering, Simple worrying whether his next wife's husband will keep up divorce payments, Simple weakly resisting the blandishments of a well-stacked hussy.

"Unquestionably the best moment, and one of the sharpest sequences of the season, is Simple dreaming of leading a regiment of white Mississippians into battle action, 'leading' from a remote hillside behind the lines." Although this latter scene is only slightly related to the story, it's a hilarious and devastating (in a curious way) comment on racial bias, and it gets a lively audience response.

Joshua Shelley, who staged the original off-Broadway production, has redirected this edition effectively, with a new and properly colorful three-segment setting by Raymond Sovey. The engaging cast includes Melvin Stewart as the infectiously perennial chump hero, Marilyn Berry (a replacement) as the sweetheart who invariably comes back for more, Claudia McNeil as an amusingly taciturn saloon patron who can belt over a blues song, Anna English (replacement) as the hussy who gets Simple into jams, and John Bouie, Brownie McGhee, Willie Pritchett and Charles A. McRae in principal supporting roles.

Largely because its elements aren't artfully integrated and it doesn't concentrate on any outstanding single quality, "Simply Heavenly" lacks the sort of sock impact that might spell smash box-office. But as a diverting and beguiling show it should get by sufficiently to cover its modest budget. It offers little for films, tv or stock, however. *Hobe.*

Karl Genus has been set as director, **Paul Vroom** as general manager, **David Lipsky** as press-agent, **Will Irwin** as conductor and **Joe Moon** as vocal arranger-coach for the projected Broadway production of "Portofino."

Favorable Publicity, That Is

Boston, Aug. 27.

Lee Falk closed down his Boston Summer Theatre in New England Mutual Hall last Saturday (24) with "Potting Shed," attributing the early finale directly to the Boston newspaper strike. A program note with the final show read, "Newspaper publicity and good reviews are vital to a theatre. The critics have been kind to us, but, at this writing, the newspaper strike is forcing us to a premature closing."

Falk, who had planned to run through the first two weeks of September, changed his format this season, his 12th here, presenting off-Broadway type productions which included "Volpone," "Thieves' Carnival," "Venus Observed," "Back to Methuselah," "Madwoman of Chaillot" and "Potting Shed." His was the only strawhat operating in the Hub this summer.

Shows Abroad

Nekrassov

Edinburgh, Aug. 19.

English Stage Co. Ltd. (by arrangement with Oscar Lewenstein & Wolf Mankowitz) presentation of three-act (eight scenes) comedy by Jean-Paul Sartre, translated by Sylvia and George Leeson. Staged by George Devine; assistant director, Tony Richardson; decor, Richard Negri; music, Thomas Eastwood. At Lyceum Theatre, Edinburgh, Aug. 19, '57; $2 top.

Irma	Margo Cunningham
Robert	George Merritt
Georges de Valera	Robert Helpmann
Inspector Goblet	Roddy MacMillan
Policemen: Nicholas Brady, James Villiers	
Jules Palotin	Harry H. Corbett
Secretary	Anna Steele
Sibilot	George Benson
Tavernier	Kendrick Owen
Perigord	Ronald Barker
Mayor of Travasla	Percy Cartwright
Interpreter	Kerry Jordan
Photographers	Anthony Creighton
	Robert Aldous
Mouton	Felix Felton
Veronique	Jane Downs
Board of Members: George Merritt, Percy Cartwright, Bernard Kay, Kerry Jordan	
Bodyguards	Nicholas Brady
	James Villiers
Inspector Baudoin	Milo Sperber
Inspector Chapuis	John Wood
Mme. Bounoumi	Margery Caldicott
Demidoff	Martin Miller
Waitress	Ann Davies
Pedriere	Anthony Creighton
Guest	Margo Cunningham
Male Nurses	Nicholas Brady
	James Villiers

This Jean-Paul Sartre farce allegedly irritated certain Paris critics because it tilts at their journals, certain city editors in particular. It apparently loses something in English translation, but remains lively, boisterous comedy poking fun at newspapers, politicians and Russians.

Main fault is that it is overlong. At the show caught Robert Helpmann, in the main role of a French swindler posing as a refugee from behind the Iron Curtain, suffered from a rehearsal knee injury, but scored with expressive face and gesture. It is a comical portrait, with Sartre giving the accepted picture of a typical Soviet refugee.

Harry H. Corbett is suitably irascible as an editorial Napoleon keeping his readers geared to international tension and playing up the dangers of Communism. George Benson scores as a bogusly "honest" scribe, Roddy Macmillan draws well a study of a plodding, philosophical police inspector, and Felix Felton makes an impressive, weighty charman of the newspaper's board of directors.

Others who do good work in smaller bits include Martin Miller as a real Russian and George Merritt and Margo Cunningham as two tramps by the Seine.

George Devine has directed with a lively pace, and the whole piece benefits from a well-lit stage set and imaginative, futuristic decor by Richard Negri. As an International Festival entry here, it is fairly satisfying, and looks set for at least a limited future on tuneup tour and in London. *Gord.*

Share My Lettuce

London, Aug. 23.

Michael Codron (in association with Edward Kassner) presentation of revue in two parts (32 numbers), written by Bamber Gasgoigne, music by Keith Statham, Patrick Gowers; staged by Eleanor Fazan. Features Barbara Evans, Maggie Smith, John Prescott, Kenneth Williams, Philip Gilbert, Kenneth Mason, Heather Linson, Kenneth Mason. At Lyric Theatre, Hammersmith, London, Aug. 21, '57; $2.15 top.

In contrast to heavily cast musicals, intimate revue now resorts to smaller and smaller companies. In this so-called "diversion with music," there are eight performer's, three more than in the locally successful "Cranks," which it closely resembles.

There is the same method of artistic silhouette staging, with short, snappy numbers depending more on the personality of the two most talented players than on all-around teamwork. It will draw the same type of audience that flocked to "Cranks," but is not strong enough to draw a large public.

Show has a fair assortment of novelties, but few dance numbers or outstanding melodies, and the usual backbone of revue, crisply backed-out sketches, have been omitted. Author and composers come from Cambridge U., where the show was first presented, but despite a glossy sophistication the touch of the amateur seeps through.

U.S. comedienne Maggie Smith, an unknown here, appears likely to get a break with her homely character studies and vivid personality. Kenneth Williams, with the face of a clown, excels in a form of eccentricity that is the essence of comedy. His opportunities are limited, but he manages to make point out of the merest trivialities. The other two girls and four men have youthful vitality and pleasing voices serving as reliable props to the slender framwork.

Music alternating between the sentimental and discordant on piano, dulcitone, clarinet, double bass and drums is skilfully played by Anthony Bowles, Al Newman, John Gunn and Tony Carr.

Clem.

The Hidden King

Edinburgh, Aug. 20.

Edinburgh Festival Society (in association with Stephen Mitchell presentation of drama in three acts and prolog by Jonathan Griffin. Setting and costumes, Leslie Hurry; technical adviser, Michael Northen; music arrangements, Nigel Fortune. At Assembly Hall, Edinburgh, Aug. 20, '57; $2 top.

Workmen	John Bryans, Jain Cuthberthson, John Dunbar
Cardinal Henry	Leo Ciceri
Dom Mascarenhas	Robert Bernal
Dom Sebastian	Robert Eddison
Dom de Brito	Robert Speaight
Elderly Courtier	Frank Thornton
Dom de Tavora	David Fleming
Young Courtiers	Derek Nimmo, Morris Perry
Dom de Sousa	John Bennett
Doni de Moura	Michael MacLiammoir
Spanish Soldiers	David Kelly, Ronald Harwood, William Lyon Brown
The Duek of Alba	Iain Cuthbertson
Portuguese Refugees	Hugh Cross, Bernard Horsfall
Venetian Courtesan	Clare Austin
Venetian Waterman	Edward Palmer
Builder	Leo Ciceri
Lena Paladino	Rosalind Atkinson
Stranger	Robert Eddison
Borazzo	Sebastian Shaw
Grape Seller	David Kelly
Townsmen	Frank Thornton, William Lyon Brown
Students	Morris Perry, David Fleming
Venetian Pretor of Padua	Ronald Harwood
Doge of Venice	Iain Cuthbertson
Venetian Senators	John Bennett, Ronald Harwood
Portuguese Refugee	Morris Perry
Bawd	Beth Boyd
Portuguese Refugees	Derek Nimmo, Frank Thornton
Portuguese Friar	Richard Dare
Maservant	William Lyon Brown
Grand Duke of Tuscany	Leo Ciceri
Palfrenier	John Dunbar
Cardinalof Pisa	Ernest Thesiger
Sec. to the French Ambassador	William Lyon Brown
Spanish Ambassador to Tuscany	Bernard Horsfall
Don de Mandajana	John Bennett
Archdeacon of Seville	John Bryans
de Moura's Secretary	David Fleming
Donna d'Ossuna	Pauline Jameson
Clerk	Gordon Gilmour
Workmen	Robert Bernal, Frank Thornton, Ronald Harwood
Sicilian Water-vendor	David Kelly
Herald	Hugh Cross
Gypsy	Beth Boyd
Executioner	Leo Ciceri

Costume drama in verse fills the open stage of Edinburgh's ancient Assembly Hall with characters galore. All are richly dressed, the pageantry is lavishly mounted and the verse-speaking is dignified and impressive. But it's all tedious.

The Festival Society has made a major blunder in imagining there is customer interest in this heavy, diffuse, shapeless yarn from medieval Portugal, Spain and Venice. The piece concerns a mysterious stranger who claims the throne of Portugal at the end of the 16th century. The production reportedly cost of $60,000.

Robert Eddison speaks magnificently the parts of Dom Sebastian, King of Portugal, and also The Stranger. Noted thespers Robert Speaight, Michael MacLiammoir, Sebastian Shaw and Ernest Thesiger also merit attention. *Gord.*

Tony Farrell to Build Motel at Sacandaga, N.Y.

Anthony B. Farrell plans building a $500,000 motel near his Sacandaga (N. Y.) Park Summer Theatre for next season.

A former Broadway producer and theatre owner and still an investor, Farrell launched the Sacandaga operation last year to replace a theatre that had been destroyed by fire.

Legit Bits

"The Art of Drama" by **Ronald Peacock** (Macmillan; $5), is a scholarly sequel to the author's earlier book, "The Poet in the Theatre." Writer, a British university professor, is concerned with examining trends in modern drama which have been leading away from realism toward more symbolic styles. Book will make heavy going for average show biz reader.

"The Penny Wedding," comedy by **Robert Kemp**, will premiere Oct. 28 at the Gateway Theatre, Edinburgh.

Charles Graves, veteran drama critic of The Scotsman, Edinburgh, is retiring soon. **Ronald Mavor**, son of the late playwright **James Bridie**, is rumored as his successor.

Tharon Musser devised the lighting for the Stratford (Conn.) production of "Much Ado about Nothing", as stated in the agate-type credits of the review in last week's issue. **Jean Rosenthal** supervised the physical production of the show, but not the lighting. In the text of the review, it was incorrectly indicated that Miss Rosenthal supervised the lighting.

Ethel Barrymore Colt, has been appointed consultant for Musical Theatre in the American Theatre Wing's Professional Training Program.

Michael Langham, artistic director of the Stratford (Ont.) Shakespearean Festival, will double as general manager of the operation, and Victor Polley, box office and theatre manager, has been appointed assistant general manager and comptroller in administrative changes resulting from the resignation of **Peter Bennett** as managing director of the Festival.

Fred Dvonch, musical director of "Show Boat" at the Jones Beach (N.Y.) Marine Theatre, will ditto in that capacity for the upcoming Broadway production of "Rumple."

Charles Durand has been set as production stage manager, **Peter Bronte** as stage manager and **Joan Heawood** as choreographer for the forthcoming Broadway production of "Carefree Heart."

Emlyn Williams will give a two-week solo performance at the Longacre Theatre, N.Y., in "A Boy Growing Up," based on stories by **Dylan Thomas**. The production will run from Oct. 7-19 under the sponsorship of **Sol Hurok**. The Broadway stand will be followed by a brief tour.

Keith Botsford and **Charles H. Schultz**, both members of CBS-TV's "Seven Lively Arts" staff, have acquired the rights to "Five Modern No Plays," from Japanese playwright **Yukia Mishima** and his translator, **Donald Keene**. They plan presenting two of the plays off-Broadway this fall.

The Equity Library Theatre, with **Mrs. Rea Warg** as managing director, plans 16 revivals for the 1957-58 season at the Lenox Hill Playhouse, N.Y. The group goes into its 14th season Oct. 16 with "Comedy of Errors," directed by **John McCabe**. "All My Sons," directed by **Jerry Adler**, follows Oct. 30 and then "Dangerous Corner," directed by **M. F. Robel**, beginning Nov. 13. All productions will play seven performances Wednesday-Sunday eves, with the usual Sunday matinee and a two-night performance on Saturdays at 6.40 p.m.

William Pitkin will do the sets, **Lee Watson** the lighting and **Ruth Morley** the costumes for the upcoming Broadway production of "The Cave Dwellers."

Irving Strouse, head of the Stage and Arena Guild of America, sails for Europe next Saturday (31) aboard the Liberte for various business consultations.

Alan Bergman, **Mary James** and **Jerry Orbach**, all currently appearing in off-Broadway productions, are making their film debuts in "The Cop Hater," being shot in New York.

Irene Worth will costar with **Eva Le Gallienne** in "Maria Stuart" and **Eileen Herlie** will have the femme lead in "The Makropoulos Secret" at the Phoenix Theatre, N.Y., this season. Both productions will be directed by Tyrone Guthrie.

The U. of Minnesota Theatre is touring Brazil in "A Midsummer Night's Dream" and "Our Town" under the auspices of the American National Theatre & Academy.

Theatre Under the Stars, in New York's Central Park, has set its second legit show in a season that has included a potpourri of entertainment running the gamut from ballet to jazz. The entry, skedded for the week of Sept. 3, will be **Gian-Carlo Menotti's** "The Consul," with **Patricia Neway** starring in the role she originated on Broadway seven years oga.

Banner Productions has changed the entry originally scheduled to open its "works-in-progress" series of the off-Broadway Carnegie Hall Playhouse. The vehicle, now slated to launch the program Oct. 7 is **Samuel Beckett's** "All That Fall," with **Herbert Berghof** directing the staged reading. Another facet of the Banner operation, a series of late shows, will be initiated Sept. 27, with **Sherry Britton** narrating a "Best of Burlesque" presentation.

William Windom is appearing in the off-Broadway production of "Career" this week as sub for **Charles Aidman**, who is in the same play at the Playhouse in the Park, Philadelphia.

Charles Mooney is general manager for "The Egghead," with **Chandos Sweet**, company manager; **Porter Van Zandt**, production stage manager and **Jack Betts**, stage manager.

Henri Caubisens, production stage manager, and **Herman Magidson**, stage manager, for "The Most Happy Fella," will ditto in those capacities for "The Music Man."

The Locust Theatre, Philadelphia, relinquished by the **Shuberts** under the terms of a Government consent decree, has been leased to **Manny Davis**.

Casting

(BROADWAY)

Nature's Way: William Cottrell, Beatrice Arthur, Ronald Long.

Carefree Heart: Allen Case, William Olvis, Stanley Carson, Dean Dittman, Robert Feyti.

Jamaica: Hugh Bryant, Tony Martinez, Richard Wilson, Sandra Hinton, Audrey Mason, Pearl Reynolds, Ethel Ayler, Norma Donaldson, Sylvia Copeland, Hugh Dilworth, George Boreland, Herb Coleman, Ossie Davis, Sally Neal, Jacqueline Walcott, Barbara Wright, Charles Moore, Jim McMillan, Albert Johnson.

Romanoff and Juliet: Sylvia Daneel, Edward Colmans, Gerald Sarracini.

Rumple: Barbara Perry.

Square Root of Wonderful: Martine Bartlett.

Look Back In Anger: Mary Ure.

OFF-BROADWAY

Italian Strawhat: Larry Blyden, Harrison Dowd, Gerald Price.

Pink String and Sealing Wax: Peter Forster, Joyce Ash, John Gaudry, Nina Reader, Marriott Wilson.

Threepenny Opera: Jean Arnold (return, succeeding Pert Kelton).

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Dead Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (6-31-54).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-9-56).
Less Than Kind, Arts (6-27-57).
Lovebirds, Adelphi (4-20-57).
Meet By Moonlight, Alsworth (8-1-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Oh, My Papa, Garrick (7-17-57).
Plaisirs De Paris, Wales (4-20-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Silver Wedding, Cambridge (7-9-57).
Six Months' Grace, Phoenix (6-4-57).
Summer of '17, New (4-30-57).
Tea & Sympathy, Comedy (4-25-57).
Tropical Heat, New Lind. (4-23-57).
Waltz of Toreadors, Criterion (3-27-56).
Yerma, Arts (7-31-57).

SCHEDULED OPENINGS

Lonesome Road, Arts (8-28-57).
Sat. Night at Crown, Garrick (9-2-57).
Entertainer, Royale (9-10-57).
Nekrassov, Royal Ct. (9-17-57).
Repertory, Old Vic (9-18-57).

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

*Separate Tables, Music Box (9-2-57).
Mask and Gown, Golden (9-10-57).
Carousel, City Center (9-11-57).
Cave Dwellers, Bijou (9-23-57).
Four Winds, Fort (9-25-57).
West Side Story, Wint. Gard. (9-26-57).
Look in Anger, Lyceum (10-1-57).
Sat. Night Kid, Morosco (10-2-57).
Miss Lonelyhearts, Music Box (10-3-57).
Boy Growing Up, Longacre (10-7-57).
Egghead, Barrymore (10-9-57).
Romanoff & Juliet, Plymouth (10-10-57).
Compulsion, Ambassador (10-14-57).
Under Milk Wood, Miller (10-15-57).
Nature's Way, Coronet (10-16-57).
Copper and Brass, Beck (10-17-57).
Monique, Golden (10-22-57).
Fair Game, Longacre (10-23-57).
Sq. Root of Wonderful, Nat'l (10-30-57).
Jamaica, Imperial (10-31-57).
Carefree Heart, ANTA (11-7-57).
Time Remembered, Morosco (11-11-57).
Nude With Violin, Belasco (11-14-57).
Country Wife, Adelphi (11-27-57).
Look Homeward, Barrymore (11-28-57).
Mark Twain, Music Box (12-5-57).
Miss Isobel, Royale (12-26-57).
Music Man, Majestic (12-28-57).
Captain's Paradise, Alvin (1-28-57).

(Theatres Not Set)

Strongest (10-2-57).
Rumple (10-31-57).
Soft Touch (11-6-57).
Rope Dancers (wk. 11-18-57).
Shadow of My Enemy (wk. 12-9-57).
Salt Air (wk. 1-27-58).
Rivalry (1-27-58).
Sunrise at Campobello (1-30-58).
Love Me Little (2-6-58).

OFF-BROADWAY

Pink String, Royal (9-5-57).
Tevya, Carnegie Playhouse (9-18-57).
Johnny Summit, Renata (9-17-57).
Italian Strawhat, 4th St. (9-30-57).
Maria Stuart, Phoenix (10-9-57).
Palm Tree, Cricket (10-15-57).
Clerembard, Rooftop (11-7-57).
Conversation Piece, Barbizon (11-20-57).
Makropulos Secret, Phoenix (11-19-57).

Note: Asterisks indicate reopenings.

'Yankees' $62,000 in K.C., Starlight's Runner-Up

Kansas City, Aug. 27.

Starlight Theatre has one of its brightest weeks with "Damn Yankees" which closed a week's run in the outdoor Swope Park Theatre Sunday (25). Musical about baseball is probably the most topical the theatre could play, and came at a time when the Yankees actually were in town to play the K. C. Athletics, who took two out of the three tussles.

"Yankees" started with one of the largest opening nights and played to strong trade all week. It wound with a $62,000 take, second biggest of the year, despite some unkind situations from the weather. Cast listed Gretchen Wyler, Gale Gordon, Danny Carroll, Jack Hurst, George S. Irving and Joseph Macaulay.

Season's finale is "Show Boat," which opened a two-week stand yesterday (26).

'Story' $42,400 In D.C. Tryout Start

Washington, Aug. 27.

The tryout tour of "West Side Story" got off to a strong start last week with a $42,400 gross for the first of three frames at the National Theatre here. Potential capacity for the musical, scaled to a $5.50 top at the 1,677-seat house, is $46,585.

The tuner drew unanimous raves (Coe, Post; Carmody, Star; Berlinger, News), but business was off for the Tuesday night performance and the Wednesday matinee.

'DEBUTANTE' NSG $9,600, 'SGTS' $30,300, FRISCO

San Francisco, Aug. 27.

"No Time for Sergeants" continued excellent last week, its eighth, at the Geary, and "Reluctant Debutante" showed a slight pickup in its seventh week at the Alcazar, though not enough to put it in the winner's circle.

"The Diary of Anne Frank," with Joseph Schildkraut, opened last night (Mon.) at the Alcazar and the Civic Light Opera revival of "Annie Get Your Gun," with Mary Martin and John Raitt, opens Thursday (29) night at the Curran. "Tunnel of Love" looks set for Sept. 30 opening at the Alcazar.

Estimates for Last Week

No Time for Sergeants, Geary (8th wk) ($4.40-$4.95; 1,550; $36,000). Over $30,300; previous week, $29,300; exits Oct. 5 to resume tour.

Reluctant Debutante, Alcazar (7th wk) ($3.85; 1,147; $27,200) (Reginald Gardiner, Brenda Forbes). Weak $9,600; previous week, $9,000; exited last Saturday (24) for Los Angeles.

'Lady' SRO 71G, Denver

Denver, Aug. 27.

"My Fair Lady," costarring Brian Aherne and Anne Rogers, grossed a capacity $71,100 in seven performances last week at the 2,250-seat Auditorium here.

The musical continues here this week for eight performances. The top is $6.

Stock Tryouts

(Aug. 26-Sept. 8)

Anyone for Love, musical, with book and lyrics by Burton Crane, music by Jane Douglass White (Irene Manning)—Ivy Tower Playhouse, Spring Lake, N. J. (26-31).

Back to Methuselah, Arnold Moss' condensed version of Bernard Shaw's play (Celeste Holm, Arnold Moss)—Westport (Conn.) Country Playhouse (26-31) (Reviewed in Variety, Aug. 14, '57).

Cantilevered Terrace, by William Archibald (Mildred Dunnock) — White Barn Theatre, Westport, Conn. (1).

Dazzling Hour, adapted by Nancy Mitford from French of Anna Bonacci (Mony Dalmes, Francis Lederer)—Pocono Playhouse, Mountainhome, Pa. (26-31); Playhouse in the Park, Philadelphia (2-7).

Golden Lantern, by Marie Doro and Rebecca Franklin—Barter Theatre, Abingdon, Va. (26-31).

Jamison Affair, by Joel Wyman (Frances Farmer)—Bucks County Playhouse, New Hope, Pa. (26-31).

Mask and Gown, revue (T. C. Jones)—Bucks County Playhouse, New Hope, Pa. (2-7).

Minotaur, by Robert Thom (Gloria Vanderbilt, Janice Rule)—Westport (Conn.) Country Playhouse (2-7).

Parade, by Marianne Brown Waters—Gateway Theatre, Bellport, L. I. (3-7).

Touring Shows

(Aug. 26-Sept. 8)

Diary of Anne Frank (Joseph Schildkraut)—Alcazar, S. F. (26-7).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Aud., Denver (26-31); Music Hall, Omaha (2-7).

No Time for Sergeants (2d Co.)—Geary, S. F. (26-7).

Reluctant Debutante (Reginald Gardiner, Brenda Forbes) — Hartford, L. A. (26-7).

West Side Story (tryout) — National, Wash. (26-7) (Reviewed in Variety, Aug. 21, '57).

B'way Up 'n' Down; 'Journey' $28,800, Verdon-Ritter $50,100, 'Fella' 31½G, Ewell $13,800, 'Heavenly' $13,100 (6)

Broadway stumbled last week after picking up the previous fortnight. A few shows continued to improve, but others registered substantial drops.

"Auntie Mame," "Bells Are Ringing" and "My Fair Lady" held as the only capacity entries.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (37th wk; 293; $6.90; 1,214; $46,500) (Rosalind Russell). Previous week, $47,915; last week, almost $47,900.

Bells Are Ringing, Shubert (MC) (39th wk; 308; $8.05; 1,453; $58,101) (Judy Holliday). As always, $58,700. Betty Garrett and Larry Parks are costarring this week and next week as subs for the vacationing Miss Holliday and Sydney Chaplin, who's featured male lead.

Damn Yankees, Adelphi (MC) (121st wk; 963; $7.50; 1,434; $50,000). On twofers. Previous week, $26,000; last week, nearly $23,600.

Happy Hunting, Majestic (MC) (38th wk; 300; $8.05; 1,625; $69,989) (Ethel Merman). Previous week, $45,100; last week, almost $41,900.

Li'l Abner, St. James (MC) (41st wk; 324; $8.05; 1,028; $58,100). Previous week, $53,800; last week, almost $53,700.

Long Day's Journey Into Night, Hayes (D) (35th wk; 210; $6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Resumed Aug. 19 after a seven-week layoff; grossed over $28,800 for the usual six-performance frame.

Most Happy Fella, Imperial (MD) (69th wk; 548; $7.50; 1,427; $57,875). Previous week, $28,100; last week, almost $31,500.

My Fair Lady, Hellinger (MC) (76th wk; 603; $8.05; 1,551; $67,696) (Edward Mulhare, Julie Andrews). As always, $68,700. Rex Harrison resumes as costar next Monday (2) following a month's vacation. Mulhare is his regular sub.

New Girl In Town, 46th St. (MD) (15th wk; 119; $9.20-$8.60; 1,297; $59,084). (Gwen Verdon, Thelma Ritter). Previous week, $49,500; last week, over $50,100.

No Time for Sergeants, Alvin (C) (97th wk; 772; $5.75-$4.60; 1,331; $38,500). On discount tickets. Previous week, $20,400; last week, almost $19,600. Closes Sept. 14 to tour.

Simply Heavenly, Playhouse (MC) (1st wk; 6; $5.75-$4.60; 996; $25,000). The production, which originated off-Broadway, re-opened Aug. 20 to four favorable reviews (Chapman, News; Coleman, Mirror; Beckley, Herald Tribune; Herridge, Post) and two unfavorable (O'Connor, Journal-American, Pepper, World-Telegram). The N. Y. Times didn't re-review the show, but an ad reprint of Brooks Atkinson's affirmative review of the production off-Broadway was run in the Wednesday (21) editions of the paper. The gross for the first six performances at the Playhouse was nearly $13,100.

Tunnel of Love, Royale (C) (27th wk; 221; $5.75; 944; $34,000) (Tom Ewell). Previous week, $13,000; last week, over $13,800.

Visit to a Small Planet, Booth (C) (29th wk; 228; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week $19,800; last week, over $19,800.

OFF BROADWAY

Career, Actors Playhouse (4-30-57).

Iceman Cometh, Circle-in-Square (5-8-56).

In Good King Charles' Golden Days, Downtown (1-24-57).

Purple Dust (Cherry Lane (12-27-56).

Sweeney Todd, Sullivan St. (8-27-57).

Synge Trilogy, Theatre East (3-6-57).

Threepenny Opera, de Lys (9-20-55).

Closed Last Week

Country Wife, Renata (6-26-57).

Stratford, Conn., Pulls Big 40G; Extend Season

Stratford, Conn., Aug. 27.

The American Shakespeare Festival Theatre, which a year back was worrying along with weekly grosses of less than $20,000, went over the $40,000 mark for the eight performances ending Sunday (25).

With the assent of Katharine Hepburn, Alfred Drake and the rest of the company, a week's extension of the season to Sept. 15 has been negotiated, which will give ASFT a run of 12 regular weeks plus a week of previews. The last showing of "Othello" is skedded Sept. 7, and "Much Ado About Nothing" and "Merchant of Venice" will be the final week's repertory.

It is now expected that the 1957 deficit may be held to as low as $40,000.

'Fanny' Fast 70G, 'Diary' $27,000, L.A.

Los Angeles, Aug. 27.

Arrival of "The Reluctant Debutante" at the Huntington Hartford last night (Mon.) maintains the two-house pace in town, but the outlook is bleak for the new season. Philharmonic Auditorium has "Annie Get Your Gun" to follow the incumbent "Fanny," but the Hartford has nothing in sight after "Debutante" until "The Happiest Millionaire," Nov. 29. The downtown Biltmore, longtime UBO stronghold, has nothing at all on the books.

Estimates for Last Week

Diary of Anne Frank, Huntington Hartford (D) (4th wk) ($4.95-$5.50; 1,024; $33,000) (Joseph Schildkraut). Up to $27,000 on the finale; $26,800 the previous week; exited Saturday (24) for Frisco.

Fanny, Philharmonic Aud (MC) (1st week) (Claude Dauphin, Doretta Morrow, Italo Tajo). Off to $70,000 start for the first of five weeks, below the pace of the first two offerings of the Civic Light Opera season; closes Sept. 21.

'ROSE MARIE' OK $43,800 IN 1ST DALLAS WEEK

Dallas, Aug. 27.

"Rose Marie," sixth and closing production of the State Fair Musicals' 16th season, showed a good $43,800 in its first week through Sunday's (25) matinee. Revival, which runs through Sunday (1), stars Anna Maria Alberghetti. Featured are Carla Alberghetti, Estelle Sloan, John Reardon, Robert Bush, Alice Ghostley and Reuben Noel. Weather was again a boon, with the mercury staying around 100 degrees daily, but since 1951 the Musicals have been presented in airconditioned State Fair Auditorium.

Season started with a hefty advance ticket sale, offering the six shows at $17.50. Single seat sales are scaled to $3.75.

Slezak-'Angels' Nice 14G in Philly Tent

Philadelphia, Aug. 27.

"My Three Angels," starring Walter Slezak in his original role at Philly's municipally-operated tent theatre, the Playhouse in the Park, grossed a husky $14,000 last week. It was not quite up to the fast pace set by "Janus" and "Will Success Spoil Roc: Hunter," but substantially above the tent theatre's average and fourth highest gross of the current season.

Current offering is "Career" in which, despite its lack of marquee names, there seems to be considerable local interest. Charles Aidman, who has been playing the lead off-Broadway in N.Y., is getting top billing. The Playhouse winds up its sixth season next week (starting Labor Day) with "The Dazzling Hour," adaptation from a French hit, costarring Mony Dalmes, Francis Lederer and Mary Sinclair. This is the importation Gilbert Miller is to produce on Broadway in the fall.

Jack Schlissel is general manager, **Vince McKnight** company manager, **Neil Hartley** production stage manager, **Charles Blockwell** stage manager and **Alan Shayne** and **James Wall** assistant stage managers for "Jamaica."

Here We Go Again With Scramble For Top Spots in ABC Ad Listing

The periodic scuffle of producers to get locations near the top of the alphabetical ad listings in New York newspapers is apparently starting again. The idea, of course, is that prospective theatregoers are more likely to see ads near the head of the list and consequently attend those shows.

The latest flurry of the alphabetical juggling involves the musical version of Moliere's "Physician in Spite of Himself," being produced by Lynn Loesser and Shamus Locke. After calling the show "Speak, Lucinda" for several weeks, the producers retitled it "The Carefree Heart" and the last week dropped the initial "The," obviously with the aim of assuring position higher up in the ABC ads.

In a letter to VARIETY, published in last week's issue, Sol Stein, author of the forthcoming play, "A Shadow of My Enemy," was careful to explain that the initial "A" is essential in terms of the meaning of the drama, which producer Nick Mayo has said is not based on the Hiss - Chambers case. Without disputing the author's argument, several managers and press-agents commented that the addition of the article "A" will serve to put "Shadow" at the top, or at least near the top, of the ABC ads.

These and other rumored title changes involving initial use of one of the first letters of the alphabet are, of course, old stuff on Broadway. There were a dozen or so such instances last season, in most cases a matter of merely dropping an initial "The" from the title.

LEHMAN ENGEL'S BOOK ON 'MUSICAL SHOWS'

"Planning and Producing the Musical Show," by Lehman Engel (Crown; $3), is the well-known conductor's answer to problems besetting amateur and academic theatres undertaking to do musicals. Currently conducting "Li'l Abner" on Broadway, Engel has composed music for more than a score of productions, and has served as musical director for many others. Engel's credo is set down in this "how to" book: "America needs more musical theatre, needs more people who want to make it grow." Author refers, of course, to the Broadway musical theatre; his criterion for this study.

He has supplied the only book of its kind, and his organization and discipline, always evident in his musical achievements, are of value to this volume. With authority, good humor and thoroughness, Engel discusses problems of choosing a show, arranging the budget, forming a staff (with duties of each member defined), casting, and conducting rehearsals. Design, choreography, lighting and music are also considered. There are several illustrations and charts.

Tome is dedicated to "Charles R. Meeker Jr., Director, State Fair Musicals, Dallas, Texas, who made this book possible." *Dorn.*

S. M. Handelsman, managing director of the Playhouse in the Park, Philadelphia, planes Oct. 15 to the Coast to supervise his production of "Career," which opens Oct. 28 at the Ivar Theatre, Los Angeles.

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Mike Mok Hospitalized With Broken Hip, Thigh

Broadway pressagent Michel Mok, who went to the Coast a couple of months ago to do publicity work on the 20th-Fox film edition of "South Pacific," is a patient in Good Shepard Convalescent Home, 12th & Arizona Sts., Santa Monica, with a fractured hip and thigh. He'll probably be hospitalized about three months and incapacitated another three.

Mok sustained the injury about four weeks ago in a fall while going from his hotel to the Philharmonic Auditorium, Los Angeles, for a performance of the Civic Light Opera stage production of "South Pacific," costarring Mary Martin and Georgio Tozzi. It hasn't been learned in New York exactly how the mishap occurred.

The p.a., who was to have gone to Kauai, one of the Hawaiian Islands, where the screen version of "South Pacific" is currently being shot, is reportedly off the 20th-Fox payroll as a result of his injury.

'View,' Chi Hit

Continued from page 57

transferred after four weeks to the Shubert-owned Harris Theatre in the Loop. There it racked up a three-week gross of $51,800 only to be ousted from the house by the previously booked "Desk Set."

Later the Luther Adler starrer, with a few minor cast changes, opened the season at Drury Lane Summer Theatre, stayed a fortnight, and then trouped for a week each in Cincinnati, Saratoga Springs, N. Y., and Atlantic Beach, N. J., and an additional three in Long Branch, N. Y., before disbanding. Adler, its understood, is himself looking for backers in New York for a road edition of the show.

With Terkel in the lead, "View" held the status of a one-week fill-in at Tenthouse and, although it played nearly SRO all seven days, producer Herb Rogers couldn't extend because of his subscription arrangement.

Lamas

Continued from page 57

performance in the show, which discussion ended in a most cordial vein, and certainly there was not the slightest semblance of any reprimand in our conversation.

Incidentally, I am not involved any way whatsoever, and never was in the controversy existing between Gene Wesson and the management of the show.

Fernando Lamas.

What's a Reprimand?

VARIETY's story did not say that Fernando Lamas had indicated distate or dislike in his performance, but merely reported a statement to that effect in Sheila Graham's syndicated Hollywood column. The meeting between Lamas and Ben Irving, assistant secretary of Actors Equity, was at the request of the latter, following a complaint by "Happy Hunting" stage manager Robert Downing that the actor had disregarded his notes relating to the performance and had finally ordered him not to send any more such communications. VARIETY has been informed that Lamas was advised by the union official that Equity regulations require actors to follow performance instructions from the stage manager. Perhaps under the circumstances, that did not constitute a reprimand. *Ed.*

"Johnny Summit," a drama by Ben Zavin, is slated to open Sept. 17 at the Renata Theatre, N. Y.

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Opera Review

Three's Company

Westport, Conn., Aug. 18.

Having resumed her policy of offbeat shows at her White Barn Theatre here, Lucille Lortel offered for her third Sunday night session Aug. 18 a captivating production of "Three's Company," labeled as "an improbable opera." Done by an engaging troupe calling itself The After Dinner Opera Co., the production is presented in a prologue and three scenes. The White Barn showing, the American debut of the piece, came over well as an operatic briefie.

Sung by Jeanne Beauvais, Norman Myrvik and Francis Barnard, all with better than adequate voices, the show provided a merry frame of musical diversion suitable for intimate dissemination. Other credits included composer, Anthony Hopkins; librettist, Michael Flanders; direction, Richard Stuart Flusser; music director, Emanuel Levenson; scenery and costumes, Beth Leibowitz. *Doul.*

Negro Group Will Play 1-Niter Southern Tour

A group of Negro actors will tour southern and southwestern colleges, universities and theatres this season. The unit, made up of six members of Actors Equity, will begin a two-week series of one-niters Oct. 14 at Elizabeth City (N. C.) State Teachers College.

Sparkplugging the venture is Clark Morgan, functioning in the triple capacity of producer, director and actor. He is personally bankrolling the project and figures preliminary costs will run him around $2,800. He estimates the weekly operating tab, including salaries, will be about $1,600.

The group, tagged Negro Drama Players of N. Y., will tour in a station wagon and carry props in the trunk of the car. Scenery and additional props will be provided by sponsoring organizations at the different locations booked. The shows will be "Bell, Book and Candle" and "Springtime for Henry."

Besides Morgan, the cast will include Butterfly McQueen, Ann Garnett, Lynn Hamilton, Bush Hunter and Lorenzo Tucker. A live cat, belonging to Miss McQueen, will also be utilized in the "Bell" production, but a dummy feline is being taken along for use if necessary.

Rich Plans New Tent

Albany, Aug. 27.

A new musical tent will be opened next summer near here by Eddie Rich, who operated the old Sacandaga Park (N. Y.) summer Theatre destroyed by fire in 1955. The project will be located just off the Albany-Saratoga highway, at Colonie, N. Y.

Rich previously planned to open the canvastop this summer.

Set Ceiling

Continued from page 57

houses, the Prince's, Adelphi and Victoria Palace, but the former two are regarded as less desirable than Littler's spots, and the Victoria Palace is more or less permanently set with Hylton's "Crazy Gang" shows. Gorlinsky has no theatres.

The former terms for top-rated Broadway musicals included about $5,000 down payment, assumption by the London management of all contractual obligations to original director, choreographer, designer, etc., underwriting travel expenses of the original producer, authors, director, etc., besides about 10-12% author royalties (usually including 1% to the original producer) and one-third of the profits.

The arrangement worked out by Littler-Williamson would reduce the down payment to a "reasonable" amount (probably $1,000-$2,000), no assumption of original contractual obligations, no travel expenses for original producer or staff, a limit of 10% author royalties until the production cost is recouped, and the same one-third share of the profits.

It's figured that the lower terms may mean as much as $10,000 reduction in the initial production cost and, perhaps more important, that the absence of the original producer, director, etc., may simplify casting, and producing and such problems. In general production costs in London are about 40% of those on Broadway.

Inside Stuff—Legit

Small things sometimes have large repercussions in legit. With the doorman of the Shubert Theatre, N. Y., on vacation last week, there was virtually a vestpocket-size riot just before the matinee last Wednesday (21) of "Bells Are Ringing." It seems the Shuberts neglected to assign a substitute as alternate ticket-taker, and a sizable crowd of patrons collected in the lobby and extended out into Shubert Alley, as the regular man was unable to handle the crush. Complicating the situation was the fact that Jack Small, officially the house manager of the theatre under the Shuberts' policy of doubling assignments for their executives, was in his office in the Shubert building working on his regular theatre-booking job. The difficulty was finally straightened out when Frank O'Connor, house manager of the adjacent Shubert-operated Booth Theatre, hurried over to the Shubert and helped out on taking tickets.

Current tryout of "Anyone for Love," a comedy with music at the Ivy Tower Playhouse, Spring Lake, N. J., reportedly is being financed by J. S. Seidman, New York CPA and frequently investor in Broadway productions. He also brought down some 25 prospective investors to catch Saturday night's (24) performance at the Jersey shore resort. It's understood that Kermit Bloomgarden may present the Burton Crane-Jane Douglass show on Broadway, but as the production of someone else to be named. Rea John Powers and his wife, Grace, operators of the Ivy Tower house, handled the tryout production without billing and will have a 5% interest if the show is brought to Broadway.

Committee and Miller Dispute Old 'Application'

Washington, Aug. 27.

The House Un-American Activities Committee charged last week and Arthur Miller promptly denied that the playright had applied for Communist Party membership in 1943. The committee released testimony in which Susan Warren Frank refused to say whether she knew Arthur Miller and whether she proposed him for membership in 1943. Miss Warren, whom the committee said was a Communist functionary in New York, involked the first and fifth Amendments.

The alleged application was in the name of A. Miller and gave the address of 18 Schermerhorn St., Brooklyn. The applicant's occupation was given as writer.

"The Committee," retorted Miller through his lawyer, has brought forth one more rehash of material gone into at my public hearing. I testified then and I repeat it now—I never filed an application for membership in the Communist Party in 1943 or at any other time. The purported application, which the Committee already had when I testified, but refused to show me, is unsigned and is either a forgery or was done unknown to me."

Edinburgh

Continued from page 57

ficials would never regret putting on "The Hidden King," even if public support has been killed. Irish actor Michael MacLiammoir, one of the play's principals, said Britain is notoriously "press-ridden," and added, "Criticism is not mud-slinging or rose-slinging. It is genuinely informed analysis. In England there may be six critics, but 600 'hooligans.'

"It is terrible to think that the whole art of drama is in the grip of apparently potential enemies." He suggested that there must be some way in which the theatre and the crix could get together. At the moment it seems a question of prejudiced friendship on the one side and prejudiced enmity on the other, he remarked.

Robert Speaight, who plays Dom Diogo de Brito in the drama, expressed the thought that "The 'Hidden King!' is one of the most considerable things which had happened in the English theatre in the past 25 years. He referred to the "terrifying responsibility" of dramatic criticism and said the greatest enterprise in theatre could depend on the voices of about 12 dramatic reviewers. An enormous obligation rests on their shoulders, therefore, in the case of a work of such magnitude and pretensions as "The Hidden King."

From Sebastian Shaw, another principal, commented, "If a play is to be damned because it is long, or, on certain occasions, puzzling, it seems to me impossible to continue to present plays of interest and experiment, and therefore actors will not get the opportunity."

Jonathan Griffin, the author, admitted that if the play goes to London it may be desirable to cut it, but at the moment he does not see how this could be done. If the play was obscure, it was his fault, but it was certainly not the fault of the magnificent production and cast.

The attack on Edinburgh Festival crix is something new in the history of the annual culture junket. Most casts have a chance to discuss the previous night's play at press meetings with gossip and other scribes, but this is the first time that a lineup of principal players has talked back to the press corps.

Stock Review

Continued from page 58

as a soloist (as in the title tune) and as a singing partner of Miss Hovis.

Paula Laurence strikes the proper corny menace as the shelawyer and scores for her "When I Plot A Plan." Pert Kelton pulls laughs in every scene as the single-minded heiress who harries the solicitors with her running line "It's Tuesday. Where's my money." She also gets a big hand for her "A Simple Girl" which she pipes, rather than sings, with a paralyzing deadpan delivery.

Norman Barrs plays the less nimble-witted but completely unprincipled law shark to the hilt. Jannett Hinton, Anne Washburn, Jerome Collamore, Thomas A. Kelly, Willis Claire and Tom Emlyn Williams complete the well rounded cast.

William J. Ryan has created several attractive period interiors and a skyline curtain that set off the action to advantage. Philip Burton's direction is precise and effective.

"Pound," incidentally, is the musicalized version of "The Small Servant," which was presented last winter at Dallas' Margo Jones Theatre. Broadway may not hold much future for this work, but Miss Hovis and Grizzard should be around for years to come.

Hank.

GEO. MIDDLETON GETS NOD FROM UNCLE SAM

Washington, Aug. 27.

George Middleton, alien technical specialist in the Office of Alien Property, was palmed with an Incentive Award in the Dept. of Justice in ceremonies here last Friday (23).

Middleton was cited for the successful administration of such duties as collecting copyright royalties, formulating policy regarding contract negotiations, and protecting property rights of contemporary outstanding literary and musical names.

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Literati

Mike Wallace's Book Hypo

Sales impetus of Mike Wallace's ABC-TV interview on Diana Barrymore's "Too Much, Too Soon" is attested to by Holt, the publisher, which saw the book slip off the bestseller list but sales took a jump and is now back.

It has gone over 40,000 copies to date and is slated for a New American Library reprint next spring, for which rights Holt collected $50,000. While this is a high mark, it is no record. Robert Rurark's "Something of Value" fetched a $106,000 advance from Pocket Books. On the other hand, Julian Messner Inc. finds itself faced with the anomaly of having its $3.95 "Peyton Place," still No. 1, bucking a 50c reprint from Dell next month which has ordered a 1,500,000 advance printing. Messner didn't expect the Grace Metalious novel to be such a runaway bestseller, and last so long. Dell paid a nominal $15,000 for the reprint rights. The paperback reprint is due Sept. 24; the anniversary of the original Messner publication.

BOM's 'Mr. Baruch'

While Henry Holt & Co. published Bernard M. Baruch's autobiography, the Margaret Coit book on "Mr. Baruch" was picked by the Book-of-the-Month as a November reserve selection. This caused Houghton Mifflin to postpone the latter volume's official publication date until Nov. 21. HM is stressing that its work is a "biography" in contrast to the elder stateman's own memoirs, which will be followed by a sequel next year.

The Holt book is already a big seller and, apart from the BOM nod to HM, the latter firm probably wisely decided to space its item until later in the year. Holt's "Baruch: My Own Story" was published last week at $5 and has gone 65,000 copies in print.

Miss Coit, who authored the HM volume, was a Pulitzer prizewinner five years ago with her biog on "Thomas C. Calhoun."

British Weekly Changes Hands

Ownership of the British Weekly, a journal of "social and Christian progress," is to be transferred to the Church of Scotland Publications Committee. Publication of the paper in its present form will cease Sept. 26.

The founder and first editor of the British Weekly was Sir William Robertson Nicoll. Among its best-known contributors was J. M. Barrie.. Later editors of the Weekly included Rev. Dr. John A. Hutton. Its present editor is Rev. Shaun Herron, who has recently resigned in order to return to the church in Canada.

The present proprietors of the British Weekly, the Rowntree Social Trust, offered the paper to the Church of Scotland as a gift, its Scottish connections in the past being one of the reasons.

Roy Thomson Expands

Roy Thomson, Canadian newspaper and radio station owner, has acquired new property in Scotland. Already chairman of Scotsman Publications, Edinburgh, he has now bought a substantial interest in the Highland News, Inverness, group of newspapers. These will be developed as northern news centres for the Scotsman Publications and for Scottish indie tv news services, also controlled by Thomson.

Journals invoiced in the deal cover the whole of the extreme North of Scotland. They are the Highland News and Football Times, Inverness; the Caithness Courier, Thurso; North Star, Dingwall; and Forres News.

Updated '7 Lively Arts'

Sagamore Press will publish Gilbert Seldes' revised and updated "Seven Lively Arts" this fall at $4.95 to coincide with the inauguration of the new CBS-TV program in October. Since book's first publication in 1924, Seldes has continued to be an observer of the passing show biz scene.

Same publisher is bringing out admman Walter Goodman's "The Clowns of Commerce," sardonic closeup on the merchandising masters.

Mackenzie Starts Something

A new book by playwright and film scripter Sir Compton Mackenzie, author of "Tight Little Island" and other yarns, is criticised as "most dangerous and perhaps immoral." The book is "Sublime Tobacco," about the history of tobacco. The Lancet, British medical journal, says the book "describes and even seems to approve a dirty habit which has been shown statistically to cause cancer."

Mackenzie, commenting on the criticism, said: "Of course I ragged The Lancet a bit in the book, so I suppose it's a repayment. I caught them on the raw a bit."

P-H's Tom Mix Biog

Prentice-Hall is publishing "The Fabulous Tom Mix" on Sept. 9, written by his widow, Olive Stokes Mix, with the scripting assist of Eric Heath.

Book gives a behind-the-cameras picture of the cowpoke film fave of the silent era.

Shute's Serializations

The new Nevil Shute novel, "On The Beach," started off serializing in 14 dailies, commencing with the Detroit News on the July 24 publication date. The Cleveland Press began Aug. 5, Knoxville (Tenn.) News-Sentinel on Aug. 11, Pittsburgh Press Aug. 12, N.Y. World Telegram & Sun Aug. 15, Columbus Citizen Sept. 3.

Other dailies signed up include the Columbus (O.) Citizen, Denver Rocky Mountain News, Evansville News, Fort Worth Press, Indianapolis Times, Memphis Commercial-Appeal, San Francisco News, Washington Post & Times-Herald.

Ted Kupferman's Book

Theodore R. Kupferman, chairman of the board of trustees of the Federal Bar Assn. of New York, New Jersey and Connecticut, and w.k. in show biz copyright circles, has updated and revised his "The Family Legal Adviser" which has sold over 210,000 copies.

New edition is being published under the joint imprint of Hawthorn Books and Greystone Press.

'An American Nancy Mitford'

Ex-Powers model Alethia Sheldon, who was a Vogue cover girl, has authored "The Butterfly Net," a first novel which Coward-McCann is publishing.

Theodore M. Purdy, prez of the firm, observes, "We could do with a new and female F. Scott Fitzgerald, or even an American Nancy Mitford," and thinks the glam author qualifies in both leagues. It's unusual for a publishing firm's head to go out on a limb on any one particular work.

Vinick's Added Chores

Larry Vinick assumes the new post of handling subsidiary rights and permissions at A. S. Barnes on Sept. 2.

This is in addition to his chores as advertising and publicity director.

Chi News' 7c and 12c

Chicago Daily News upped its newsstand rates this week 2c a day; 7c daily. 12c on Saturdays. John S. Knight, Daily News publisher, said the price boost was necessary because operating costs have risen 120% over the level of 1946, when the gazette's price went to a nickel.

Daily News is figured breaking the ice for the other three dailies here, and other raises are anticipated.

'Playboy' Now OK In Can.

Playboy, the Chicago monthly, has "improved" enough to be allowed into Canada, a revenue department official said last week.

It's been banned for more than a year, and never has been sold there—no effort at Canadian distribution having been made in its youth.

Sandburg's Poetic Irk

Carl Sandburg—who still remembers the Chicago's World Fair of 1893—returned to the "city of the big shoulders" last week for a fresh looksee in order to write a sequel to his famous poem, "Chicago." New poem has been commissioned by United States Steel Corp. for its "Chicago Dynamic" public relations program, and Sandburg will read it at a special banquet on Oct. 30.

Sandburg, who accepted a fee for it, seems to resent the assignment. He said: "You can't order a man to write a poem. That's like ordering a pregnant woman to give birth to a red-haired child."

Oggi's Prize Contest

A prize of 5,000,000 lire ($8,000 at current rate of exchange) will be paid by Oggi, one of the weeklies published by Rizzoli Editore, Milan, Italy, for an unpublished novel written either in English, Italian, French, German or Spanish, it will be translated for publication purposes. Contest, open to authors of the world, will be judged beginning Easter Day, 1958. One of the conditions of the contest is that the protagonist must be a feminine character.

Entries must be sent by registered mail and reach the office of the secretary not later than Dec. 31, 1957. Manuscripts should be addressed to Secretary of Oggi-Lacco Ameno Literary Contest, Piazza Carlo Erba 6, Milano, Italy.

Loomis' Trio For Ballantine

Ballantine Books, in an unusual move, has just signed contracts for three books with a previously unpublished novelist, Edward Loomis, who is 33 years old, and a member of the English Department of the University of Arizona, Tucson.

His three books are "End of A War," a novel about the U.S. Army in Germany in 1944-45, scheduled for publication early in 1958; "The Hunter Deep in Summer," a novel about a lawyer, slated for 1959; and the third, a collection of four novellas, with publication set for 1960.

MMM's Cookbook

Vet broadcaster Mary Margaret McBride's new book, "Harvest of American Cooking," to be published Oct. 28 by G. P. Putnam's Son, culminates six years of research.

The work is really two books in one, the story of each state told through its foods and a cookbook of 1,000 of America's most popular recipes.

CHATTER

Paul F. Frese, formerly editor of Popular Gardening mag, named garden editor of House Beautiful.

Lillian Roth's second book, "Beyond My Worth," is scheduled for January publication by Frederick Fell Inc.

Competing afternoon sheet, the Chicago American, followed suit yesterday (Tues.), upping its daily price to 7c.

Robert C. Seaver named editor of Hillman's Real Detective and Headquarters Detective magazines. He was formerly a Chicago Daily News staffer.

Steve Allen has the lead piece, "The Blood of the Lamb," described as a suspense shocker, in the November Manhunt, hitting the newsstands Sept. 17.

Barnaby Conrad's "Gates of Fear," an upcoming Thomas Y. Crowell book, is about the great bullrings of the world, the famous toreros, etc., and while he does have lengthy quotes from other writers it is not an anthology. It is a basically an original Conrad work, save for the quotes.

Henry Holt & Co. trade veepee William E. Buckley and his family to the Field & Stream Island, in the St. Lawrence River (one of the Thousand Islands), which the company maintains as a vacation retreat. Not due back until after Labor Day.

Pharmaceutical exec Jay Deiss has drawn on his business background for "The Blue Chips," novel about big business medicine which Simon & Schuster is publishing.

20th Chill

Continued from page 1

dependent Theatres Inc., which is backing the "telemovie" run in Bartlesville (a closed town), the September opener will offer Warner Bros." "Pajama Game" and Universal's "Night Passage" and "The Great Man," among others.

Griffing held last week that public acceptance at Bartlesville will be gradual rather than an overnight smash. He warned against "expecting too much too quickly." "From our past experience with community antenna systems, we know this thing won't go off all at once like a firecracker," he predicted. "The people of Bartlesville are going to have to be sold on it, one family at a time."

The Bartlesville system, installed by General Precision Laboratories, is complete and the two-channel operation will get under way Sept. 3, with the month to be used as a "break-in period." Official premiere week will be Oct. 1-6. All segments of the industry will be invited to inspect the facilities and see the operation for themselves.

Griffing said he was aware that "the entire industry will be watching what we do" and he added it was his hope that "we can contribute to a new era of merchandising in the motion picture business."

Reluctance of 20th to join in at Bartlesville stems in part from the problem of unsqueezing its CinemaScope product. However, it's felt be overcome. It's understood that be overcome. It's understood that, when National Theatres' Elmer Rhoden queried 20th on its view re supplying films for a cable theatre system NT plans to set up with Telemeter in Los Angeles, 20th nixed the proposition.

SCULLY'S SCRAPBOOK

By Frank Scully

Nice, Aug. 27.

UN

When typewriters first came to France, the French, hoping to inject some logic into the mad arrangement of the keys, called their contribution "Universal." To give you some idea as to their universality in this field, their top rows of keys runs like this: A Z E R T Y U I C P. Their second row contributes: Q S D F G H J K L M. Thus the bottom is left with: W X C V B N ? ; and ! .

This plays hob with aliens who type by reflexes. The French have every right to upbraid us for sticking to the goofy British system of measurement by feet, yards, ounces and pounds, but their universal keyboard falls far short of the pure logic of the metric system.

DEUX

Delegation of Norwegian fishing interests have been studying Continental transportation solutions. The way tourists are packed on trains, planes and in hotels and cathedrals makes visiting Vikings believe they can now squeeze one more sardine in a can and recapture the market.

TROIS

Bestseller on the Cote d'Azur is a postcard likeness of Her Grace, the Princess of Kelly's. It has three authentic cancelled stamps stuck on an enlarged likeness of the royal doll, which is a 15-franc stamp. Total rap, a quarter.

QUATRE

Beef that France has taken over the old Barbary Coast rights of piracy gets strength from the error that only tourists get clipped. Frenchmen suffer from the inflation just as badly as do tourists. A simple housedress that would nick one $6 at Macy's costs a French femme $40 at Galeries Lafayette.

CINQ

Da Bouttau, a restaurant that we discovered in the old town 30 years ago, used to give a whole leg of Corsican lamb for 16 cents. Squab, poulpe, a la nicoise (baby octopus!) and salade nicoise cost about the same in 1930.

Indeed, it was difficult to run your bill up to a dollar for a dinner. Today the same beautifully cooked food easily runs to $4 a head. Da used to advertise, "Da Bouttau doesn't give a damn, he closes on Sunday." But not now. Has to run seven days a week to make ends meet.

SIX

In those years J. P. McEvoy and I ran an international cheap cigar exchange. I once found a Villiger Stumpen that ran to 2 cents. But the topper was a Voltigeur that cost 6 cents for five. They're still making them (of vastly inferior quality) but they now cost 45 cents for five.

SEPT

Movies, however, have not kept pace with the spiral. They still cost only 30 to 60 cents a show.

HUIT

And yet tourist trade is SRO. It took us 15 hotels to find a vacant room and that at 11 in the morning. All nations crowd the Promenade of once well-heeled Anglais. Though the shortest shorts are more common than skirts, no one seems to promenade in a bikini or even a bathing suit—a practice of non-bathers in Palm Springs.

NEUF

Incidentally, right below our hotel window is a yucca palm tree in full bloom. The sea is rough, a mistral blowing off the Algerian coast, but the sky and sea are bluer than a rejected poet.

DIX

One of the hotels we tried was the Beau Rivage on the Qual des Etats Unis. It bore a plaque saying Therese Martin of Lisieux had stopped there on her way from Rome. Therese Martin became St. Therese. Born in 1870, she died in 1894 and was canonized in 1925; one of the shortest test flights in heavenly history. I always thought her "I will spend my heaven doing good on earth" were words to live by.

ONZE

Our hotel, the Westminster, is on rue Meyerbeer and the Promenade des Anglais. They gave us the last room and bath for five days at 10 bucks a day. And there was not the slightest misrepresentation. When they said "room and bath" they didn't mean that other thing. That was down the hall at the right.

DOUZE

We climbed to Col de Villefranche to see how Villa Variety had fared since we left in the summer of 1933, to be gone four months and didn't return for 24 years. In a word it had fared *terriblement*. It had not had a coat of paint since. The garden had grown to a jungle. High tree obliterated the previously incomparable view of Nice, the Baie des Anges and Cannes. Kay Boyle's place had become a restaurant. Racquel Meller, where we used to buy our eggs was gone, and with her the memory of $27.50 Broadway openings. We didn't walk across the road and look down on Villefranche harbor. People do crazy things from such heights and the changes were too deep for tears anyway. Besides, a new Standard Oil station was in the way.

TREIZE

Only the tideless blue sea, the Negresco and the Palais de la Mediterranee seemed to remain unchanged. But the Negresco's $2 luncheon on the terrace is now 2,200 francs (about $6). The promenade seems widened, thereby cutting the beach down to a 20-foot strip of polished rocks, and the Gould palace of chance seems now to have sidewalk cafe competition in all directions.

QUATORZE

Well, not quite from all directions. The French have resisted all efforts to allow buildings on the seaside of the Promenade des Anglais. In other words, no Marion Davies, to pick one name out of an old hat, could take the beach view away from French peasants as was done all along the Santa Monica beach to the riparian rights of Americanos. Moreover, the French have torn down an eyesore, the Casino de Jetee. People used to rush in there as it was the only place in all Nice from which the horror couldn't be seen.

QUINZE

Abel Green touched on the nuisance of slapping a going-away tax on tourists. Its worst feature is that most travellers learn about it after they have got rid of all their lire or francs. Most of these are reprisal taxes anyway. This one probably stems from our $8 head-tax on foreigners arriving at our ports. Lady Alice, paying the tax in dollars in Rome, refused her change in lire. The pirate turned a bilious green on having to give up seven single dollar bills in change.

SEIZE

A missing Riviera personality is Robert W. Service. The nearest to his name in the phone book was Service: For The Prevention of Fraud. It had an office on Avenue de la Californie. Service and Milton Hayes were Riviera lookalikes. And they wrote a lot alike, too. Hayes, after years as a vaude headliner in England, turned to novels and verse. Once he said to Service, "I guess you and I have written more bad Kipling than any two people alive."

"You know when I see him far off," said Service, "I always duck down an alley."

DIX-SEPT

Asking for a copy of L'Eclaireur du Nice we were informed, "It's been out of business for 50 years!"

"Twenty," we argued, "but not 50."

"Well, it's dead a long time, Monsieur."

Broadway

Celebrity Service incepting a new international Celebrity Register for 1958 publication.

Ed & Pegeen Fitzgerald back yesterday (Tues.) from three-week holiday quickie to Ireland.

Curt Jurgens, German film actor, sailed for Europe last week on the S.S. United States.

Gypsy Rose Lee, accompanied by her son, Erik Lee Kirkland, off for Europe Saturday (24) on the Ile de France.

Publicist Willis Player now an American Airlines veep, reporting to v.p. Rex Smith in public relations.

Big turnout tonight (Wed.) at the $60-a-plate dinner at the Waldorf-Astoria marking Gimbel Bros. exec Joe Eckhouse's 50th birthday.

Fawcett Publications' roving European correspondent Michael Stern due in from Rome Sept. 14 to enroll his 17-year-old son Mike Jr. in Syracuse Univ.

David O. Selznick and his actress-wife Jennifer Jones, as well actress-wife Jennifer Jones, in from Europe yesterday (Tues.) on the Queen Elizabeth.

Mary Pickford, who's traveling with her nieces, Mary Charlotte and Susan Ornstein, and her nephew, John Ornstein, en route to Cannes on the SS Augustus.

Alfred H. Tamarin, United Artists' assistant ad-pub director, back from a Paris vacation. Arnold M. Picker, foreign operations v.p., due back tomorrow (Thurs.) from a European tour.

Salvador Salcido, formerly of the dance team of Salvo & Gloria, now in the coin dept. of the foreign currency exchange house of Lionel Perera, Manfram & Brookes, in Rockefeller Center.

Jerome Hill and Erica Anderson, producer-director and photographer of the biopic, "Albert Schweitzer," and press rep Irving Drutman off today (Wed.) for a special showing of the film at the Edinburgh Film Festival.

Martin S. Davis, Allied Artists' eastern ad-pub chief, off to Montreal to conduct promotional conferences with AA's Canadian reps and theatremen re "Hunchback of Notre Dame" world premiere plans.

Mrs. Eric (Barbie) Pleskow, wife of the UA sales topper in Germany, returning to their Frankfurt home this weekened, now that their first heiress was born on U.S. soil. He flew over for the occasion but had to return to the Continent ahead of schedule.

French comedienne Lilo ("Can-Can" star) is the Marquise Guy de la Passadierre in private life. Her husband is her personal manager and when, at the American Hotel, Miami Beach, recently, somebody phoned him, the telephonist wanted to know, "Is that the name of the newest hotel in Miami?"

Kay Ashton Stevens, widow of the famed drama critic, back in her Chicago base (she's p.r. aide at Zenith) after a long siege, following surgery, at the Mayo Clinic, Rochester, Minn. Another Mayo alumna, discharged as OK, is Mrs. Gaby (David) Smart, widow of the head of the Esquire-Coronet dynasty.

Robert Whitehead has given Arthur Kober an office in his midtown diggings awaiting completion of his new play. Kober also readying a new book, "Pick Up The Pieces," for Simon and Schuster next spring; as the punny title indicates, the pieces are from The New Yorker, and also will include his writings for VARIETY.

The Alfred K. Stern cited by counterspy Boris Morros, along with Mrs. Stern, the former Margaret Dodd, daughter of William E. Dodd, pre-war U.S. Ambassador to Hitler's Germany, was at one time in the music publishing business, as partner with Morros. Stern is also said to be related to the Julius Rosenwald (Sears, Roebuck) family.

The Theatre Guild echelon (Lawrence Langner et al.) saw George Jessel's final one-man show at their Westport Playhouse on Saturday (24) night with an eye to bringing it to Broadway for a run. Jessel took off Sunday (25) for Paris and the Riviera enroute to Tel Aviv, where is slated for an official honor for his Israel Bond Drive activities.

Producer Joe Hazen (Wallis Productions) is a feller like this: if he's gonna stay away four months at the BevHills Hotel, sans his five Picassos and one Matisse, he just had them shipped west for all to see and himself to enjoy. In fact the producer's "one-man exhibition" at his BevHills Hotel bungalow was for benefit of some of the Coast critics.

The 66-year-old Carnegie Hall which was sold to Louis J. Glickman, realty investor, for $5,000,000 in 1956, with an eye to a $22,000,000, 44-story office skyscraper on the 56-57th St. & 7th Ave. site, figured in the news again with a report that the property was being offered for resale at $5,100,000, of which $1,700,000 must be cash. Glickman denies this, adding that his group plans to develop the property itself.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

In and out are Frank Scully, Billy Rose, Robert Taplinger and U.S. photog Gene Fenn.

Jack Benny to London for a twoweeks stay. He will do a special BBC telecast while there.

Frank Sinatra due in for prelims on his forthcoming pic, "Kings Go Forth" (UA), to be made in France.

Cirque Medrano closing down for repairs until early October when it takes up its combo circus-music hall activities.

Virginia Hart, U.S. song cleffer, in after a successful presentation of her original works at a private theatre on the Riviera.

French are holding back top feature pix during the summer exodus but U.S. distribs have poured in "Oklahoma" (RKO) and "Fire Down Below" (Col), with both getting good reviews.

Director Jacques Becker and scripter Henri Jeanson patched up their differences over their forthcoming pic, "Montparnasse 19," and film rolls in October. It's a Franco-London production.

Horse-Laugh Oaters

Continued from page 1

in the fear they'll saturate the stampede of poking fun at the cowpokes.

One of them ("no names, please") offered even another facet to their planned campaign to send the waddies thataway for good. By kidding the westerns into ludicrous retreat, he allows that more of them that are cancelled the better the chances are of his brother comics getting back on the air. "Who knows, if these cowhands take over we may be the next to get bumped," he reasoned. The main idea, he indicated, is to rid the tubes of cowboys and bring back the comics. Of course there's a selfish motive, that if the cowboy can be made the laughing stock of the lookers, the better are the comic's chances of hitting a higher Nielsen and riding out the season.

Burns is more outspoken than the others. He let drop a few of the quips he'll use on the show such as "if I can only find a rock that hasn't been used," and, "if I had the residuals on the same stock shots that will be used on 40 shows I'll be a rich man," and, "what I would give for footage of the stampeding cattle, the lambs sloshing across a stream."

What may hurt the cowboys most is the exposure of the library shots "seen before a hundred times," and many of the artifices used to create an air of reality. They'll have something to kid about when the western star, after putting away a dozen baddies, shows nary a scratch or a mussed hair. It's a new field for the comedy writers and they're sitting at their typewriters in chaps and 10-gallon hats to "capture the mood" while deflating the heroes. Said one of them, "this is like a breath of fresh air after year of staying in the living room. This is the shot-in-the-arm we need and we're loving it."

It's for sure one of the most gripping suspense items in the cowboys packet, the gun fight where each stealthily and measuredly moves toward the other with trigger fingers itching, will get its just due. Skelton may even challenge Jack Benny to just such a duel on one or the other's program and the result would bound to be hilarious. But more so, to their thinking, it would put the western star in a ludicrous light the next time around.

It is no secret that most of the comics have banded together to rid the airlanes of the "cowboy curse." How well it takes with the viewer must be purely speculative. But it is not to be dismissed lightly in view of a court action instituted by Metro against Jack Benny for satirizing the highly dramatic "Gaslight." The studio must reckon that the lampooning must have hurt the picture's boxoffice.

Whichever way it goes, it will only tend to enlarge on the scope of the western but can the make-believe cowboy ride out all the kidding he'll take from the comics. No ballplayer ever took the riding that these cowboys are in for. If that doesn't work they may all have to go western in a serious way.

London

(*Temple Bar* 5041/9952)

Kay Cavendish to Frankfurt to entertain the USAF.

Gisela Griffel, the German actress, in to make a tv appearance.

Donald Wolfit to be guest of honor at the Arts Theatre Club supper Monday (2).

Work began the transformation of the London Hippodrome into a Theatre Restaurant.

Percy Livingstone, general sales manager for 20th-Fox, elected to company's directorate.

Melina Mercouri fractured her wrist when she was thrown from a horse while filming here.

Joan Heal back in the cast of "Grab Me A Gondola," at the Lyric after a twoweek vacation in France.

Anthony Quayle lined up as Zsa Zsa Gabor's husband in a new Anna Neagle starrer, "Queen and Smith."

Mel Torme taken ill during a vaude show here. He did a second show against doctor's orders, but now is making a good recovery.

Donald Houston to N.Y. via the Queen Elizabeth to make his Broadway debut in Dylan Thomas' "Under Milk Wood." This is his first trip to the U.S.

Hal Wallis in for a sixweek European visit and for confabs with Paramount for release of three of his pix, "The Sad Sack," "Hot Spell" and "Storm Within Us."

Westport, Conn.

By Humphrey Doulens

Lester Cowan visiting here.

Jean Dalrymple's birthday party next Sunday the big doings of holiday weekend.

William Archibald's new play, "The Cantilevered Terrace," has first performance Sunday (1) at White Barn Theatre. Mildred Dunnock has lead.

Marian Anderson, Dorothy Fields, Alexander H. Cohen, Olga Lee, Fannie Ferber Fox, Justin Sturm, Theresa Helburn, Armina Marshall and Eileen Heckart at opening Aug. 26, of "Back to Methuselah," at Country Playhouse.

Rome

By Robert F. Hawkins
(*Archimede* 145; *Tel* 800211)

John Wayne here from Los Angeles to supervise final work on "Legend of the Lost."

John Mills, who has just finished a stint in "Dunquerque," planed in from Britain for vacation with his family.

Walter Chiari signed to role in "Bonjour Tristesse," rolling soon in southern France under direction of Otto Preminger.

Reported here that Yul Brynner will be a repeat partner of Ingrid Bergman in an upcoming Anatole Litvak picture titled, "The Trip."

Diana Dors to London for few days, away from her "Ragazza del Palio" chores in Siena. Vittorio Gassman and Bruce Cabot co-star.

A German company is shooting "Liana, the White Slave" on Italian locations and in Rome studios. Unit includes star Marion Michael, Adrian Hoven and Saro Urzi.

Seen in Rome: Bob Hope and family, William Dieterle, Joan Crawford, Otto Preminger, Ruth Roman, Lee Bennett, Ernest Borgnine, Anatole Litvak and Antigone Costanda.

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Beldon Katleman tossed birthday party for belly-terper Nejla Ates.

Rick Williams, former screen and tele writer, now p.r. rep at the Golden Nugget.

Life mag photos here doing layout on Leona Gage, "Miss U.S.A. For a Day," who's in the new Tropicana show.

Lizanne Treux, featured terper in Monte Proser's new Trop revue, may do a tele show with Donald O'Connor.

Donna Fuller a click in the Silver Slipper lounge. The California cutie disks on the Liberty label, and is booked for four frames.

Ken Murray received word at the Riviera that Leo Burnett agency in Chicago sold his "El Coyote Rides" tele series to a sponsor.

Sonny King back in Sahara lounge, alternating with Mary Kaye Trio. King will do the Eddie Jackson role in the Jimmy Durante biopic.

Trop switch will be timed with departure of Red Norvo combo which was in for 18 weeks and will now record two albums for RCA-Victor, and Bernie Nerow, and his pianistics.

Frank Sinatra had reservations for 72 pals at the Sands last weekend as his guests at the "Joker Is Wild" world preem here. After the Joe E. Lewis biopic screening, Joe E. himself was bartender at a big poddy at El Rancho, hosted by Beldon Katleman.

Miami Beach

By Lary Solloway
(1755 *Calais Dr.*; *Union* 5-5389)

Carillon Hotel, a 620 roomer, also due to open for '57-'58 season, will have Jacques Donnet orch playing in its cafe.

VFW convention of 35,000 hypoed biz around town this week.

Deauville Hotel, one of largest being erected for upcoming season, planning revue, production for its nitery (850 seats) sans highdough names.

Local clothier-gagster Mickey Hayes, close friend of Phil Silvers, written into latter's tv show for one shot—he's in Gotham on deal; he's also partnered with Jack Rael and Patti Page in President Madison Hotel.

Sinatra Blast

Continued from page 1

tions of the 33 ASCAP songwriters against BMI some time last year. For his comment, Miller stated: "Sinatra has taken isolated portions of my testimony and has put them together in a manner that distorts completely the nature of my testimony."

Sinatra quoted Miller as saying the following under oath: "Bob Merrill would bring all the songs to me first. After the songs were a hit I got a check from his royalties to me. It amounted to $5,000 to $6,000—different checks."

Miller stated further, according to Sinatra: "These recent songs I received compensation on were 'Mambo Italiano' and 'Make Yourself Comfortable.' I would say about $4,000." Miller also said, according to Sinatra: "There is a song called 'A Guy's a Guy.' From that I received $1,200."

Sinatra used the alleged quotations from Miller to substantiate his claim that "the fact that Columbia and Victor recording companies are owned by networks has led to a great deal of skullduggery." This was part of a telegram sent by Sinatra congratulating Sen. Smathers for introducing a bill prohibiting broadcasters from owning music publishing firms and recording companies. (See separate story in Music section).

Sinatra's telegram, released to the press under the banner of the Songwriters Protective Assn., which has been vigorously on the side of the litigating ASCAP cleffers, stated: "To a singer of songs it is very comforting to know that through your efforts the U.S. Senate is taking action to prevent broadcasters from plugging the songs they own and burying the songs they don't own . . . When your bill becomes law, things like this Miller situation will be no longer possible. Until then, the tieup of recording companies to the network will continue to be unhealthy. Until then, the American audience will have to put up with the songs which the broadcasters allow to be heard—masterpieces like 'Hound Dog,' 'Bebop-a-Lula' and 'All Shook Up'." Sinatra is currently with Capitol Records, which is not tied to any broadcasting company.

Last year, when Rep. Emanuel Celler (D., N.Y.) was conducting hearings on the music and broadcast industries at New York's Foley Square Courthouse, Sinatra needled Miller with the charge that the latter had tried to foist only BMI songs on him while he was with Columbia. Miller, at that time, counterblasted with a statistical breakdown of the number of ASCAP and BMI songs cut by Sinatra during his Columbia tenure. The figure showed a great majority of the tunes were ASCAP.

Against the current Sinatra rap, Miller issued the following statement: "More than a year ago I appeared as a witness in a law suit now before the U.S. court. I am not a party to that suit and the matters involved in it will not be resolved by an exchange of telegrams between Mr. Sinatra and myself. I should like merely to point out that Mr. Sinatra has taken isolated portions of my testimony and has put them together in a manner that distorts completely the nature of my testimony."

Miller, incidentally, is currently vacationing on Long Island.

Hollywood

Helen Hayes in from Mexico to visit son.

Jack Garber joined Mort Goodman ad agency.

American Society of Cinematographers joined Motion Picture Industry Council.

Sandy MacPherson, columnist for the Calgary Herald, in town to visit the studios.

George Murphy will make five-city trek next month to lecture before civic groups on "Hollywood Looks at Future."

Gerald M. Loeb, senior partner in the E. F. Hutton investment firm, here for annual confabs with studio execs and clients.

Confab of Personal Managers named George Greif, Manny Frank and Eddie Rio to draw up a Code of Ethics for managers.

Joseph Mazzuca, a cinema arts major at USC, won Screen Directors Guild Educational and Benevolent Foundation's first scholarship of 1957.

Charlie Morrison, Mocambo owner, left an estate of $1,400 it was disclosed in probate court when the widow, Mary Morrison, was named administrator.

Marilyn Carroll and Steve Ihnet, thesps working in "Teenage Rumble," slightly injured when brakes on a motorcycle failed and they crashed into a car on location.

Minneapolis

By Les Rees

Old Log summer theatre presenting "Anastasia."

Pianist Jan August into Hotel Radisson Flame Room.

Edyth Bush Little Theatre holding over "The Showoff."

Hildegarde set for Hotel Radisson Flame Room three-week date next month.

Songwriter Sid Lippman back to N.Y. after summer sojourn with relatives here.

Duluth, Minn., strawhatter 61 Theatre winding up season Sept. 2 with current, "Dial M for Murder."

Andre Kostelanetz guest conductor this week at third of Minneapolis Symphony's "Music Under the Stars" series.

Editorializing on New York's legit theatre "quiet renaissance," Minneapolis Morning Tribune expressed hope it'll spread here, but pointed out "we must earn rebirth by patronizing the good productions generously."

Frankfurt

By Hazel Guild
(*24 Rheinstrasse;* 776751)

"Diary of Anne Frank" to be done this fall in Budapest, first time for it in Hungary.

German actress Eva Kotthaus set for a role in "In Another Land" (20th), starring Jennifer Jones and Rock Hudson, and now filming in Rome.

German actress Annemarie Dueringer playing the lead in "69 Wardour Street," starring Jeffrey Hunter, and now filming in London: It's a 20th-Fox pic.

Sixty-year-old Hans Deppe takes his sixth stint as director when he starts filming "Herz ohne Heimat" (Heart Without Home) for H. D. Films this fall.

Trevor Howard due in for police car tie-ins with his Columbia film, "Pick-Up Alley," due to open here shortly. The Warwick Production stars Victor Mature, Anita Ekberg and Howard.

Top Geman film and stage actress Hilde Krahl is set for the Duesseldorf preem of "Orpheus Descending," which is being produced and directed by American Leo Mittler.

Chicago

Los Barancos back for repeat date at Mangum's Chateau.

Joe Glaser planed in for a few days for Billy Daniels' opening at the Chez Paree.

Gertude Berg starring at Edgewater Beach Theatre through Sept. 8 in "Matchmaker."

Win Stracke, folksinger and local tv personality, appearing currently in Tenthouse Theatre's "Bus Stop."

Carolyn Gilbert moved to N.Y. last weekend to take over her new post as talent chief for Arthur Godfrey.

James Dunn here for a fortnight of "Harvey," which opened last night (Tues.) at Drury Lane Theatre.

Actress Tresa Hughes and husband Robert, prez of American Federation of Film Societies, pulled stakes here for Gotham gamble.

Ferde Grofe, Gordon MacRae and Roberta Peters all performed at Chicago Tribune's 28th annual Chicagoland Music Festival at Soldiers' Field last Saturday (24).

OBITUARIES

FREDERICK W. PABST

Frederick W. Pabst, 77, who started the Don Lee Network on the Coast, died Aug. 22 in Atherton, Cal. A native of Washington, D.C., he worked his way West as a sports writer for the Kansas City Journal and the Los Angeles Examiner. In 1906 he became an auto salesman for the embryo Don Lee distributorship in Southern California.

Later, as Don Lee gained the California franchise for Cadillacs, Pabst handled advertising for all branches and in this capacity purchased KHJ, Los Angeles, and KFRC, San Francisco, to start the Don Lee Network which eventually spread up and down the Coast. In 1923 he became head of Don Lee's entire Northern California setup, headquartered in San Francisco.

Survivors include his wife, a son William, now general manager of KFRC, andother son, and two daughters.

ALBERT NASSER

Albert Nasser, 84, pioneer San Francisco theatre owner, died Aug. 18 in Ross, Cal., after a long illness. A native of Lebanon, he came to San Francisco as a youth with his late brother, Abraham, founded a candy company in Frisco and shortly after the turn of the century began operating one of the city's first nickelodeons. Over the next 50 years their theatre enterprise grew to a 12-house circuit in Northern California and the Nassers also took a fling at production in Hollywood.

Survivors include his wife, a brother, Samuel, two sons and three daughters.

LOUIS LEVY

Louis Levy, 63, pioneer of musical accompaniments to silent films and musical director for Associated British Picture Corp., died Aug. 18 in Slough, Eng., after a heart attack.

Born in London, he studied violin under Guido Papini. He went on the stage at the age of 10 in a juvenile troupe. Joining Gainsborough Films when "talkies" were in their infancy, he was musical director of many British pictures including "The Dancing Years," "Queen of Spades," "The Glass Mountain," and "The Hasty Heart."

His wife survives.

SYDNEY G. STEVENS
August 29, 1956

"How often are we to die before we go quite off this stage? In every friend we lose a part of ourselves, and the best part."

Shirley and Paul Clarke

GEORGE W. CALDWELL

George W. Caldwell, pianist, arranger and onetime vaude performer, died Aug. 22 in Beaumont, Tex. Early in his career he trouped on various vaude circuits as a trick pianist. He later became an orchestra director for vaude houses and worked with such yesteryear stars as Ben Bernie and Fred Allen. He was an arranger for Sophie Tucker for six years. Moving to Beaumont in 1929, he was music director for KFDM there for 12 years.

His wife survives.

JACK O'NEILL

Jack O'Neill, 74, veteran film actor-director, died Aug. 20 in Hollywood. A veteran of 52 years in the industry, he got his start with the old Lubin Film Co. in Philadelphia in 1905 and later directed Billy West comedies. He was an actor in recent years and last worked as stand-in for Percy Kilbride at Universal-International.

Wife and one son survive.

ALLENE CRATER

Mrs. Fred Stone, 77, wife of the actor and known professionally as Allene Crater, died of a heart attack Aug. 13 in Burbank, Cal. Among other roles she was seen in a 1902 stage version of "The Wizard of Oz." Stone portrayed the original scarecrow in the play.

Surviving besides her husband are two daughters, Paula and Dorothy.

JOSEPH FILERMAN

Joseph Filerman, 54, veteran musician who was orchestra conductor during the first tour of Sonja Henie's "Hollywood Ice Revue," died recently in Minneapolis. He was one of the youngest musical directors at the Shubert Theatre, Chicago, and for the "Myrt 'n' Marge" radio series.

His wife and three sons survive.

Mrs. Sydney Sanderson Bard, 79, pioneer Pacific Northwest radio writer and mother of author Betty McDonald, died Aug. 16 in Carmel Valley, Cal.

Day-old, prematurely born, son of Jack Maas, contact man with Music Publishers Holding Corp. on the Coast, died Aug. 22 in Hollywood.

Claude C. Gyynne, 75, former director of the San Antonio Little Theatre and a onetime Broadway actor, died Aug. 15 in San Antonio. His brother survives.

Reino Heline, 49, studio draftsman at Warner Bros., died of a heart attack Aug. 19 while at work. Wife survives.

Glenn Wood, 33, freelance radio actor and announcer, died of a coronary ailment Aug. 27 in River Edge, N.J. His wife survives.

Eduardo Vivas, 63, veteran Spanish actor and founder-member of the Mexican Actors Union, died Aug. 20 in Mexico City.

Mother, 70, of George Glass, producer-publicist, died Aug. 20 in Hollywood.

Froman, Markoff

Continued from page 2

with a USO-Camp Shows troupe in February 1943 were in a plane crash of the Yankee Clipper in the Tagus River, at Lisbon, Portugal, as the plane was landing. Twenty-three persons were killed in the accident.

The Senate is expected to pass the bill early next year. The House Judiciary Committee, which sent the bill to the House floor, pointed to the fact that the plane was under the "Warsaw Convention" which limited damages for injuries suffered in plane crashes.

"This passage and the terms of the limitation," said the Committee report, "limiting liability of the carriers for personal injuries to the sum of the $8,300, was completely unknown to these performers. Their destination was a military secret. No insurance was procured by the performers for injuries that may be sustained in a crash only because, admittedly, no knowledge was had by them of the terms under which their passage had been procured for them by the Government."

Over a 10-year period, it was pointed out, Miss Froman paid out more than $1,000,000 in medical bills and suffered loss of earnings estimated at over $1,000,000. Miss Markoff, said the committee, spent $5,000 in medical bills; she lost about $180,000 in earnings.

Gov. Griffin

Continued from page 1

end of a lengthy address on accomplishments of Griffin's administration.

Governor noted the national television networks recently banned using "darky" and other words in songs such as "Old Folks at Home."

"Have you ever heard of a bigger pack of foolishness?" he asked.

Griffin added that if he catches "anybody on Capitol Hill" tampering with old songs "I'm going to shorten his term and cut his pay."

Georgia Institute of Technology owns radio station WGST, which is operated by State Board of Regents, but no longer has a network affiliation.

Real-Life Meller

Continued from page 1

ternational Drama Festival. Still garbed in her 17th century playing costume, Miss Diaconescu and her uncle made their getaway via motorboat through the Grand Canal of Venice and, in their efforts to elude the secret police attached to the company, moved to Padua, Milan, Florence and finally Rome. In Rome the Canadian ambassador cut the red tape, issued a visa and the comely actress was on her way to freedom.

Plans are indefinite at the moment but she hopes to continue her theatrical career as soon as possible.

MARRIAGES

Collin Wilcox to Walter Lloyd Beakel, Highlands, N.C., Aug. 11. Bride's a legit actress; he's a director.

Bonnie Brown to Alan Lyness, New York, Aug. 25. Bride is the daughter of Irving Brown of Chappell & Co.

Jean Mewson to Frank Marshall, Gainsborough, Eng., Aug. 17. He's a danceband drummer.

Sheila Johnson to John Probert, Birmingham, Eng., Aug. 10. Bride's an actress; he's a stage manager.

Jo Ann Burns to Hal Wallace, Houston, recently. Bride is traffic head for KTRH; he's an exec with KCOH, both in that city.

Linda Gigante to Edward A. Fricke, New York, Aug. 17. He's on the film editing staff at Transfilm.

Marianna Richter to Justin Buehrlin, Hollywood, Aug. 25. Bride is secretary to Henry Wilcoxon, he's also a member of the Cecil B. DeMille staff at Paramount.

Caroline Raitt to Hans Kaart, Edinburgh, Aug. 23. Bride's an opera singer; he's a Dutch film and stage actor.

Jeanne H. Shwayder to David M. Segal, Denver, Aug. 15. He's owner of KOBY, San Francisco; KOSI, Denver and WGVM, Greenville, Miss.

Mina Kolb to Bill Murray Jr., Aug. 24, Chicago. Bride is performer on WBBM-TV in Chi; groom's an exec with McGraw Hill Publishing Co.

BIRTHS

Mr. and Mrs. Bradford Macy, daughter, Chicago, July 23. Father is former actor and stage manager, now with Chi office of TelePrompter Corp.

Mr. and Mrs. Sidney Shalman, daughter, Hollywood, Aug. 19. Father is an advertising man; mother is secretary to Charles Coburn.

Mr. and Mrs. Robert Ford, daughter, Santa Monica, Cal., Aug. 17. Father is film editor with Filmcraft Productions.

Mr. and Mrs. John Steele, daughter, London, Aug. 7. Mother is Patricia Joudry, the Canadian playwright.

Mr. and Mrs. Sidney Smith, son, Hollywood, Aug. 18. Father was associate producer of "Fireside Theatre" for seven years.

Mr. and Mrs. Tom Lufkin, daughter, Santa Monica, Cal., Aug. 22. Father is ABC-TV program service manager.

Mr. and Mrs. Eduardo Noriega, son, Mexico City, Aug. 20. Father is an actor.

Mr. and Mrs. Paul Jacobson, daughter, New York, Aug. 22. Child is grandaughter of Si Fabian, prez of Stanley Warner Corp.

Mr. and Mrs. Alex Nicol, son, Aug. 20, Hollywood. Father is a legit-film actor; mother is former actress Jean Coleman.

Hub Strike

Continued from page 2

13,000-seat Garden for relief of the moneyless newspaper writers.

With the legit season about to open, incoming shows have already lost in advance press coverage, and one strawhatter, Lee Falk's Boston Summer Theatre in Hub, shut down Saturday (24) as a direct result of the strike. Falk said: "The newspaper strike is forcing us to a premature closing."

Boston firstrun downtown houses were the worst affected of any biz. Grosses were reported off from 25% to as much as 50% due to lack of newspaper advertising.

While exhibs tried all methods of exploitation—radio, tv, sound trucks, airplanes with tail signs and ad splurges in weekly papers —it failed to excite the customers.

With the newspaper ads out, every possible media for advertising is being used. Weekly papers around Boston blossomed out wth theatre sections the like of which they never had before. However, firstruns had to hold in order for the weekly advertising to catch up.

Nabe houses were not affected by the situash, and some reported increased business because neighborhood customers tired of trying to find out what is playing in downtown Hub settled for local theatres.

The Kenmore, figuring the strike was to be of short duration, deferred opening of "Doctor of Large" for a week and substituted reruns, but finally decided to open the new picture Friday (23). The Trans-Lux, which had some weeks previously gone on a firstrun basis, went back to second runs for the first week of the strike.

Edinburgh Festival

Continued from page 2

ficially to take part in the annual arts junket.

Largely France's Year

Meantime, it is largely France's year at the fest. Two French plays are being staged in the French language, another French comedy is done in English. There is a French ballet company at the Empire vaudery, and a Monet exhibition at the Royal Scottish Academy.

An interesting German offering which opened last night (Mon.) is Henry Sherek's presentation, (at the Lyceum) of Walter Hasenclever's play, "Man of Distinction," best described as a satirical comedy. Play, starring Anton Walbrook and Moira Shearer, was recently revived in Berlin, but is having its first performance in Great Britain.

The Jean-Paul Sartre farce, "Nekrassov," staged last week at the Lyceum, has a standout performance by Robert Helpmann, but is overlong and needs drastic pruning. This brisk farce tilts pointedly at popular journalism, setting his play largely in a Paris evening newspaper office.

Scot Play B. O. Click

The b.o. click of the fest is a Scot play, "The Flowers o' Edinburgh," by Robert McLellan, and starring Duncan Macrae. An 18th Century comedy, it features leading native thespers Tom Fleming and Lennox Milne. James Gibson has produced. Play is in for four weeks.

Due in Monday (2) for the festival's final week is the Compagnie Madeleine Renaud-Jean-Louis Barrault. It will stage Jean Anouilh's "La Repetition" (The Rehearsal) and a dramatic anthology from the work of Paul Claudel under the title of "Connaissance de Claudel."

Author Jonathan Griffin, here for the world preem of his play, "The Hidden King," disclosed that he started writing it when he was doing a full-time job at the British Embassy in Paris. Play is an adventure story set in Renaissance Portugal, Italy and Spain. It is produced by Christopher West, resident producer at London Covent Garden. With cast headed by Robert Eddison, Robert Speaight and Michael MacLiammoir, it is on the open stage of the ancient Assembly Hall for three weeks of the fest.

The Oxford (Eng.) Group Theatre is presenting an Ugo Betti play and a late revue in Gullan's Close in the ancient Canongate.

Mme. Callas Scores

In the field of opera, Madame Maria Meneghini Callas wins an ovation for her singing and acting in Bellini's "Sonnambula," staged by La Piccola Scala, Milan, at the King's Theatre.

At the Empire, normally a vaudery featuring U. S. and British acts (Mel Torme is due there next month), the Royal Swedish Ballet has scored, opening with "Giselle" and "The Prodigal Son." Making its first visit to Britain, the company is led by ballerinas Marianne Orlando and Elso Marianne von Rosen, and male dancers Bjorn Holmgren and Teddy Rhodin.

Le Grand Ballet du Marquis de Cuevas is making its third visit to the fest. But most interest attaches to the tribal dances of Les Ballets Africains de Keita Fodeba, something new for Edinburgh. Presentation is staged by Keita Fodeba. Fodeba formed his present company of dancers, singers and musicians 11 years ago after travelling over 20,000 miles of French Equatorial Africa.

Ah! Nudes!

For the first time, nudes have invaded the junket here, and normally reserved citizens of Edinburgh have been more than slightly shocked. They continue, however, in an unofficial late-night show staged at the Palladium, and no official protests are likely. They appear motionless in a revue by the Irving Theatre Club, London.

In from N. Y. is Anna Russell, billed as "the female Victor Borge." She is giving performances at Freemasons' Hall Aug. 26-Sept. 7. British-born, she made her N. Y. debut nine years ago with her one-woman show.

Another solo entry is diseuse Elspeth Douglas Reid, giving a series of sketches at the Royal Arch Hall. Miss Reid carries all her props in one suitcase.

Statiscally this is the 11th fest, with a total of 166 performances under official blessing (many more on the festival fringe) and over 2,000 artistes taking part in main events. There are six orchestras, eight chamber groups, one choir, five drama companies, Opera from La Piccola Scala, Milan, Italy; three ballet companies, and more than 20 soloists. For these performances a total of 238,971 tickets valued at $398,808 have been printed.

Visitors to Spend $6,000,000

Since the start of the festivals, they have drawn to Edinburgh more than 840,000 persons from places outside of Scotland, and many from the U. S. This year some 250,000 will be here from out-of-town. Upwards of 80,000 are being accommodated in city hotels, boarding houses and apartments. It's estimated that the visitors will spend over $6,000,000 during their stay.

Press, radio and tv coverage is again immense, with publicity toppers William A. Nicholson and Graham Cowie again handling requests from over the world. The 1957 junket again is being attended by leading figures in society and arts. From Denmark have come Prince Georg and his wife Princess Anne. Vincent Massey, Governor-General of Canada, is also here, as are ambassadors from many different lands. The French Ambassador in London, M. Jean Chauvel, is a special guest in view of greater French contribution to this year's events.

As usual, there are criticisms. Some say it is not popular enough. Others claim the "fringe" shows should be recognized. There should be a place for international vaude talent, others contend.

But Edinburgh can well claim to be the greatest artistic show on earth. At times it may be snooty and highbrow or out-of-touch with the average man-in-the-street. But it is always interesting. And at times exciting.

Legit Side of Fest Weak

Despite an abundance of dramatic offerings, there are signs that the legit side of the fest is in danger of tottering unless a wiser choice of plays is made by the Festival Society. "Hidden King," new Jonathan Griffin verse-play, presented by the Edinburgh Festival Society in association with Stephen Mitchell, looms as the festival's biggest flop in years, after being roundly panned by crix. Patrons at the firstnight (20) registered no enthusiasm.

John Barber, drama scribe of the London Daily Express, described it as "a dramatic dud. "Even the normally calm Daily Scotsman cric described the play as "episodic and lacking in drive."

"Nekrassov," Jean-Paul Sartre farce, starring Robert Helpmann at the Lyceum, also received mixed notices.

Film Actors Defended

Film actors and actresses were defended from public criticism by John Boulting, English film director, at opening of the International Film Festival here. He referred indirectly to the recent attack by Jean Mann, Scot Member of Parliament, on film players generally and on Vivien Leigh in particular.

"This kind of Film Festival puts into proper perspective the utter nonsence so often spoken and written about cinema world personalities," he said.

Boulting was speaking at the world preem of the new British comedy, "Lucky Jim," acclaimed here by crix.

Three-week program of films has new product from Italy, France, Japan, Russia, Poland and Germany. "Tea and Sympathy" (M-G) was shown at the Cameo.

"Albert Schweitzer" life and work is being shown Sept. 1. Due here for its screening are Erica Anderson, Irving Drutman and Jerome Hill. U.S. delegation to the film junket includes Mr. and Mrs. J. F. Beattie (of Visual Aids Division of Veterans' Administration), and Stephen Munsing, USIS.

One of the few glamor touches in the celluloid junket has been supplied by a film actress from the Ukraine. Klara Lutchko, who appears in the Russian "Twelfth Night." Speaking in Russian, she conveyed the good wishes of the Soviet film industry to the Edinburgh fest.

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